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Educational, Scientific and  
Cultural Organization



Diversity of  
Cultural Expressions

# 12 IGC

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

Twelfth session  
Paris, UNESCO Headquarters  
11-14 December 2018

**Item 7 of the provisional agenda:** Quadrennial periodic reports: transmission of new reports and implementation of the capacity-building programme on participatory policy monitoring.

In accordance with [Decision 11. IGC 8](#), this document reports on: (i) the quadrennial periodic reports submitted in 2018 by the Parties to the Convention, along with the executive summaries of the Parties' reports (the full reports are available on the Convention's website, at the following address: <https://en.unesco.org/creativity/governance/periodic-reports>), (ii) dissemination of the second edition of the Global Report of the Convention, and (iii) the Policy Monitoring Platform, available at: <https://en.unesco.org/creativity/policy-monitoring-platform>.

Decision required: paragraph 14

## Background

1. Article 9 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Convention”), entitled “Information Sharing and Transparency”, stipulates in paragraph (a) that “the Parties shall provide appropriate 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.”
2. Recalling that the objective of the reporting exercise is to share information on achievements and challenges encountered in implementing the Convention, the Conference of Parties, at its fifth session, requested that the Secretariat analyze the periodic reports in the form of a Global Report monitoring the implementation of the Convention (Resolution [5.CP 9a](#)). The second edition of the [Global Report](#), entitled “Re|Shaping Cultural Policies: advancing creativity for development”, was presented to the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Committee”) at its eleventh session (December 2017).
3. The need for capacity-building for policy monitoring and reporting was acknowledged by the Committee and the Conference of Parties (Resolutions [4.CP 10](#) (paragraph 8), [5.CP 9a](#) (paragraph 9), and [6.CP 9](#) (paragraph 10)). They encouraged Parties to provide extrabudgetary resources for the capacity-building programme, for the preparation of periodic reports and for the implementation of a global Knowledge Management System (KMS). The Government of Sweden, through the Swedish International Development Cooperation Agency (SIDA), provided extrabudgetary funds to implement, in 12 countries, a capacity-building programme entitled “Enhancing fundamental freedoms through the promotion of the diversity of cultural expressions”. The programme, which will be renewed and extended in the framework of the project “Re|Shaping cultural policies for the promotion of the fundamental freedoms and the diversity of cultural expressions” (2018-2022), opened new spaces for dialogue between Governments and civil society actors on the future of cultural policies.
4. Pursuant to Resolution [6.CP 9](#) of the Conference of Parties and Decision [11.IGC 8](#) of the Committee, the latter is invited to examine the following at this session:
  - the periodic reports submitted in 2018 (available online at the following address: <http://en.unesco.org/creativity/governance/periodic-reports>; and on the Policy Monitoring Platform at the following address: <http://en.unesco.org/creativity/policy-monitoring-platform>);
  - the executive summaries of the 2018 periodic reports (see Annex II).

## Summary of actions taken by the Secretariat in 2018

5. To implement Resolutions [4.CP 10](#), [5.CP 9a](#) and [6.CP 9](#) of the Conference of Parties and Decisions [7.IGC 5](#), [8.IGC 7a](#), [8.IGC 7b](#), [9.IGC 10](#), [10.IGC 9](#) and [11.IGC 8](#) of the Committee, and the Operational Guidelines on Article 9, the following **outcomes** have been achieved:
  - (i) Capacities of public authorities and civil society were strengthened in over 20 countries on the preparation of periodic reports in a participatory manner;
  - (ii) Cultural policies were informed through the development and dissemination of new information on the impact of the Convention at the global level;
  - (iii) Policies and measures implemented by Parties to achieve the goals of the Convention were promoted and disseminated;

- (iv) Synergies between national and international monitoring processes of the Convention were enhanced;
- (v) Links between the implementation of the Convention and the 2030 Agenda for Sustainable Development were strengthened.

6. The Secretariat has implemented the following main activities to achieve the above results:

- (i) **Increased capacity of public authorities and civil society in over 20 countries in participatory periodic reporting for the sustainable governance of culture.**

More than 900 stakeholders, including more than 200 civil society organizations, were involved in the capacity-building programme for the preparation of periodic reports, which had demonstrated its relevance for: (i) strengthening interministerial cooperation; (ii) establishing, often for the first time, platforms for inclusive dialogue on the implementation of the Convention; (iii) promoting awareness of the objectives of the Convention among representatives of governments, civil society, the private sector and academia and enhancing their policy monitoring capacities; (iv) facilitating the submission of quality periodic reports; and (v) encouraging further political or legislative processes aimed at improving the governance of culture.

The following activities helped to achieve the outlined results:

- implementation in 12 developing countries<sup>1</sup> of the project entitled “Enhancing fundamental freedoms through the promotion of the diversity of cultural expressions”, completed in June 2018. The executive summary of the external evaluation report analysing the relevance, efficiency, effectiveness and sustainability of the project is provided in Annex III;
- preparatory activities in 16 developing countries<sup>2</sup> benefiting from the project “Re| Shaping cultural policies for the promotion of fundamental freedoms and the diversity of cultural expressions”;
- technical assistance missions for the preparation of periodic reports to El Salvador, Gabon, Niger and Panama<sup>3</sup>, in coordination with the Expert Facility of the Convention and field offices;
- development of training materials on the role of public, private and community media in promoting the diversity of cultural expressions, and testing these materials in three pilot countries: Colombia, Indonesia and Zimbabwe.

<sup>1</sup> The 12 recipient countries of the project “Enhancing fundamental freedoms through the promotion of the diversity of cultural expressions” are: Burkina Faso, Cambodia, Colombia, Cuba, Ethiopia, Indonesia, Morocco, Rwanda, Senegal, Tunisia, Viet Nam, Zimbabwe.

<sup>2</sup> The beneficiary countries of the project “Re| Shaping cultural policies for the promotion of fundamental freedoms and the diversity of cultural expressions” are: Algeria, Bangladesh, Jamaica, Mali, Mauritius, Mongolia, Palestine, Peru, Uganda, United Republic of Tanzania. Follow-up activities are also expected in 6 beneficiary countries of the project “Enhancing fundamental freedoms through the promotion of the diversity of cultural expressions”: Burkina Faso, Colombia, Ethiopia, Indonesia, Senegal and Zimbabwe. This project is part of the new cooperation agreement signed between UNESCO and Sweden on 10 July 2018.

<sup>3</sup> 21 Parties have participated in the capacity-building programme for the preparation of periodic reports since 2015: Madagascar (2015); Barbados, Djibouti, Ecuador, Eswatini, Namibia, Palestine (2016); Benin, Comoros, Côte d'Ivoire, Guinea, Kenya, the Lao People's Democratic Republic, Mozambique, Nigeria, Tajikistan, Togo (2017); El Salvador, Gabon, Niger, Panama and Panama (2018).

**Capacity-building for participatory monitoring of cultural policies (2015 -2018)**



(ii) **Monitoring the impact of the Convention at the global level and dissemination of key information to stakeholders to inform future cultural policies, through:**

- **Launch of the second edition of the Global Report [“Re|shaping cultural policies”](#) (2018).**<sup>4</sup> This new monitoring report on the implementation of the Convention assesses the impact of policies and measures to support creative sectors, as well as the difficulties encountered in their implementation. Containing information from the periodic reports and many other sources, it provides a new look at creativity policies. About 20 presentations and public debates<sup>5</sup> were organized around the world between January and November 2018. They provided an opportunity to discuss the progress of the Convention and the challenges encountered, to raise awareness of the importance of periodic reports in the collection of data, information and to reflect on the future of cultural policies. Discussions on the Global Report have led to reflection on key themes of the Convention such as media diversity, the digital environment, partnerships with civil society, the status of cultural goods in trade agreements, artistic freedom and gender equality in the cultural sector.

<sup>4</sup> See the executive summary of the external evaluation report on the project “Enhancing fundamental freedoms through the promotion of the diversity of cultural expressions” (Annex III) providing additional information on the impact, effectiveness and sustainability of the Global Reports of 2015 and 2018.

<sup>5</sup> Berlin, Germany (9 February 2018), Dakar, Senegal (21 March 2018), Paris, France (16 April 2018), Nicosia, Cyprus (25 April 2018), Accra, Ghana (2 May 2018), Bangkok, Thailand (3 May 2018), Jakarta, Indonesia (8-9 May 2018), Ulaanbaatar, Mongolia (11 May 2018), , Stockholm, Sweden (21 May 2018), Harare, Zimbabwe (21 May 2018), Belgrade, Serbia (22 May 2018), Hanoi, Viet Nam (23 May 2018), Addis Ababa, Ethiopia (8 June 2018), Bogotá, Colombia (14 June 2018), Seoul, Republic of Korea (14 June 2018), San Salvador, El Salvador (25-26 July 2018), Ottawa and Québec, Canada (26-28 September 2018), São Paulo, Brazil (6 November 2018), San Jose, Costa Rica (26 November 2018).

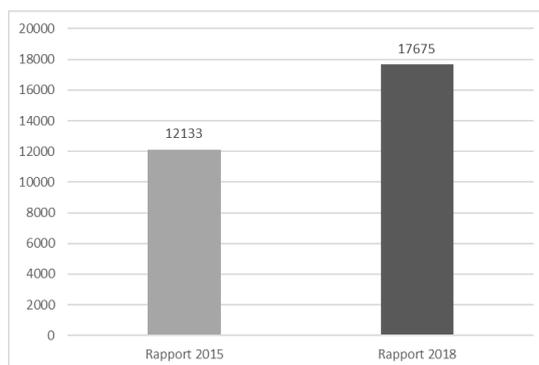
**Launches and debates on the 2018 Global Report**

- **Development of a communication campaign for the 2018 Global Report**, supported through the hashtag #supportcreativity. In addition to English and French, the report is now also available in Korean, Spanish and Portuguese. Thanks to support from a number of partners, the executive summary is available in 13 languages<sup>6</sup>. Over 10,000 printed copies have been distributed and the 2018 Global Report was viewed online about 14,700 times in English and 4,300 times in French between December 2017 and September 2018. The Global Report's new website<sup>7</sup>, whose interface has been significantly improved, was consulted approximately 13,000 times in English and 1,800 times in French during the same period. Various tools have also been developed to support public launches: a press and social media kit, promotional videos and printed material. The online visibility of the Global Report was also strengthened through effective coordination with field offices, government institutions, civil society organizations and United Nations agencies that have shared information on the report. In particular, the report has received the support of the main United Nations social media platforms in English and French (@UN, @ONU\_fr, @TheGlobalGoals) as well as local accounts (@UNDPEthiopia, @UNinIndonesia, @UNZimbabwe) and other government institutions, for instance, in Colombia (@CancilleriaCol, Ministerio\_TIC, @mincultura). This communication campaign has borne fruit: within six months of its publication, the 2018 Global Report in French and English was viewed 37 per cent more than the previous report over the same period.

<sup>6</sup> Arabic, Chinese, English, French, German, Indonesian, Khmer, Korean, Mongolian, Portuguese, Russian, Spanish and Vietnamese.

<sup>7</sup> <https://en.unesco.org/creativity/global-report-2018>

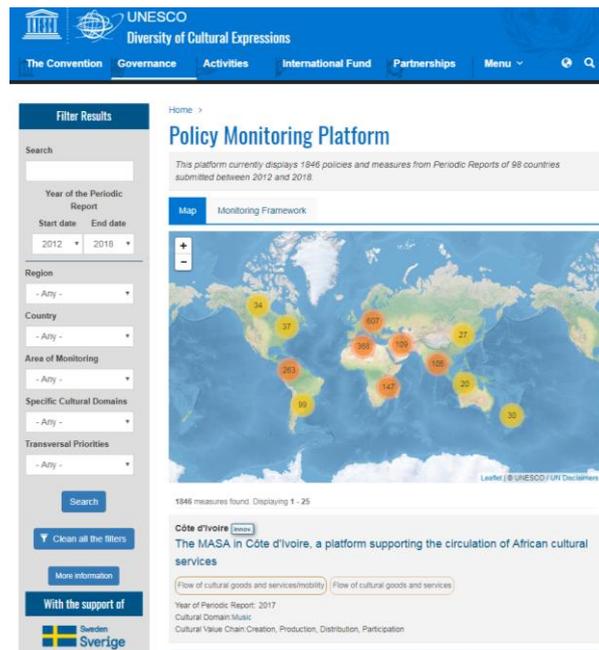
**Number of 2015 and 2018 Global Reports views within 6 months of publication**



- **New partnerships with academics and researchers**, who are now using the Global Report and its Monitoring Framework as references in various academic curricula on cultural management policies (such as universities in Argentina, Australia, Germany, Morocco, Serbia, South Africa, Spain and the United Kingdom of Great Britain and Northern Ireland).
- (iii) **Promotion and dissemination of policies and measures implemented by Parties around the world to attain the goals of the Convention**, through:
- **Reception, processing and online publication of reports submitted in 2018** on the Convention website, in accordance with Resolution [6.CP.9](#).
  - **Improvement and continuous updating of the Knowledge Management System (KMS) of the Convention**. The Policy Monitoring Platform<sup>8</sup> (PMP), launched in December 2017, now provides access to more than 1,800 policies and measures, including 74 measures on gender equality, drawn from periodic reports of 97 countries. All periodic reports submitted between 2012 and 2018 have been categorized, analysed and integrated into the PMP, in which policies and measures can be researched according to geographic and thematic filters in connection with the Monitoring Framework of the Convention.

The platform is, therefore, an important means of access to a critical amount of information on policies conducted around the world to implement the Convention and support creative sectors. More than 44,900 visits were recorded on the PMP from December 2017 to mid-September 2018. Since its launch, the number of visits gradually increased by approximately 400 per week in January 2018 and up to 1,700 in September 2018, which represents an average growth of 12% per week. The PMP has become one of the most visited pages on the Convention website.

## Online visualization of the Policy Monitoring Platform



- (iv) **Strengthening synergies between the national and international monitoring processes of the Convention through simplification of the Monitoring Framework of the Convention.**

On the basis of the experience gained during the first two cycles of periodic reporting, the implementation of the capacity-building programme for the preparation of periodic reports started in 2015, the suggestions made by Parties, and the recommendations of experts from the Expert Facility and field offices<sup>9</sup>, the Monitoring Framework of the Convention has been adjusted to better meet the expectations of various stakeholders and strengthen UNESCO and Parties' capacity to assess the impact of the Convention.

The Monitoring Framework is presented in Annex I and detailed in the Information Document DCE/18/12. IGC/INF.6. The main changes have been made to the indicators and means of verification. The guiding principles, objectives, expected results and areas of monitoring remain unchanged.

The following criteria have helped to shape this adaptation: (i) simplify the Monitoring Framework and enhance its relevance and effectiveness; (ii) emphasize links to the 2030 Agenda for Sustainable Development; (iii) rationalize and harmonize monitoring of the Convention at the national and international levels; (iv) make the Monitoring Framework more accessible to address data gaps; (v) mobilize research networks and statistical institutes worldwide. The number of indicators has been reduced from 33 to 22 and the means of verification from 117 to 70. They have been reformulated to gain relevance and accuracy. They are also easier to grasp and more usable by the vast majority of Parties. The adaptation also helps to improve and harmonize the monitoring of the implementation of the Convention at the national level, including through the preparation of periodic reports, and at the international level, providing new data that can be shared through the Policy Monitoring Platform and analysed in the global reports.

<sup>9</sup> A working session, held from 19 to 21 March 2018 in Dakar, Senegal, made it possible to review and integrate all lessons learned.

(v) **Strengthening links between the implementation of the Convention and the 2030 Agenda for Sustainable Development**, through:

- The identification, throughout the 2018 Global Report, of existing linkages between the implementation of the Convention's four goals and some of the Sustainable Development Goals (SDGs);
- The visualization of the linkages between the goals of the Convention, including its principal indicators and its means of verification, and the Sustainable Development Goals and Targets in the Monitoring Framework of the Convention (see Annex I and Information Document DCE/18/12. IGC/INF.6);
- The identification, analysis and inclusion in the Policy Monitoring Platform of a new set of 11 innovative practices illustrating how Parties contribute to the implementation of the Convention's objectives and the sustainable development goals on the ground; the brochure "Culture for the 2030 Agenda" (UNESCO 2018) (<http://unesdoc.unesco.org/images/0026/002651/265175e.pdf>) also identifies a number of practical cases.

The evidence gathered shows that Parties are seeking to achieve the following Sustainable Development Goals through the implementation of the Convention:

- **Quality education** (SDG 4), by increasing the number of young people and adults who have relevant skills, including technical and vocational skills, for employment, finding decent jobs and entrepreneurship;
- **Gender equality** (SDG 5), by adopting and strengthening policy and legislation for the promotion of gender equality and the empowerment of all women and girls and ensuring women's full and effective participation and equal opportunities for leadership at all levels of decision-making;
- **Decent work and economic growth** (SDG 8), by investing in decent job creation, entrepreneurship, creativity and innovation, promoting the growth of micro-, small- and medium-sized enterprises and facilitating their integration into the formal sector, and strengthening the support provided to developing countries in the framework of the Aid for Trade initiative;
- **Reduced inequalities** (SDG 10), by implementing the principle of special and differential treatment for developing countries in trade agreements and planned and well-managed migration policies;
- **Peace, justice and strong institutions** (SDG 16), by ensuring responsive, inclusive, participatory and representative decision-making, establishing effective, accountable and transparent institutions and monitoring respect for fundamental freedoms;
- **Partnerships for the achievement of the Goals** (SDG 17), by supporting official development assistance, capacity-building and the development of technical assistance programmes for developing countries.

The monitoring of progress and challenges faced by Parties will be strengthened through the adaptation of the Framework for Periodic Reports, which will now be aligned with the Monitoring Framework of the Convention.

## Overview of the periodic reports received by the Secretariat

7. A total of 13 periodic reports were received by the Secretariat between 20 October 2017 and 18 September 2018, of which three were due in 2018<sup>10</sup>, two in 2017<sup>11</sup>, seven for 2016<sup>12</sup> and one for 2015<sup>13</sup>.

### Number of periodic reports expected in 2018

Region	Number of reports expected	Parties that submitted their reports	Parties that did not submit their reports
Group I	0	-	-
Group II	3	Azerbaijan, Czech Republic (2 <sup>nd</sup> report)	Ukraine (2 <sup>nd</sup> report)
Group III	4	-	Bahamas (1 <sup>st</sup> report), Haiti, Honduras, Trinidad and Tobago (2 <sup>nd</sup> report)
Group IV	1	Republic of Korea (2 <sup>nd</sup> report)	-
Group V(a)	4	-	Democratic Republic of the Congo, Equatorial Guinea, Lesotho, Malawi (2 <sup>nd</sup> report)
Group V(b)	0	-	-
<b>Total</b>	<b>12</b>	<b>3</b>	<b>9</b>

## Ways forward

8. Adopted in 2013 in accordance with Resolution [4.CP 10](#) and Decision [7.IGC 5](#), the capacity-building programme provides technical assistance for the development and implementation of policies, and their monitoring. The positive results of the **capacity-building programme** on the quality and rates of submission of periodic reports attest to the need to expand this programme, particularly in developing countries. In addition, the results demonstrate that it would be helpful to expand the use of the methodology and tools developed for this programme to all Parties so as to facilitate a better understanding and a more appropriate monitoring of the Convention. Indeed, participatory periodic reporting and policy monitoring has proved its added value to create new spaces for dialogue between public authorities and civil society. Their institutionalization will support sustainable systems for the governance of culture. Together with field offices, the Secretariat will continue its capacity-building activities to assist Parties upon request. It will also continue to develop targeted materials and training tools, particularly for the monitoring of policies and measures related to emerging areas, such as the digital environment, artistic freedom and gender equality in the cultural sector.
9. A **new system for the preparation and submission of periodic reports**, aligned to the Monitoring Framework of the Convention, will be implemented. It will be a more flexible form, accessible online by Parties. It will improve the processing and use of information and data provided by Parties and enhance their transferability, so that it can simultaneously inform the

<sup>10</sup> Azerbaijan, Czech Republic, Republic of Korea

<sup>11</sup> Belgium and Iraq

<sup>12</sup> Barbados, Croatia, Djibouti, Hungary, Luxembourg, Niger, Lao People's Democratic Republic

<sup>13</sup> Palestine

Policy Monitoring Platform and Global Reports. The Secretariat will develop support material required for efficient submission.

10. The dissemination **of messages and recommendations from the 2018 Global Report** will continue. The Global Reports have shown that they can usefully inform and inspire political decision-makers and researchers<sup>14</sup>. The 2018 Global Report also inspired the development and/or revision of national cultural policies and strategies in at least five countries<sup>15</sup>. Taken together, the two editions of the Global Report have provided a set of critical, quantified analyses and demonstrated how the implementation of the Convention contributes to the achievement of the goals of the 2030 Agenda for Sustainable Development. Parties are encouraged to continue their cooperation with the Secretariat to ensure the widest possible dissemination of the 2018 Global Report through, *inter alia*, new translations of the report and the executive summary and the organization of public debates.
11. The **production of the third Global Report**, to be published in June 2021 in order to understand developments on the implementation of the Convention over a longer period, will be undertaken by the Secretariat thanks to Sweden's support. Additional extrabudgetary resources are required to ensure regular publication of the global reports of the Convention, which have demonstrated their relevance to improve transparency and information on the protection and promotion of the diversity of cultural expressions around the world.
12. The **ongoing development of the Knowledge Management System (KMS) of the Convention, including the establishment of a new functionality ("Client Relationship Management", CRM)** will collect contributions from civil society to foster interaction with users and potential contributors to the KMS.
13. Pursuant to Resolutions [4.CP 10](#), [5.CP 9a](#) and [6.CP 9](#), **the following 10 Parties should submit their first or second periodic report by 30 April 2019**. The Secretariat sent them a letter to that effect on 12 October 2018.

*Number of periodic reports expected in 2019*

Region	Number of reports expected	Parties whose first or second report is due
<b>Groups I and II</b>	<b>0</b>	
<b>Group III</b>	<b>3</b>	Belize, Dominica (1 <sup>st</sup> report) Costa Rica (2 <sup>nd</sup> report)
<b>Group IV</b>	<b>1</b>	Samoa (1 <sup>st</sup> report)
<b>Group V(a)</b>	<b>3</b>	Uganda (1 <sup>st</sup> report) Gambia, United Republic of Tanzania (2 <sup>nd</sup> report)
<b>Group V(b)</b>	<b>3</b>	Algeria, Mauritania (1 <sup>st</sup> report) Palestine (2 <sup>nd</sup> report)
<b>Total</b>	<b>10</b>	

<sup>14</sup> At least six Master's level degree programmes across the world have integrated the Global Reports into their curriculum.

<sup>15</sup> Albania, Bosnia and Herzegovina, Mauritius, South Africa, Zimbabwe.

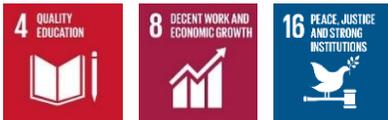
14. The Committee may wish to adopt the following decision:

**DRAFT DECISION 12.IGC 7**

*The Committee,*

1. *Having examined Document DCE/18/12.IGC/7.REV, its Annexes and Information Document DCE/18/12.IGC/INF.6;*
2. *Recalling Resolutions [4.CP 10](#), [5.CP 9a](#) and [6.CP 9](#) of the Conference of Parties and its Decisions, [8.IGC 7a](#), [8.IGC 7b](#), [9.IGC 10](#), [10.IGC 9](#) and [11.IGC 8](#);*
3. *Takes note of the executive summaries of quadrennial periodic reports on the implementation of the Convention submitted by Parties in 2018 and as presented in Annex II to this document;*
4. *Takes note of the Convention Monitoring Framework as presented in Annex I and information document DCE/18/12.IGC/INF.6 and requests the Secretariat to align the form for the quadrennial periodic reports with the Convention's Monitoring Framework;*
5. *Requests the Secretariat to forward to the Conference of Parties at its seventh session the periodic reports examined at its twelfth session, together with the Committee's comments;*
6. *Invites the Parties whose periodic reports are due in 2019 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*
7. *Invites the Parties to implement Resolution 87 adopted by the General Conference at its 39<sup>th</sup> session endorsing the Recommendations of the open-ended working group on governance, procedures and working methods of the governing bodies of UNESCO, including recommendation 60, on the need to reduce and manage politicization of nominations and decisions, and apply this recommendation to the quadrennial periodic reports that should be written in language consistent with the United Nations Charter and the 2005 Convention;*
8. *Encourages the Parties to engage in multi-stakeholder consultations in the preparation of their reports, involving various ministries, regional and local governments and, in particular, civil society organizations;*
9. *Further encourages the Parties to provide extrabudgetary resources to expand the Secretariat's capacity-building programme on the preparation of the periodic reports and participative policy monitoring, for the implementation of the Knowledge Management System, and to support the fourth edition of the Global Report to be published in 2025.*

## ANNEX I – Monitoring Framework of the Convention

GUIDING PRINCIPLES	Ensure the sovereign right of States to adopt and implement policies to protect and promote the diversity of cultural expressions, based on informed, transparent and participatory processes and systems of governance				Facilitate equitable access, openness and balance in the flow of cultural goods and services as well as the free movement of artists and cultural professionals			Recognize the complementary of economic and cultural aspects of sustainable development		Respect human rights and fundamental freedoms of expression, information and communication as a pre-requisite for the creation and distribution of diverse cultural expressions	
GOALS	SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE				ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS			INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS		PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS	
SDG 2030											
EXPECTED RESULTS	National policies and measures support creation, production, distribution and access with regard to diverse cultural activities, goods and services and strengthen informed, transparent and participatory systems of governance for culture				National policies and measures, including preferential treatment, facilitate a balanced flow of cultural goods and services and promote the mobility of artists and cultural professionals around the world			Sustainable development policies and international cooperation programmes integrate culture as a strategic dimension		International and national legislation related to human rights and fundamental freedoms is implemented and promotes gender equality and artistic freedom	
AREAS FOR MONITORING	Cultural and creative sectors	Media diversity	Digital environment	Partnering with civil society	Mobility of artists and cultural professionals	Flow of cultural goods and services	Treaties and agreements	National sustainable development policies and plans	International cooperation for sustainable development	Gender equality	Artistic freedom
CORE INDICATORS	Policies and measures support the development of dynamic cultural and creative sectors	Policies and measures support diversity of the media	Policies and measures support digital creativity, enterprises and markets	Measures strengthen the skills and capacities of civil society	Policies and measures support the outward and inward mobility of artists and cultural professionals	Policies and measures support balanced international flows of cultural goods and services	Trade and investment agreements refer to the Convention or implement its objectives	National sustainable development policies and plans include action lines to support diverse cultural expressions	Development cooperation strategies include action lines to support diverse cultural expressions	Policies and measures promote gender equality in the culture and media sectors	Policies and measures promote and protect freedoms of creation and expression and participation in cultural life
	Policy-making is informed and involves multiple public bodies	Policies and measures support diversity of content in the media	Policies and measures facilitate access to diverse cultural expressions in the digital environment	Civil society is involved in the implementation of the Convention at national and global levels	Operational programmes support the mobility of artists and cultural professionals, notably from developing countries	Information systems evaluate international flows of cultural goods and services	Other agreements, declarations, recommendations and resolutions refer to the Convention or implement its objectives	Policies and measures support equity in the distribution of cultural resources and inclusive access to such resources	Development cooperation programmes strengthen creative sectors in developing countries	Monitoring systems evaluate levels of representation, participation and access of women in the culture and media sectors	Policies and measures promote and protect the social and economic rights of artists and cultural professionals
ACTIONS	<p>Strategic decision of the governing bodies implemented      Awareness raised      Partnerships and networks established, strengthened and fostered      Public debates organized</p> <p>Information and data collected, managed and shared      Policy analysis, benchmarking and monitoring ensured      Global reports produced</p> <p>Capacities and skills reinforced      Technical assistance and policy advice provided      Projects financed</p>										

## ANNEX II

### Summary of quadrennial periodic reports

#### **AZERBAIJAN**

In Azerbaijan, implementation of the 2005 Convention draws its full support from Article 40 of the Constitution, which protects the “[...] the right to take part in cultural life, to use the services of organizations in the field of culture and values of culture”. Under the reporting period and several years before, the country has mainstreamed the principles of the 2005 Convention in all its major legal and policy documents related to culture. Despite the challenges of the war that broke out in early 1990s and its aftermath, Azerbaijan has managed to promote respect for the diversity of cultural expressions, to place active focus on development of specific policy areas (theatre, publishing, cinematography, etc.), to involve and support civil society entities and individual artists, as well as to raise awareness of the value of contemporary cultural expressions at different levels. The country made active use of its cultural resources to foster multiculturalism at international level and has been an active advocate to promote culture as one of enablers of sustainable development.

The Convention encouraged stakeholders to invest in diversification of cultural offer and cultural industries. Policy discussions on the implementation of the Convention resulted in emergence of strong state-led cultural organizations (e.g. Azerbaijan’s National Art Museum, Carpet Museum) and civil society-led organizations (e.g. Yarat, Arts Council) in terms of initiative-taking, partnerships, management and communication. In arts education, new actors evolved that are developing new approaches to fine arts and crafts while preserving passion for national and traditional sources of arts.

The evaluations undertaken in the past four years in the field of diversity of cultural expressions showed the need to draw on these achievements to implement further actions in specific policy areas. These include reinforcing communication and marketing component of cultural and creative projects, further developing of general awareness about Azerbaijani young entrepreneurs and creators and their artistic products, supporting the link between business development and creativity, as well as multiplication of creative hubs. Partnerships need to be fostered between tourism and creative industries to strengthen and diversify souvenir production.

The occupation of Nagorno Karabakh and seven adjacent regions of Azerbaijan by Armenia, breaking the principle of sovereignty under Article 2 of the 2005 Convention, continues to hinder the sovereign right of Azerbaijan “to adopt measures and policies to protect and promote the diversity of cultural expressions within its territory”, thus affecting the mobility of artists in these areas, as well as the displaced creators and artists who had to flee their cultural contexts and abandon their creative work to survive. Their creative works, as the case of many other artists in the country, have been and continue to be linked to their contexts and the local culture of the occupied territories.

The Government has foreseen measures to take specific actions to respond to many of these challenges. These will be put into 4 year framework to be coordinated by the Ministry of Culture, which will include desk studies, consultancies, training seminars, inter-ministerial consultations and policy actions. Time will be set aside for monitoring and evaluation of the efficiency of these measures and actions.

## **BARBADOS**

This periodic report was prepared by the Cultural Policy and Research Section of the Ministry of Culture, Sports and Youth, in collaboration with the National Cultural Foundation and the Barbados Museum and Historical Society.

This report specifically speaks to Barbados' culture sector as it pertains to the objectives of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expression. It does not provide a comprehensive or detailed review of the programmes, projects and activities implemented in the culture sector since the online reporting format and its word restrictions would not permit this; instead it serves as a snapshot of a few of the activities and programmes which are taking place within the sector. This report presents some of the key achievements that occurred in Barbados' culture sector, specifically focusing on activities related to the 2005 Convention.

There have been several achievements within Barbados' culture sector, however, within the sector's most recent journey the passing of the Cultural Industries Development Act and the establishment of the Cultural Industries Development Authority, can be identified as two key achievements. The Act, which was proclaimed in 2015, has given impetus to the sector, while providing several possibilities for engagement and employment opportunities for cultural practitioners. In a nutshell, this far reaching piece of legislation encourages the sustainable growth and development of indigenous cultural industries, making these possible through the provision of funding for cultural projects, duty-free concessions and income tax benefits.

The Act is implemented through the work of the Cultural Industries Development Authority which seeks to establish the cultural industries as a leading economic driver in Barbados via the introduction of economic stimuli including investment into the industry; increasing export and trade activity for creative goods and services and working with key partners in facilitating the establishment of Barbadian creative cultural brands for large scale commercial activity. The diligent efforts of the Cultural Industries Development Authority has resulted in cultural practitioners benefiting from training in sourcing finances, mentoring, pitching for investment and business development, as well as cultivating productive relationships for employment and commercial opportunities.

Looking towards the future the Ministry of Culture, Sports and Youth in collaboration with its agencies and civil society will continue to develop a culturally rich Barbadian society and a creative economy that will assist in fostering sustainable jobs, economic growth and a social fabric favoring positive living especially among youth. This would include several programmes and activities, of which the most immediate ones would be the review of the National Cultural Policy of Barbados, the hosting of the Caribbean Festival of Arts (CARIFESTA) in August 2017, and the legislating of the Film and Digital Media Commission. In addition to this the Ministry of Culture, Sports and Youth would continue to utilize its cultural cooperation agreements to engage in cultural exchanges, which promote diverse cultural expressions.

## **BELGIUM**

An international Forum was held in October 2015 to commemorate the 10th anniversary of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. An important Declaration was adopted at the Forum and a report was made public, containing proposals to confirm the cultural exception principle in the digital era, particularly in the context of international trade negotiations.

### **The Flemish Community**

In the Flemish Community, the Convention is implemented through measures supporting the various cultural fields and measures focused on interculturality, intercultural dialogue and culturally diverse participation. Cultural policy is consistent with international conventions and goals (such as the Sustainable Development Goals) and is based on the principles of international solidarity and mutual understanding. Cross-cutting links are established with other policy areas to the extent possible. Since the ratification of the Convention, the Flemish Community has contributed €60.000 to the International Fund for Cultural Diversity.

Over the next four years, the Flemish Government will implement the Convention by investing into inclusive participation in cultural life; digital culture as an integral part of cultural practice (including e-inclusion, media literacy, digital accessibility and widespread dissemination of the digital cultural provision); international cultural cooperation; strengthening of the social and economic status of the artist; cultural education and the integration of culture into sustainable development policies such as the equal opportunities policy.

### **The French Community**

Several challenges must be addressed in the coming years:

- Promoting inclusion and social cohesion.

“Cultural” associations endeavouring daily to promote social cohesion, interpersonal relations and personal development must be able to work with public authorities that are strong, understanding and supportive partners at all levels. In this regard, access to culture for all, citizen participation and literacy are major challenges.

- Strengthening the development of critical thinking

In this respect, policies on continuing education and cultural and youth activities play a crucial role in the understanding of democratic, economic, social and cultural challenges.

- New technologies

Public and private media, which disseminate, educate and inform are now facing unprecedented technological change due to the advent of digital technology, which is causing a revolution in ways of producing and consuming information. We must unite to succeed in this transition, with the ongoing objective of media pluralism, diversity and quality of content. Digitalization affects all cultural sectors in a particular way.

### **The German-speaking Community**

Access to culture is one of the priorities of cultural policy and will also be the challenge faced in developing the policy in the German-speaking community in the coming years, as it will be necessary to further strengthen cross-cutting cooperation. Formal and non-formal education play a crucial role in promoting the cultural and creative potential of children and young people.

## **CROATIA**

Cultural policy objectives in Croatia are centered on the principles of promoting identity and diversity, supporting creativity and participation in cultural life. Such cultural policy orientation reflects the main objectives of the Convention and provides for a solid basis for a number of new measures that supplement the existing policy instruments, that are oriented to:

- Fostering artistic and cultural creativity;
- Supporting the programmes of cultural autonomy of national minorities;
- Supporting artistic production through providing social security measures for freelance artists;
- Promoting international cultural cooperation and exchange, by creating infrastructure for promotion of Croatian arts and culture abroad, funding exchange programmes and artistic residencies, giving support to European cultural cooperation projects, and signing new bilateral cultural cooperation programmes;
- Supporting the enhancement of media pluralism and content diversity through special funding for public, commercial and non-profit media;
- Fostering access to culture and cultural participation, especially for children and young people either through discounts for access to cultural institutions, or through specific support programmes;
- Safeguarding the local cultural infrastructure through support of digitization of arthouses, small and regional cinemas;
- Encouraging the development of cultural entrepreneurship;
- Fostering contemporary artistic and cultural production through support to civil society organizations in contemporary culture and arts.

Culture is recognized in major strategic documents and action plans of other sectors, and there are a number of measures that address the objectives of the Convention. However, there is still a lack of better inter-ministerial communication, and communication with cultural institutions and civil society organizations that hinders better implementation of these measures.

The Convention has been promoted through different activities and actions ranging from international conferences, promotional events, meetings with key stakeholders, to developing research projects and organizations of workshops and distribution of promotional materials,

There are still many challenges ahead for better implementation of the Convention in Croatia: there is a need for raising awareness on the Convention; establishing better inter-ministerial cooperation in creation and execution of projects related to the objectives of the Convention; there is a need for better collection of data for evidence-based policy making; as well as fostering better communication with civil society organizations and other cultural professionals on the implementation of the Convention. However, a number of measures introduced so far have provided for better conditions for the flourishing of diversity of cultural expressions in Croatia.

## **CZECH REPUBLIC**

Culture is a highly structured area of diverse individual, group and social interests, activities and operations. It contributes to the development of the individual's intellectual, emotional and moral aspects and, in this sense, performs an educational function. It helps the individual to identify with his/her home, society and at the same time is a means of self-knowledge, in other words helps to form his/her personality. It is seen as a determinant part of the national identity. It is a spiritual foundation, which improves the quality of life and also contributes to the creation of respected values, while also being a prerequisite for sustainable development. Culture is an international recognised indicator of a mature society.

As set out in the UNESCO definition, culture is a set of distinctive spiritual, tangible, intellectual and emotional features of society or a social group; culture encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.

Public cultural services, provided by a wide variety of entities and supported from public funds, are increasingly important. They ensure that the cultural needs of the public are met, providing space and conditions for them to realise their cultural interests. The availability of public cultural services has been used as an indicator for the concept of sustainable life from the time it was first adopted by the Czech Government. The percentage of expenditure allocated for culture out of total public expenditure is an important number, which allows us to assess the level of attention given by the public administration to providing public services, care for tangible and intangible cultural heritage and to creating conditions for the production of new cultural treasures.

The Czech Constitution guarantees free and equal access to culture for all citizens. The task of the State, the regions and municipalities is to preserve and provide access to the cultural heritage, to promote cultural activities and free and inventive creative activities. Under the legislation, culture falls within the remit of the local authorities. The State has only retained executive powers in areas relating to cultural heritage, while its role with regard to living culture is advisory or to provide grants. Despite this, the Czech Republic has been producing strategic documents for cultural development since 1999 (National Cultural Policy 2009-2014 and 2015-2020 dated 2008 and 2015) and a range of other support documents (in particular Act No. 203/2006 Coll. on certain types of support for culture. Data has been collected and evaluated through the culture satellite account. These data are used in this report (<http://www.nipos-mk.cz/?p=8776>).

## **DJIBOUTI**

In order to protect and promote the diversity of cultural expressions, Djibouti intends to:

- Provide technical and financial support for many festivals and cultural events;
- Support the creation, production, dissemination and promotion of works of art;
- Play an increasingly active role in the preservation, protection and promotion of cultural heritage by creating and organizing many festivals promoting identity and knowledge;
- Strengthen partnerships between civil society and local authorities to conduct activities involving training, awareness-raising, promotion, protection and dissemination of local cultures.

In the context of the preparation of this report, Djibouti reaffirmed its commitment to effectively implementing the Convention.

The following challenges were identified by the stakeholders attending the national workshop to discuss the Convention from 5 to 9 December 2016:

- Challenge 1: Giving due importance to the Convention in policies, programmes and projects to protect and promote diversity of cultural expressions in the country.
- Challenge 2: Achieving the objectives of the 2005 Convention in Djibouti
- Challenge 3: Reporting on the implementation of the Convention in 2021.

Prospective developments are:

- Establishing a framework conducive to enhancing the effectiveness of the Convention in Djibouti;
- Planning and following up the implementation of the Convention

## **HUNGARY**

During the years that have passed since the ratification in 2008 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Convention”) and the submission in 2012 of the first Quadrennial Periodic Report, the Hungarian State sought to act as actively as possible to serve the Convention’s goals both in Hungary and abroad, within the limits of its material and human resources and organisational capacities. Even before the Convention was drafted, the Hungarian Parliament had already adopted acts that created the necessary framework and legislative background for the protection of cultural diversity, and the maintaining and preservation of the traditions of different minorities. By ratifying the Convention, Hungary declared that it gives priority to cultural diversity and considers it a pathway towards the future and sustainable development.

In this light, Hungary took several measures supporting the protection and promotion of the diversity of cultural expressions as well as the support of intercultural dialogue. Among measures taken in Hungary, one can mention the adoption of the Act on traditional Hungarian products (Hungaricums), the launch of the Csoóri Sándor Programme or the multi-channelled support for minorities living in Hungary and for Hungarians living abroad. Regarding international cooperation, respective achievements and results of Hungarian cultural diplomacy and of the Visegrad Group are presented below.

The Hungarian State has always supported the involvement of civil society organisations into political decision-making. Therefore, it consulted the representatives of civil society regarding the measures taken in order to implement the Convention. In Hungary, the National Cultural Fund is the institution in charge of communication between the State and civil society for everything related to the Convention.

It emerged as a challenge during the application of the provisions of the Convention that Hungary had to find the balance between complying with its obligations arising from the Convention and playing an active role in the protection of global cultural diversity; and keeping its commitments within its capacities’ limits and harmonizing its own external policy goals with those enshrined in the Convention.

## **IRAQ**

Iraq has a deep-rooted civilization with substantial role in the life of humanity. It is a country of multi-cultures, nationalities, religions, doctrines, traditions, customs, arts and music, whose rights are guaranteed by the Iraqi Constitution issued in 2005.

Indeed, the Iraqi government gained awareness of the importance of cultural development and cultural diversity promotion in order to achieve the sustainable development. It therefore believes in the goals of the UNESCO 2005 Convention on Protection and Promotion of the Diversity of Cultural Expressions. Thus, it ratified it on July 22, 2013.

The Iraqi government has made great efforts to develop the cultural environment at both national and international levels, through adoption series of active measures over the last years. These measures are aimed at supporting cultural policy, social insurance, reforming the educational system at different stages, promoting development and cultural industries, and supporting artists, creators, youth, women, disabled people, as well as children.

This report hereby presents an overview of the different measures and procedures adopted on national and international levels, regarding the Convention for the Protection and Promotion of the Diversity of Cultural Expressions, during the period of pre-ratification and for the last four years. This report also presents future prospects and challenges to be faced up over the next period, in order to implement the Convention:

### **First: Cultural Policies**

1. Baghdad the Capital of Arab Culture Project in 2013.
2. Baghdad joining to the Creative Cities Network of UNESCO in 2015.
3. Iraqi Central Bank allocated \$850,000 to support cultural projects.
4. Illiteracy Eradication project.
5. Iraqi Cultural Creativity Award.
6. Iraqi Media Network Initiative to support Iraqi artist.
7. Children's Spring Annual Cultural Festival.
8. Child Central Library Project.

### **Second: International Cooperation**

1. Cultural cooperation Programme between the Ministry of Culture, Tourism and Antiquities and Roberto Cimetta Fund in 2014.
2. Concluding agreements of cultural and economic cooperation at regional and International levels.

### **Third: The Preferential Treatment**

1. China in the Eyes of Arab artists – drawings field – 2011.
2. China-Arab Friendship Garden – sculpture field 2015.

### **Fourth: Culture Integration for Sustainable Development Policies**

#### **(4.a) Measures at National Level**

1. Mobile Library.
2. Establishing the Cultural Houses and Palaces in Iraq.
3. Setting up Cultural Centers for the Child in Iraqi cities.
4. National Center Project to document Iraqi Culture.
5. Establishing Center for Marketing Cultural Industries.

**(4.b) The Measures at the International level:** Producing plays and films for children

**(4.c) The Emergence of Urgent Issues**

**(4.d) Gender Equality :** Nazik al-Malaika's Award for the Women's Creativity.

**(4.e) Youth :** Youth Cinema Production Festival for Short Films

**Fifth: Civil Society Participation :** Ishtar Award for Youth

## **LAO PEOPLE'S DEMOCRATIC REPUBLIC**

Lao PDR is currently part of the Least Developed Countries (LDCs). Cultural industries, supported by the rapid improvement of “soft” infrastructures (e.g. fast development of the internet) are foreseen to be one of the potential tools to help the country graduate from his LDC status by 2020. At the 10<sup>th</sup> Congress held in February 2016, the Lao People's Revolutionary Party declared the 2030 vision and strategy to move toward the developing country status with medium income under the direction of green and sustainable development.

The main objective is to continue the protection, preservation, rehabilitation and enrichment of the tradition and national cultural heritage value towards the sustainable development; in addition, the vision aims to develop modern cultural industries in order to contribute to the socio-economical sustainability. In order to support this general strategy, a ten years strategy (2016-2025) and five years programme (2016-2020) on the Sector of Information, Culture and Tourism were also validated and launched by Presidential Decree no. 83/govt. on 31 March 2016. The concerned ministries, agencies and local authorities shall take in account to cooperate and facilitate ensuring the successful implementation of the current decree. The implementation of the Convention is foreseen as a necessary process to achieve this objective.

The recent set-up, in 2005, of a Committee under the Ministry of Information, Culture and Tourism will contribute to speeding up future implementation measures. With 49 ethnic groups, Lao PDR is a very culturally diverse country. Ethnic communities actively engage in traditional cultural activities and events. This diversity has the potential to become a major strength allowing a broad range of artists and entrepreneurs from all these groups to develop unique niche products. Legal frameworks are being established and Lao PDR is increasingly strengthening its cooperation with international organizations with a desire for global interaction and international integration. This includes openness toward a reformed national regulatory framework to reflect international standards.

Although the cultural industries are still at an embryonic stage, the current growth and dynamism of the private sector, especially among the SMEs, is promising for the future of the cultural industries and for their increasing impact on the economy of the country, particularly in the fields of IT, media, publishing, design, handicraft, arts and music production. The market and demand are growing which is a good sign for the cultural production and dissemination. As a first step, the handicraft sector has been identified as a priority sector in the National Development Plan for the period 2012-2016. Specific support for other sub-sectors will need to follow.

Yet, Lao PDR still has to overcome a number of challenges to fully implement the Convention. Awareness needs to be raised among a wider section of the population. The laws and legal procedures need to be more broadly disseminated and understood. More systematic communication and collaboration between the various actors of the public sector and the civil society must be encouraged. A more enabling environment as well as human capacity building at all levels must be fostered. Domestic production cycle needs to be more competitive and appealing to local customers to give an impetus to the full sector. Overall funding for these activities remains a key challenge.

## **LUXEMBOURG**

Since Luxembourg is a multilingual and multicultural country, the promotion of the objectives of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions is omnipresent, as it is intrinsic to concerns and policies, particularly in the field of culture. Cultural diversity is an everyday reality in Luxembourg, where in some 2,586 km<sup>2</sup>, citizens of around 170 countries (approximately 47.7% of the population are of non-Luxembourg origin) intermingle at work, at school or in social, cultural and sports activities. The promotion and implementation of the 2005 Convention amount therefore to an affirmation of the country's multiculturalism, as it roots its own cultural identity in this inspirational diversity.

That said, the implementation of the 2005 Convention is primarily articulated around the objectives set out in the Government's programme, the current one dating from 2003. As regards culture, it notes in particular that “the Government recognizes the principle of freedom of culture and diversity of artistic and creative activities that reflect the humanist values of a multicultural society”.

This leads to a number of clear goals, such as the organization of a Cultural Forum in July 2016, a discussion platform designed to achieve a better understanding of Luxembourg's cultural diversity and a true exchange for integration, bringing together cultural actors as well as foreign and Luxembourg citizens, notably with a view to intercultural dialogue. Another goal is the strategy to promote the Luxembourgish language, by which the Government recognizes the importance of Luxembourgish as a language of communication and integration, as well as a literary language. The advanced development of artists' residencies should therefore enable exchanges between artists of various origins, and across borders. Besides, in recent years Luxembourg has been able to increase the presence of its artists abroad through its participation in various international forums.

The objectives of the Convention are also present inherently in many activities at the national and international levels, *inter alia* through the application to non-Luxembourg resident artists of social benefits provided to Luxembourg cultural actors, of scholarships and subsidies and the implementation of international projects, including in the context of bilateral cultural agreements with some 30 partner countries, the display of works by foreign painters in Ministry of Culture galleries, and the activities of cultural establishments and institutions, including the Neumünster Abbey Cultural Exchange Centre, dedicated to the dialogue of cultures, and the tri-national Institut Pierre Werner within which the Goethe Institute, the French Cultural Centre and the Ministry of Culture of Luxembourg all work together.

## **NIGER**

Integrating culture as a vehicle for development through its inclusion in the Economic and Social Development Plan, under strategic priority 3 – the sub-programme on “economic services development”; reorganizing the Ministry of Culture through the inclusion of aspects related to the 2005 Convention; in addition to the existing traditional framework structures, the creative environment has been enhanced through the establishment of support structures such as the Agency for the Promotion of Cultural Industries and Enterprises (APEIC), the National Centre for Cinematography (CNCN) and the National Library; including the ministry responsible for culture in the group of ministries of education through the Sectoral Education and Training Programme (PSEF) which enabled the 11 arts and culture training institutions (EFAC) to become operational; reviving rotating festivities since 2013, which helped to build and equip a cultural infrastructure in the regions; adopting Ordinance No. 2009-24 of 3 November 2009 on the Framework Act on Culture and continuing to update legislation necessary for its implementation, including Act No. 2008-23 of 23 June 2008, establishing a professional public institution called the National Centre for Cinematography in Niger, and its supplements; Ordinance No. 2010-95 of 23 December 2010 on copyright, neighbouring rights and expressions of traditional cultural heritage, amended and supplemented by Act No. 2014-48 of 16 October 2014; Decree No. 2010-581/PCSRD/MCNTIC of 29 July 2010 approving the statutes of APEIC; Decree No. 2018-107/PRN/MRC/A/MS of 9 February 2018 approving the statutes of the National Library; Decree No. 2018-108/PRN/MRC/A/MS of 9 February 2018 on the status of the artist in Niger; Decree No. 2018-109/PRN/MRC/A/MS of 9 February 2018, amending and supplementing Decree No. 2010-816 of 23 December 2010 establishing the methods of collecting fair remuneration for private copying.

### **Challenges:**

Insufficient ownership of the challenges of the 2005 UNESCO Convention; absence of systematic evaluation of the projects and programmes implemented in this field; poor development of the culture information system; failure to take into account the economic output of the exchange of cultural goods and services; quantitative and qualitative lack of human, financial and material resources; weak institutional and legal framework; insufficient synergy between the various public, private and civil society stakeholders.

### **Prospective developments:**

They are focused on the following main lines of action of the programme “Artistic Development and Promotion of the Nation’s Talents”: promoting the nation’s talents, promoting books and public readings, developing arts and culture training institutions, creating markets for cultural goods and services and building the capacity of cultural stakeholders. This requires the operationalization of the National Institute of Arts and Culture of the National Library, the National Arts and Culture Development Fund and the National Council for Arts and Culture. However, all of these initiatives will have only a limited effect if an adequate information system is not developed.

## **PALESTINE**

The Ministry of Culture (MOC) of the state of Palestine is the authorized entity as a focal ministry to lead the efforts to implement the items of the Convention on the Protection and Promotion of the Diversity of Cultural Expression.

The state of Palestine has been concerned by setting strategic and sectoral plans including policies and measures to create a supportive environment promoting cultural expressions taking into account the special political circumstances of the State of Palestine under Israeli occupation.

It was mandatory to set private working schedules to include all the Palestinian people in Gaza Strip, West Bank including East Jerusalem and Palestinians inside Israel. These policies include several diverse levels of governmental, semi-governmental, and civil society institutions in addition to culturally active universities, institutions and individuals. These policies and measures are translated into real activities, trainings and programs promoting and protecting the diversity of cultural expression (creativity, production, distribution, publishing and sharing).

This report highlights the most prominent adopted measures, their objectives and results.

**Cultural Policies:** The MOC holds intensive workshops for representatives of official, semiofficial and civil society institutions. Outputs of these workshops are the strategic cultural sectoral plans, which each entity has to perform efficiently. MOC stresses that the plan includes all cultural domains and gives special emphasis to each of these domains.

**International Cooperation:** MOC signed several cultural agreements with Arab and foreign countries reflected in many cultural exchange programs; experience, visits and delegate exchange; holding cultural weeks and the establishing of cultural centers.

**Sustainable Development:** The State of Palestine and its affiliate institutions aim to achieve sustainable development in the cultural sector by investment in the infrastructures, promotion of investment and training of staff. For instance, the General Administration of Heritage holds training courses in traditional crafts such as pottery, textile/embroidery, traditional rugs and straw products to qualify workers in these crafts and help them market their products in cultural exhibitions.

**Civil Society Participation:** The role of MOC is to create a supportive environment for production and creativity. Hence, the role of individuals and civil society institutions is culture creation and production in all domains. As part of partnership between the MOC and civil society, active institutions participate in forming, preparing strategic plans and cooperate and arrange for implementing projects and activities. On the other hand, MOC participates in the training courses and workshops held by these institutions. It should be marked out that a technical work group was formed to supervise the implementation of items of 2005 Convention. This group consists of representatives of governmental and civil society institutions.

**Challenges:** Active cultural institutions in the State of Palestine face many challenges; the most prominent is the Israeli Occupation and its illegal practices such as control of borders, resources, illegal settlements expansion, land confiscation and judaization of historic sites. Another challenge is lack of financial resources and dependency on the agenda of donating countries and the support offered to some sectors on the expense of others.

## **REPUBLIC OF KOREA**

Since the adoption of the Act on the Protection and Promotion of Cultural Diversity in November, 2014, the Republic of Korea endeavored to raise awareness of the value of cultural diversity and to expand cultural expressions' opportunities across society. To promote multiculturalism in Korean society, the government has implemented cultural projects for multicultural families and North Korean refugees, as well as various artistic programs for women and disabled people to provide social minorities with the opportunity to participate in cultural activities. Several cultural diversity programs have also been implemented to redress regional and generational disparities.

Korea has a rather short history of international cooperation on cultural diversity, but various government agencies and institutions are implementing effective and efficient policies for cultural exchange. Under the Culture City of East Asia project, Korea established an art and cultural network with China and Japan. Other cultural outlets such as Arirang TV and the King Sejong Institute help global society deepen their understanding about Korean culture, as well as cultivating human resources to promote cultural diversity and global citizenship. The Pavilion of the Republic of Korea at the Venice Biennale, and the Korean Traditional Performing Arts Troupe have contributed to enhancing cultural exchanges with other countries.

The Republic of Korea established a cultural and art exchange platform for developing countries as part of its cultural ODA (Official Development Assistance) projects. These projects include the Cultural Partnership Initiative, which provides training and joint production programs for artists from developing countries in Asia; the Dream Project that invites artistically talented people of developing countries to intensive art education courses in Korea; the Thank You Small Library project designed to open libraries in African countries; and cultural property protection projects to transfer conservation and restoration technologies to developing countries.

The Korean government has also initiated domestic cultural projects such as the Culture Voucher and Culture Sharing (cultural welfare) programs, designed to promote the rights of people who are economically, socially and geographically disadvantaged to enjoy culture.

To guarantee diversity of broadcasting programs, the Korean government enforces a ceiling on audience share and compulsory broadcasting of programs by independent producers. It has also introduced media literacy education at schools and social institutions to promote citizenship for responsible production and distribution of diverse content.

### ANNEX III

#### **Executive summary of the external evaluation report of the project entitled “Enhancing Fundamental Freedoms through the Promotion of the Diversity of Cultural Expressions” (2015-2018)<sup>16</sup>**

The aim of this evaluation exercise was to evaluate the performance and achievement of the results of the UNESCO-Sida project ‘Enhancing fundamental freedoms through the promotion of the diversity of cultural expressions’ by analysing and assessing the project’s relevance, efficiency, effectiveness, impact and sustainability. The evaluation also sought to generate findings, extract lessons and provide action-oriented recommendations to inform the implementation of the project’s new phase and future capacity-building activities by the Secretariat of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

The evaluation framework was developed according to the parameters stated in the terms of reference for this assignment and was complemented with elements from discussions with the UNESCO-Sida project team during the inception phase. The evaluation questions were structured according to five different analytical themes, namely: relevance, efficiency, effectiveness, impact and sustainability. The selected methodology included a preliminary desk review, semi-structured interviews with stakeholders, focus group discussions, field visits to three of the 12 countries targeted by the project, a survey for National Teams and UNESCO Field Offices, as well as participatory observation while attending project events during the field visits. 155 people were consulted in total – 74 female and 81 male.

In terms of relevance, the findings suggest that the project was highly relevant to both the government and civil society actors involved. It responded to the need to improve the general understanding of the 2005 Convention and provided much-needed reflection spaces to discuss issues related to the promotion of cultural expressions. The project also helped to address the challenges of data collection and monitoring through its support to the QPR process. It proved to be relevant in a wide range of contexts and its flexibility and adaptability constituted key assets for the project’s successful implementation. Although women were significantly involved in national QPR processes, it appears critical to further strengthen their role and make them more visible in the future by specifically involving women’s rights organisations and gender advocates. The participation of youth was limited, despite the project’s relevance to this particular group.

The project was clearly aligned with the 2005 Convention and provided a contemporary interpretation that placed increased focus on certain emerging themes. UNESCO’s Priority Africa was reflected in the number of African countries and experts selected and the inclusion of gender in the Convention’s Global Monitoring Framework (GMF) gave UNESCO’s Gender Priority more weight in this project. The project was also aligned with UNESCO’s key programmatic documents, with Sida’s thematic strategy for 2014-17, as well as with a number of national laws and policies at the country level. At the global level, the project was also aligned with the Sustainable Development Goals (SDGs) through the Global Monitoring Framework.

In terms of project design, the evaluation identified valuable initiatives and efforts (initial needs assessment at global level and initial phase at country level for local needs assessment and consultation with stakeholders). However, the analysis of the implicit Theory of Change (ToC) of the project identified certain aspects that could be strengthened, particularly in the definition of outcomes and corresponding indicators. The outcomes of the project were overly ambitious for the modest resources available, the short time-frame and the inherent complexity of multi-country interventions.

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<sup>16</sup> The report was prepared by *Leimotiv, Consultoria Social*, a company specialized on independent evaluation, commissioned by the 2005 Convention Secretariat.

Nonetheless, the project was formulated in such a way that despite the long-term nature of the results, they could be reported as met because indicators focused on outputs, not on measuring changes at the outcome level.

Regarding efficiency, the report concludes that the UNESCO-Sida project team played a pivotal role in project management, effectively coordinating, guiding and backstopping key project actors as required. UNESCO Field Offices also supported project execution in several ways and the project served to progressively build their capacity. National Teams were effectively trained and supported during the drafting of the QPR and new actors were engaged in the process, even if the teams were not always diverse enough to be fully representative of the context. International experts were of a high professional level and their indisputable expertise in concrete themes under the 2005 Convention was widely praised. The authors who participated in the two editions of the Global Report were also positively involved and their contribution was extremely well rated. Gender parity among the different project stakeholders constituted a best practice even if some of the authors and international experts consulted noted that their knowledge and capacity in gender analysis could still be strengthened in order to ensure more effective gender mainstreaming in future efforts at global and national levels.

The overall technical quality of the different stages of the QPR process was positively rated by stakeholders and the 12 QPRs were completed successfully. Findings suggest that the success factors that played a role in making the QPR process work included the following: the existence of a champion in the National Team, ensuring a critical mass of participating civil society actors, the convening power of UNESCO and country actors, the extent to which the QPR process was perceived as a 'country process' versus a statutory requirement; and the project team's flexibility and adaptation to the different contexts.

The training module on participatory policy monitoring was seen as a very comprehensive, good quality tool very valuable for enhancing the general understanding of Convention and the QPR process and requirements at national level. Other products developed in the framework of the project were also praised (particularly the Global Report) even if their use and uptake emerged as an area for future improvement. The Global Monitoring Framework was widely considered a tool that brought clarity to the Convention and was positively valued by actors, as were the Policy Monitoring Platform and the audiovisual materials. The development of the Knowledge Management System was still work in progress at the time of this evaluation, which implied that capturing its impact was not possible.

The project also managed to generate important partnerships and synergies between different stakeholders. Among the most important was the development of positive synergies between CLT and CI sectors both at HQ and the field level. Positive examples of coordination/support across UNESCO Field Offices were also documented, as well as several spin-off projects and initiatives. In the countries targeted by the project, several members of the National Teams valued their participation in the QPR process as an opportunity to build synergies and partnerships. In what concerns the dissemination of the GR, many institutional partnerships can be highlighted at the national and global levels.

In terms of effectiveness, the evaluation concludes that the execution of the project was impeccable and the activities were accurately reported in the progress reports submitted during project implementation. All outputs (including two editions of the GR) were delivered in a timely manner. Nonetheless, the evaluation process identified various limitations that were primarily linked to the project's results-based framework (RAF) and its performance indicators, which have hindered the possibility of monitoring and measuring changes in terms of contributions to outcomes.

UNESCO's added value as implementing partner was indisputable. Its capacity and technical expertise; its convening power, tools, frameworks, international networks of experts and partners; its capacity to support dialogue and build spaces of trust; and its own 'seal' or external validation of the QPR process were essential for the national capacity building efforts. The GR component was also

fundamental: UNESCO has a global monitoring and bench-marking function, serves as a clearing house of data and analysis and lends policy advice in the cultural realm.

The evaluation also concludes that there were remarkable efforts to mainstream gender in the project. The most salient efforts were the inclusion of a gender dimension in project tools, discussions and products, and gender balance among project stakeholders. Thus, the project contributed to generating greater awareness on gender issues in the target countries and among project stakeholders. Furthermore, the number of Member States providing gender-specific information in QPRs was increasing. Some areas that would need improvement in the future were also highlighted (systematic gender analysis and gender-responsive/transformational programming; and targeted capacity-building).

Regarding impact, the evaluation report identified a number of effects, even if the outcomes of the project were long-term in nature. Firstly, the project succeeded in bringing together government and civil society to discuss cultural issues under the 2005 Convention even in countries where this type of dialogue had not taken place before. Secondly, the project successfully developed new information and a new results-based Global Monitoring Framework, which have allowed good practices to be shared across countries and examples of relevant policies and measures to be showcased through both the QPRs and Global Reports. Thirdly, the theme of artistic freedom was instrumental for establishing closer links between CLT and CI sectors on fundamental freedoms. Hence progress on these two themes (artistic freedom and media diversity) constituted important institutional achievements for UNESCO. The evaluation exercise also identified a number of contributions of the project to personal and institutional changes at the country and global levels (ranging from a better understanding of the 2005 Convention and cultural policies among project stakeholders to the creation of new structures, groups and initiatives inspired or influenced by the project).

Finally, regarding sustainability, the evaluation concludes that the knowledge and skills of the stakeholders on areas related to the 2005 Convention and policy-monitoring improved, even if they remained limited in many places. While there was willingness to continue engaging with QPR processes in the future, stakeholders would still require further support (including members of National Teams, UNESCO Field Offices and international experts). Maximising the utility of the high-quality products developed is key for ensuring that the benefits of the project continue once the activities are completed. In order for these results to be sustainable and to maximise achievements to date, the evaluation concludes that ongoing efforts must continue in the future.

The final section of the report includes a series of ten recommendations that aim to strengthen the design and implementation of the second phase of the project and to maximise the impact of future capacity-building efforts by the Secretariat of the 2005 Convention. The incorporation of an explicit Theory of Change approach for the future is suggested, together with the recommendation of continuing to work on all areas of the 2005 Convention (including artistic freedom, media diversity and gender equality). The evaluation also recommends using the experience of this project to strengthen certain aspects of future project design as well as future monitoring, evaluation and learning (MEL) frameworks. The evaluation team suggests developing a stronger transformational gender approach to programming as well as investing in ensuring the participation of a critical mass of actors in future initiatives. Reinforcing the investment in strategic local capacities is recommended, as well as complementing the current country-focused approach with an additional regional approach to maximise project results to date. Finally, maximising the use and uptake of products developed within the framework of the project and consolidating knowledge of the Convention are also recommended.