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Organisation  
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Organización  
de las Naciones Unidas  
para la Educación,  
la Ciencia y la Cultura

Организация  
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вопросам образования,  
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منظمة الأمم المتحدة  
للتربية والعلم والثقافة

联合国教育、  
科学及文化组织

Diversity of  
Cultural Expressions

Diversité  
des expressions  
culturelles

Diversidad  
de las expresiones  
culturales

Разнообразие форм  
культурного  
самовыражения

تنوع أشكال التعبير  
الثقافي

文化表现形式  
多样性

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## CONFERENCE OF PARTIES TO THE CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS

**Seventh session**  
**Paris, UNESCO Headquarters, Room II**  
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### INFORMATION DOCUMENT

#### **Executive Summaries of Parties' Quadrennial Periodic Reports**

At its twelfth session in December 2018, the Intergovernmental Committee requested the Secretariat to transmit to the Conference of Parties the quadrennial periodic reports received and examined in 2017 and 2018.

The present document contains the Executive Summaries of the quadrennial periodic reports received in 2017-2018. The full reports are available online at the following address: <https://en.unesco.org/creativity/mr/periodic-reports-available-reports>.

### Executive Summaries of Parties' Quadrennial Periodic Reports

1. This document contains the executive summaries of the periodic reports of the Parties to the Convention that have been received and examined by the Intergovernmental Committee in 2017 and 2018.
2. The ideas and opinions expressed in the periodic reports are those of Parties. They do not necessarily reflect those of UNESCO and do not commit the Organization in any way.
3. The forty-seven (47) executive summaries of the following Parties<sup>1</sup> are available below, in alphabetical order:

Albania	Hungary
Azerbaijan	Iraq
Barbados	Ireland
Belgium	Kuwait
Bolivia (Plurinational state of)	Lao People's Democratic Republic
Bosnia and Herzegovina	Luxembourg
Bulgaria	Morocco
Burkina Faso	Netherlands
Cambodia	Niger
Cameroon	Nigeria
Canada	Norway
Colombia	Palestine
Côte d'Ivoire	Poland
Croatia	Portugal
Cuba	Rwanda
Cyprus	Republic of Korea
Czechia	Saint Vincent and the Grenadines
Djibouti	South Africa
Ecuador	Sweden
Estonia	Togo
Ethiopia	Tunisia
European Union	United Arab Emirates
Greece	Venezuela (Bolivarian Republic of)
Guatemala	

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<sup>1</sup> The following Parties did not include a summary in their periodic reports submitted in 2017: Armenia and the Syrian Arab Republic.

## **ALBANIA**

The Republic of Albania ratified the UNESCO Convention on Cultural Diversity on 17.11.2006 and since then, the Ministry of Culture of Albania and its public institutions has undertaken policies and plans to implement the obligations deriving from the Convention.

The main objectives in broad terms has been strengthening the place and the role of culture in the policies and programmes compiled by the Ministry of Culture of Albania, which is the main institution responsible for implementation of the Convention, strengthening the contribution of culture to sustainable development and increasing collaboration with other countries in the field of cultural industries, promoting intercultural dialogue through implementation of different projects, awareness-raising activities and exchanges of good practice.

Since the entry into force of the Convention, the MoC has increased its efforts to support the flourishing of cultural expressions according the principles of Article 2 of the Convention by establishing a yearly grant for financing of cultural activities, by introducing schemes to promote artistic creativity, by increasing the international cooperation and intensifying cultural exchanges, by creating the necessary conditions to preserve and transmit cultural expressions to future generations, by involving the civil society and especially the young in all cultural policy and legal framework debates, by intensifying interministerial cooperation, by supporting digitization of cultural expressions and their bearers, by initiating and participating in exchange programs and artists in residencies, as well as in EU related programmes, by increasing collaboration with the local government, by increasing fund raising efforts and foreign investments, etc. Emphasis is placed on the potential of intangible cultural heritage to promote cultural diversity and inclusion, and in particular the recognition of minority culture and heritage.

One of the challenges of the implementation of the Convention is the gathering of qualitative as well as quantitative data as well as mapping the current situation. To this end, the Ministry of Culture of Albania is already collaborating with UNESCO for the establishment of “Culture for Development Indicators” in Albania. When this program will be implemented within year 2017, a new perspective will be set for the implementation of the present Convention.

Moreover, the information and the text of the Convention has been translated, published and distributed in several workshops and conferences organized by the Ministry, thus promoting and raising awareness on the principles of the Convention.

The yearly action plans of the Ministry of the Culture reflect the recommendations of the Convention in supporting the creation, distribution and enjoyment of the cultural expressions. Thus it is the basis for the preservation, protection and promotion of cultural diversity and especially, for the development of cultural industries as an important factor for contributing in economy and trade. Creating and improving the necessary conditions to help diversity of cultural expressions to flourish, will continue to be an important objective of the Ministry of Culture.

## **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.

**BOLIVIA (PLURINATIONAL STATE OF)**

Development of Indicators of the four Priority Cultural Sectors within the framework of the Cultural Information System of the Plurinational State of Bolivia. After examining the sources of information that provide quantitative elements necessary to feed a system of indicators of the four cultural sectors prioritized for Bolivia, it can be said that information exists, compiled in different ways, in different institutions, but does not necessarily respond to the methodological criteria required, for example, to build a CSC for Bolivia. The information is dispersed and does not respond to a statistical information criterion, properly systematized and classified in a single institutional computer agent, which may be the INE or the MDCyT. In Bolivia, there is cultural information but it differs with the methodological criteria required by the CAB to build a CSC. This is progress that reflects in a comparative terms 40%, and systematizes information regarding a capital city, with estimates for the rest of the cities of the axis, considering in a preliminary and / or exploratory result of a possible CSC, on the side of the offer.

It should be pointed out that the experience of public policies in the culture is relatively recent therefore there are no models and recipes for the development of policies to strengthen cultural and creative industries. For this, it is necessary to coordinate actions, dialogue and permanent consultation not only with the protagonists of the private sector but also with the multiple instances of the State educational and cultural, economic and fiscal called to intervene in its implementation.

For this reason, the application of qualitative techniques is justified from the point of view that the national accountants have an idea of the way in which it performs the cultural activity in its four prioritized sectors, however, this is still insufficient. Experience, applying the technique of interview in depth, is relevant in qualitative terms, but in quantitative terms gives a set of ideas or economic structures that must still be validated and widely discussed. However, for the purpose of the work carried out, the interviews with the actors were very useful to approximate the behavior of the sector in economic terms because, as it will be understood, the collective of artists and other cultural agents understand that their activity transcends the economic and is in Supreme of the creative, artistic and patrimonial. The economic responses were very diverse, in many cases for the collective of sectors the notion of economic utility or surplus generated does not exist, as is generally quantified in companies.

Although there is a surplus in terms of national accounting, more efforts are needed to find that sector information. On the other hand, the questions related to the consumption of services and / or inputs (that in the terminology of the national accounts are denominated intermediate consumption) were much dispersed. Unfortunately, they do not keep records of their expenditures on the acquisition of inputs and, in a particular way, it is noticed that in the music sector as well as in the performing arts it is difficult to calculate the intermediate inputs.

## **BOSNIA AND HERZEGOVINA**

Bosnia and Herzegovina is a country consisting of two entities (the Federation of Bosnia and Herzegovina - FBiH and the Republic of Srpska - RS) and of Brcko District. The entity of the Federation of Bosnia and Herzegovina is further divided into 10 cantons that have their own responsibilities in the field of culture, which are then subdivided into municipalities.

Bosnia and Herzegovina ratified the Convention 2005 in April 2009 and thus confirmed the need to elaborate and develop the authenticity of the existing cultural expressions based on the historical and cultural particularities of Bosnia and Herzegovina and to create new expressions. Every year Bosnia and Herzegovina pays contribution to the IFCD.

The Government of Federation of B&H passed the Development Strategy of Federation of Bosnia and Herzegovina 2010 - 2020 in 2010, a strategic document which represents the first long-term projection of a comprehensive reform in the field of culture of Federation of Bosnia and Herzegovina. This strategic policy document is a solid base in the Federation of B&H for all the necessary steps for the further policy and related legislation harmonization, awareness-rising, promotion and implementation of the Convention2005. Thus, it is also the base for preservation, protection and promotion of cultural diversity and especially for the development of cultural industries, sustainable development, economy and trade.

Within the European Heritage Days 2013 manifestation held in Gorazde and organized by the Federal Ministry of Culture and Sports (FMKS), the ratification of the UNESCO Convention2005 and its relation to Bosnia and Herzegovina have been promoted. Also, the main topic of the European Heritage Days 2013 was "Intangible Cultural Heritage". Therefore, during this cultural manifestation the Federal Ministry of Culture and Sports has been promoted principles and goals of the Convention2005 to participants and guests in order to draw attention to the importance of safeguarding intangible heritage, which UNESCO has identified as an essential component and as a repository of cultural diversity and creative expression.

The Convention represents a unique basis in the international law in terms of an instrument which requires integration of the cultural dimension in development policies in all sectors and at all levels. In that regard, the Ministry of Culture of Republika Srpska initiated the appointment of the Interdepartmental Group for Culture of Republika Srpska back in 2010, involving representatives of the ministries in the Government of Republika Srpska and other relevant RS institutions. The objective of the Interdepartmental Group is not only to integrate culture and cultural heritage in cohesion policies and various development strategies and to implement specific measures aimed at integration of culture in the relevant areas, but also to integrate the policies and strategies of other ministries in the policy and the strategy of cultural development of the RS.

Such an approach and cooperation had a very important role in the process of defining the cultural policy of RS for the period 2017-2021. On the other hand, cultural heritage and culture are today recognized and integrated in various development policies and strategies of Republika Srpska, such as RS Tourism Development Strategy 2010-2020, Youth Policy 2016-2020, Education Strategy 2016-2021, while the RS Local Self-Government Development Strategy 2017-20.

## **BULGARIA**

As an achievement in the implementation of the Convention the Ministry of Culture takes into account the integration of culture as a horizontal priority in a number of documents and policies and in the preparation of national strategies, plans and programmes in the fields of demographic, social and educational policy, gender equality policy, development assistance policy, etc.

The National Development Programme Bulgaria 2020 approved by the Government stressed that an important objective of national development policies is to strengthen identity and creativity.

A number of important legislative and normative documents, such as the Cultural Heritage Act (CHA, 2009), the Radio and Television Act (RTA, 1998), Protection and Development of Culture Act (PDCA, 1999), Film Industry Act (FIA, 2003), Copyright and Related Rights Act (CRRRA, 1993), Spatial Development Act (SDA, 2001) some of which were updated in the period 2012-2016, can contribute to achieving the main objectives of the Convention.

Various financial and institutional measures such as the budget programmes of the Ministry of Culture, a National Culture Fund and the Bulgarian National Film Centre, also contribute to the implementation of the Convention. These budget plans in the ministry are of a permanent nature, which leads to sustainability of the measures being implemented.

Despite some delays, the process of digitization of cultural heritage and presenting it online is one of the priorities in the work of the Ministry of Culture.

The process of digitization of materials in libraries and archives in Bulgaria continues to be significantly more active than that of the movable and immovable cultural property.

It is therefore planned that in the upcoming changes to the Cultural Heritage Act a text is to be explicitly included that requires a strategy to financially backed national targets and priorities for activities on digitization of cultural heritage for a period of seven years.

The Convention remains insufficiently publicized as an important international instrument. The media whose activity is directly and indirectly influenced by the Convention could be more actively involved in the process of raising public awareness (at international, national, regional levels) of the role and importance of this instrument.

## **BURKINA FASO**

The implementation of the 2005 Convention in Burkina Faso, particularly in 2013-2017, has achieved significant results: cultural governance, the organization of civil society and private cultural stakeholders, cooperation and exchanges of goods and services, the inclusion of culture in national and international sustainable development policies and strategies, and the promotion of freedoms and human rights.

Cultural governance and organization of stakeholders: the results obtained in territorial management, the development of cultural and creative industries, the consolidation of cultural policies, the strengthening of capacities among local authorities, the adoption of rules implementing the cinema and broadcasting directive, the creation of six umbrella organizations and the National Confederation of Culture to strengthen dialogue between the State and civil society.

Funding of culture: the introduction of a mobile telephony fund and a cultural and tourism development fund (2016) and the launch of new multiyear partnerships with the Swiss Agency for Development and Cooperation Wallonie-Bruxelles International, the International Organisation of La Francophonie (IOF), UNESCO and the European Union.

Exchanges of cultural goods and services, and the mobility of artists and professionals: the mobilization of national resources and partnerships within the framework of international cooperation have had a positive impact on the volume of exchanges of cultural goods and services. A good indicator is the number of visas granted by diplomatic services in Burkina Faso.

- Inclusion of culture in sustainable development policies: a key sector in the new national framework (2016-2020 national plan for economic and social development), adoption and initial implementation of the strategy for promoting arts and culture in the national education system (2015).

Promotion of human rights and fundamental freedoms: the adoption of the status of the artist in 2013 and its implementation through the creation in 2016 of the national arts commission (CNA).

Challenges to overcome: ensuring the widespread adoption of the Convention and the implemented national measures; strengthening the operational capacities of the public bodies in charge of the Convention; improved consideration of the Convention in the national cultural policy and other sectoral policies; establishing an inter-ministerial coordination and implementation monitoring mechanism, involving civil society; implementing the national development strategy for the cultural and creative industries; boosting statistical output to facilitate the monitoring and assessment of policies and measures; diversifying sources of funding and investments; promoting greater ownership, by civil society, of its oversight and challenging role; and taking greater account of cross-cutting issues in the implementation of the Convention.

The actions planned for the coming four years concern the strengthening of communications and of collaboration and monitoring tools for the Convention; a review of the national cultural policy (2017); and capacity-building among key stakeholders at different levels.

## **CAMBODIA**

After the Collapse of Khmer Rouge Regime, Cambodia had strived to survive through the difficult time while trying to engage with International Communities. Major international legal instruments have been adopted, but their implementation remains the main challenge. A number of national laws were legislated such as "law on copyright and related rights" was promulgated to help creators and producers benefiting from their work. Most importantly, the National Policy for Culture, which had been developed in accordance with the UNESCO framework particularly the 2005 Convention with involvement/feedbacks from various public and private stakeholders, was approved by the Royal Government in 2014. This document was developed to address the links between culture and development by integrating aspects such as education, environment, science, media and health, supporting the improvement of quality of life by involving an inclusive approach, the promotion of public private and public civil partnerships. It has served as key guidelines for development of measures and mechanism to promote arts and culture nationally and internationally while the periodic reporting is an opportunity for re-evaluating and re-thinking policy and measures – taking into consideration their feasibility and acceptability for the society.

The Government's endeavours in supporting culture especially promotions of cultural industries have started in recent years. Arts work and artists are able to showcase their work for both national and international audiences due to the strong involvement of NGOs and Government's support. To take one good example is the successful work of the "Season of Cambodia," performed in the United States of America led by the most prestigious partner Art organization, Cambodian Living Arts. Some of independent organisations had possibility to perform in state institution premises (Amrita in Ministry of Culture, CLA in National Museum courtyard, Java cafe in National museum). However these are not enough for the real development and promotion of creative sector. More creative arts and entertainment activities, photography, TV broadcasting, film productions, art galleries...etc. still need stronger policy to support them including new forms of public funding.

Growth of the cultural and creative economy has to be facilitated by the expansion of suitable education and training opportunities (cultural management and entrepreneurship), and the provision of sufficient and appropriate cultural infrastructure, enabling and encouraging production and consumption and guaranteeing a wider market of cultural goods and services. Cultural infrastructure where creative work can be produced and disseminated, accessed and enjoyed by the population remains limited and insufficiently distributed, although it is important to the fulfilment of social and human needs. These challenges have been discussed through wider participation from government's institutions and civil societies through recent Arts Forum entitled "Creative Industries in Cambodia."

## **CAMEROON**

### **Results:**

Cameroon's commitment to the values of cultural diversity and the principles of the Convention is expressed in the definition and implementation of its cultural policy.

State intervention aims to propose a suitable legal and regulatory framework for the development of all the relevant cultural industries, in terms of diversity, creation and dissemination.

One of the aims of Cameroon's cultural foreign policy is to promote dialogue between cultures and cultural diversity.

### **Challenges:**

Raising awareness of the Convention and its principles among professionals working in the cultural field, the media and consumers, and re-engaging public authorities and civil society in the objectives of the Convention.

### **Outlook:**

- (i) Find additional national resources to increase the means allocated to the Convention through the International Fund for Cultural Diversity (IFCD);
- (ii) Improve the quality of projects submitted to the Committee for approval within the IFCD framework;
- (iii) Appeal to States Parties, in particular developing States, to consider the Convention in their development policies.

## **CANADA**

In the four years since its last quadrennial report was published, Canada has updated many of its programs and policy action in response to fundamental shifts in the cultural sector, notably rapid technological advances and changes in how Canadians produce and consume cultural expressions and content. The Government of Canada continues to take an active role in fostering a diversified cultural ecosystem through a broad array of tools to help nurture the development of cultural content and expressions, and to ensure their distribution.

Canada's cultural toolkit is vast, spanning from policies, funding programs, and tax credits to regulations and legislation. The Government of Canada and the governments of its provinces and territories have adopted various measures to ensure sound planning and accountability in the artistic and cultural fields. Each level of government is also equipped with a variety of institutions such as funding agencies, arts councils, and public broadcasters. Domestic measures at all levels of government aim to provide continued and sustainable support to the arts and culture sector.

Furthermore, governments are working hand-in-hand with public and private partners to encourage and enable the creation of artistic and cultural content that reflects Canada's diversity, and to facilitate access to that content by domestic and international audiences. Through innovative public-private partnerships such as the Canada Media Fund and Factor/Musicaction, which help to develop and finance the production of audiovisual content and sound recordings by Canadian creators, Canada aims to maintain a sustainable and competitive environment for its cultural industries.

The Government of Canada has also taken action to promote the diversity of cultural expressions internationally. These measures include ensuring mobility for professionals in the cultural field, signing audiovisual treaties for coproductions, and supporting capacity-building, information sharing, training and technical assistance through projects tailored to the specific needs of beneficiary countries. Canada actively promotes the objectives of the Convention when negotiating international trade agreements, a longstanding practice which has been replicated by other major trade partners. Several cultural institutions also implement measures to promote international cultural cooperation by establishing funding programs to increase capacity for inviting foreign artists and encouraging partnerships with artistic and cultural companies abroad. Examples of innovative practices are found throughout Canada's second report.

Through these efforts, Canada shows its engagement in the implementation of the Convention at the national and international levels.

In terms of outlook for the future, Canada will continue to reflect on the impact of digital technologies on the diversity of cultural expressions. Canada firmly believes that the Convention remains as relevant and useful as ever in a digital environment, an idea which is expanded upon throughout this report. While important challenges lie ahead as the world is filled with an abundance of cultural content in various formats, Parties to the Convention can now share the innovative tools that they have developed to fulfill the objectives of this Convention, and learn from each other's best practices.

### **Canada – Québec**

Since submitting its first report, Quebec has continued to implement the Convention by maintaining and adopting policies and measures to protect and promote the diversity of cultural expressions, within today's digital environment. Digital technology has remodeled artistic disciplines, opened markets and fragmented audiences, multiplied methods of production and dissemination, changed consumer habits and shaken up traditional business models. In light of this reality, the Ministère de la Culture et des Communications (MCC) adopted Quebec's Digital Cultural Plan (QDCP) and the Plan d'action sur le livre (Action plan

for books) (available on line in French only). Digital technologies have remained a challenge in 2016, hence the importance for cultural, artistic and public networks to increase their digital skills.

Quebec has undertaken several international cultural cooperation initiatives through agreements, programs or one-time initiatives. Various ministerial organizations have carried out skills development activities. For example, the Société de développement des entreprises culturelles (SODEC) has presented its operations and various tools for assisting and supporting countries in developing a national policy on cultural industries. With the collaboration of state-owned enterprises and ministries, Quebec has contributed to the International Fund for Cultural Diversity (IFCD) (\$CAD 50K in 2015, \$CAD 250K since 2008).

Quebec has also maintained a dialogue with the Canadian Coalition for Cultural Diversity (CCD) and continued to provide financial support for its operations as well as one-time activities. That said, continuing to mobilize civil society to address the issues put forward in the Convention remains a challenge for Quebec. Quebec would like to maintain a dialogue with the CCD and help mobilize civil society to address the issues put forward in the Convention. To accomplish this, Quebec would like to develop an action plan and support awareness activities.

In light of the celebration of the 10th anniversary of the signing of the Convention, several activities were held to raise awareness of and promote the Convention, including support at the international conference, "Convention on the Protection and Promotion of the Diversity of cultural Expressions ten years: national and international perspectives" (available online in French only), organized jointly by the CCD, Université Laval's Faculty of Law and the Institut national de la recherche scientifique.

Quebec has also promoted the Convention in different international forums, notably during negotiations for the Canada and European Union Comprehensive Economic and Trade Agreement. Among other things, Quebec was at the negotiation table and maintained a dialogue with civil society. The interface between business and culture continues to present a significant challenge for Quebec. In any trade agreement, Quebec's goal is to maintain its full ability to develop and implement its cultural mandate as well as any related measures, including digitally.

Another international challenge has been making the case for how important it is to take digital considerations into account in the protection and promotion of the diversity of cultural expressions in different international forums, including the International Organization of La Francophonie (IOF) and UNESCO.

The renewal of the Quebec Cultural Policy (available online in French only) and the work begun to revise the international Policy will provide an opportunity to reflect on the various current cultural issues. Reflecting on the renewal of these policies will provide a platform for addressing several themes, such as culture from a sustainable development perspective, the evolution of the culture field in today's digital environment, the interface between business and culture and cultural development for Aboriginal nations.

## **COLOMBIA**

This report presents an overview of the policies, measures and actions developed by Colombia in relation to the protection and promotion of the diversity of cultural expressions. It also shows how the objectives set by Colombia since the 1991 Constitution, the country's main normative instrument, are in line with the objectives of the 2005 Convention and that, although most of these policies have been implemented before the ratification of the Convention, their objectives help us in the search for new approaches that reinforce what has already been done and to evaluate the possibilities for improvement.

Thus, four years after the Convention was ratified, Colombia presents a report on the work done by governmental entities and civil society in the development and strengthening of the different roles associated with the value chain of contents, goods and services related with cultural expressions. Likewise, the achievements and challenges that the country must achieve for the comprehensive and articulated strengthening of the cultural sector are presented. It should be emphasized that what is presented in this report is only a portion of the actions that have been carried out in the country from the public sector and from the initiatives of civil society, since, after a prioritization process, they were considered more relevant in the framework of the objectives of the Convention.

In Colombia, the focus of cultural policies that prevailed during the initial decades of their implementation focused on promoting artistic training, cultural practices, clearly creative aspects and the protection of heritage manifestations. With the passage of time, they have been strengthened, the first initiatives aimed at the promotion of cultural diversity with a decentralized approach have risen, such as the Planes Nacionales de Concertación y Estímulos; subsequently, policies that include other links in the chain of production of cultural goods and services and the promotion of industry are incorporated, such as the policy to promote the production and circulation of audiovisual and film products or the implementation of the Cultural Entrepreneurship policy; also, the strengthening of the infrastructure for the performing arts and the formalization of the sector with the Public Performance Law; among many others, which in general represent an opening in national politics to the needs of cultural agents, structural changes related to new technologies, the recognition of their influence on the economic and social development of the population and the need to promote national production in the face of an increasingly visible globalization process.

In accordance with the above, actions have also been developed for the integration of culture into sustainable development policies, through initiatives that ensure social inclusion, economic development and the construction of a community fabric, led by public entities and civil society. International cooperation has made progress in enhancing the development of the region, signing co-production treaties that encourage the development of different sectors of culture and local social development programs supported by international organizations. In addition, Colombia has actively participated in various regional integration mechanisms around culture, such as the Andean Community and its initiation of methodological approval of the Cuentas Satélite de Cultura, or the presence and permanent contribution in the Mercosur Sistema de Información Cultural, SICSUR, and even the construction of the Mercado de Industrias Culturales del Sur, MICSUR.

In spite of these advances, we must still think about continuing to design and implement actions for the promotion and protection of the diversity of cultural expressions, especially in aspects related to the circulation of cultural goods and services and the appropriation of local and national expressions; It is also evident that there is a need to continue with efforts to promote sectoral associative mechanisms, the generation of spaces for public-private dialogue, the consolidation of productive chains and sustainable processes, especially for agents responsible for distributing and accessing content (public and community radio and television, independent bookshops, etc.) and many others of the ecosystem of cultural industries, and finally, the evaluation and monitoring of public policies.

## **COTE D'IVOIRE**

Culture has become a key driver of development in Côte d'Ivoire, an emerging economy that has decided to invest in identity, innovation and creativity to create new development opportunities.

Côte d'Ivoire has reinforced its cultural regulatory framework, notably by adopting a national cultural policy with laws relating to cinema, book publishing, the crafts industries, copyright, the promotion of SMEs, and the digital economy.

Incentive measures in support of the cultural and creative industries (CCIs) have been introduced with the participation of all the stakeholders.

The country has broadened its cultural cooperation by updating and signing new agreements.

For the emergence of viable markets, cooperation with international bodies (Regional Economic Communities and the African Union) has enabled support for events such as MASA and FEMUA.

Through special cooperation with the International Organisation of La Francophonie (IOF), Campus Senghor in Côte d'Ivoire offers a programme on culture and cultural and creative industries.

Côte d'Ivoire has been selected to organize the 2017 Jeux de la Francophonie.

DISCOP Abidjan, the largest French-speaking market for broadcast content, is the result of a public-private partnership between the State and private company BASIC LEAD.

Culture is included in the country's development strategies and will ensure balanced growth, with priorities based on the four pillars of the 2016-2020 National Development Plan: Côte d'Ivoire, an industrial power, united in its cultural diversity, democratic, and open to the outside world.

Following research into the socio economic impact of culture on development in Côte d'Ivoire, the State is now equipped with data on the cultural and creative industries.

African cultural integration constitutes another very important focus.

Faced with the new technological environment, the measures taken by the State will provide all Ivorian population groups with access to culture and promote the creation of local-language content.

The major challenge of digital terrestrial television (DTT) and the liberalization of the broadcasting market in Côte d'Ivoire is content quality and relevance for the local population.

By 2017, the number of free-to-air DTT channels in Côte d'Ivoire will expand from 2 to 10.

The "*1 citoyen, 1 tablette, 1 connexion*" (1 citizen, 1 tablet, 1 connection) programme will enable the entire population to access information and communication technologies (ICT), culture, knowledge and more.

The government is implementing actions to meet equity and gender challenges, such as the creation of the National Observatory for Equity and Gender, the National Council for Women, the Femmes et Développement ("Women and Development") national fund and the Côte d'Ivoire Support Fund for Women to conduct revenue-generating activities. Measures have been taken to support women as creators and beneficiaries of cultural expressions.

The government has set up youth programmes, including the Youth Employability and Insertion Support Programme, the Emergency Youth Employment and Skills Development Project, and the National Youth Fund (FNJ). In terms of cultural programmes, the state has initiated in particular the Clap Ivoire Film Festival and the FENACMIS arts and culture festival.

All the measures taken demonstrate Côte d'Ivoire's commitment to making the cultural and creative industries a strong driver of socio economic growth to meet the sustainable development goals (SDGs) while implementing the Convention.

## **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.

## **CUBA**

At the time the Convention was signed, Cuba's cultural policy was already in line with the aims and principles of the agreement. In the area of creativity, the policy for the protection of artists has been reinforced and the curricula at all the levels of arts education have been updated, focusing particularly on promoting the role of youth. Graduates in arts education, which is completely free of charge and provides an opportunity for all young talents, secure the vitality of the professional artists' sector ensuring the sustained growth of the cultural services offered. There is no unemployment in the artistic sector. In addition, nearly a million amateur artists are involved in dance, music, the theatre and visual arts as a means to improve their quality of life, even as they work or study in other sectors. As part of the efforts to provide for the spiritual growth of the overwhelming majority of the population, the services offered at libraries, houses of culture and TV halls are given free of charge, and the access to museums, cinemas, theatres, as well as the price of books are generously subsidised. This policy has been maintained despite the existing economic juncture. The network of cultural institutions, which reaches the most remote areas in the country, continues to expand in order to offer those services to the majority of the population. At present there are 2,234 institutions in the country providing their services in all areas of creation.

In terms of production and distribution, the marketing of cultural goods and services has been reinforced, for example, through the introduction of new forms of electronic payment. At the same time, infrastructure investments have allowed a stronger link between culture and tourism. In order to provide greater access, various cultural institutions have been inaugurated and restored. All the proceeds are channelled to sustain the cultural services that are subsidised or given free of charge, in particular the system of arts schools, whose 40 centres extend to every region in the country, and whose system was substantially refurbished during this period to gain in rationality and quality. Moreover, joint actions with civil society, as well as its involvement in community projects, have multiplied. New channels for cultural dissemination, promotion and debate have been created. Furthermore, Cuba has promoted new ties of international cooperation on cultural issues. Lastly, the country has advanced in the systematisation and evaluation of the policies adopted for the protection and promotion of the diversity of cultural expressions.

Nevertheless, the country has identified different challenges in this sphere. First, despite the great opportunities currently in existence, the digital era implies challenges, particularly regarding infrastructure and the mass use of ICTs. It would also be important to strengthen the system of statistical information and culture indicators, especially at the territorial level, as well as the exchange of good practices with other countries. In addition, the workers in the culture sector need to have more direct contact with the text of the Convention. Likewise, the contribution of culture to sustainable development could be further exploited.

The process of preparing the report began with work meetings with stakeholders to update the information and knowledge of the Convention, a necessary preamble to evaluating its implementation and fulfilment.

## **CYPRUS**

Current cultural policy priorities pertaining national policy (i.e. supporting the mobility of artists, international networking, decentralization of cultural activities), are at the same time, the cornerstones of the Convention. Some of the major achievements related to the implementation of the Convention are:

- i. Implementation of a more rational, target-oriented subsidies programme
- ii. Transparent framework of support to contemporary culture with the application of a monitoring system of the impact of the funding programmes
- iii. Involvement of the civil society in the debate about funding programmes
- iv. Introduction of the first postgraduate programme in Cyprus related to cultural policy and cultural management for enhanced capacity building
- v. Support to festivals and workshops established in all regions of Cyprus with the aim to revive local communities
- vi. The institution of European Capital of Culture – Pafos 2017 which has contributed to urban regeneration and sustainable development and promoted international networking and co-operation
- vii. The inclusion of an explicit reference to the 2005 Convention to international Agreements signed between Cyprus and other countries
- viii. Preparation of an action plan by the focal point for the Convention in co-operation with the Cyprus National Commission for UNESCO with the aim to raise awareness on the Protection of copyright intellectual property rights, to encourage the development of cooperation platforms between public and private sectors as well as between the academia and policy making bodies and to encourage capacity building activities relevant to the objectives of the Convention.

While a progress has been achieved, there are also certain challenges that, in the context of future policy developments, need to be encountered. More specifically, these are:

- i. Preferential treatment through legal and institutional framework.
- ii. Integration of culture as a strategic element in sustainable development policies.
- iii. Interministerial cooperation in order to encounter aspects of the Convention related to other policy areas.
- iv. Collection of cultural data.
- v. Innovative partnerships between public and private sectors

Moreover, with respect to the status of the artist there is an ongoing debate with the aim to prepare a draft legislation regarding this issue.

The global current situation reveals deep structural contradictions. Moreover, the economic crisis is well embedded in a political crisis, which requires fostering of solidarity and interconnectedness in order to achieve international peace and stability. The world today is a world of interdependence. For small nations like Cyprus, there is a constant need to safeguard their cultural identity while at the same time promoting intercultural dialogue through the manifestation of such activities that foster cultural diversity and solidarity.

## **CZECHIA**

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

## **ECUADOR**

This document is a compilation of the actions carried out by Ecuador in the period from 2012 to 2016 in favor of the protection and promotion of cultural expressions.

Ecuador is aware of the importance of this report, not only because it represents a commitment to the international community, but also because of the obligation of the Ecuadorian State to its citizens. This allows us to highlight the actions taken to promote and protect the diversity of cultural expressions, as well as those in which we must still work and strengthen, assuming challenges and commitments for the coming years.

For the preparation of this report, the Ministry of Culture and Heritage worked together with the UNESCO Office in Quito, carrying out two workshops with the participation of public institutions and civil society. For these activities, Hector Schargorodsky, an expert in the 2005 Convention, provided advice and technical support for the preparation of this report.

The methodology applied in the workshops was to form working groups between various representatives of the participating institutions in each of the sections established in the report: policies and measures, international cultural cooperation, preferential treatment, culture and sustainable development, awareness and participation of civil society, cross-cutting themes and priorities of UNESCO, achievements, challenges, solutions and steps to be taken. This methodology allowed analyzing the established fields from different visions and points of view.

The pillar for the construction of this report was the National Plan for Good Living, from which the various policies that have given rise to the strengthening of art and culture emerge. With this basis, the seven (7) sections that create this report are presented below, which is expected to be a new starting point for reforming and strengthening public policies.

Finally, it is imperative to note that the Organic Law of Culture of Ecuador is about to be approved. The project defines the powers, attributions and obligations of the State, the foundations of public policy aimed at guaranteeing the exercise of cultural rights and interculturality, through the integration and operation of the National Culture System.

Another notable aspect is that the law provides for social security through affiliation for art and culture workers who will access dignified pensions for their career and work; Guarantees freedom of creation; Encourages the promotion of reading and writing activities, as well as oral and narrative activities; Recognizes the labor rights of culture workers; Promotes national cinema and expressions of culture and art, as a right of identity, among others.

In addition, it promotes the creation of links between cultural and productive sectors to promote the creative industries that are key in the productive system of the country. With the Culture Law, these sectors are valued and credited to benefits and incentives. This historic milestone will not only mark the public policy in cultural matters, but also the umbrella to work on new actions established to promote and protect the diversity of cultural expressions, entrepreneurs, among others, which will have greater prominence according to the parameters dictated by the 2005 UNESCO Convention.

## **ESTONIA**

Since the ratification of the Convention in 2006 Estonia has been implementing its principles through different national policies, strategies and Action Programmes of the Government, etc. There are no separate action plans or measures for implementing the Convention.

In 2014 “The general principles of cultural policy until 2020” (Culture 2020) were adopted by the parliament. Principles of the Convention provided framework for structured policy discussions and became impeded into all levels of the policy.

Monitoring and reporting process of the implementation of the Convention on national level is rather complicated.

First, it is difficult to assess and measure the evolution of the diversity of cultural expressions in Estonia as well as in EU because of the lack of relevant statistical matrix.

Second, national policies, strategies and action programmes do not set specific targets related to the Convention. Core principles and concepts of the Convention (ie. diversity, cultural expressions) are better understood in the context of national policies and strategies.

Therefore there is a need for capacity building and awareness raising for making the implementation of the Convention through national policies more flexible and visible.

## **ETHIOPIA**

Ethiopia, with its diversity of culture and fast economic growth, is one of the strongly driven countries in Africa. In the past ten years, Ethiopia's GDP's growth rate has been an average of 10%. The country's renaissance was propelled when it introduced the Growth and Transformation Plan (GTP) in 2010. The objective of this plan is to jump-start the pace of the dynamism of the country. Through the first GTP, which lasts for 5 years, significant results are achieved in developing infrastructures in all aspects. To mention few, road construction and telecommunication are some of the highest achievements of the GTP.

The Federal Democratic Republic of Ethiopia's constitution article 41(9) and article 91(3) precisely show the government duties and responsibilities to protect, preserve and support the cultural heritages and arts. The constitution highlights the importance of the diversity of cultural expressions in Ethiopia since 1994. Cognizant of the fact that all policies, measures and international agreements ratified by Ethiopia are proven to agree with the constitutional pillars, the upper mentioned and other various articles pledged in favor of the cultural expressions have gotten ample opportunities and conducive platform both to be underpinned by policies and dignified.

As the second GTP starts, Ethiopia, is now investing in the development of its lively cultural sector. Ethiopia has now incorporated culture as a strategic element for the second GTP and for the first time dedicated an entire chapter for the cultural sector, setting up benchmarked goals for the implementation. This move reaffirms Ethiopia's dedication and the importance of the link between culture and development. (see 4.1)

The country has revised and ratified the new cultural policy, developed in consultation with stakeholders. It underlines the values of the 2005 Convention, supporting the diversity of cultural expressions at the creation, production, enjoyment and dissemination level. The missed link between culture and development in the previous policy has come up vibrant in the revised one. "Development of Cultural Industries" has been genuinely addressed, taking into account its economic and social impact. To this effect, issues like, institutional and legal framework, programs for the development, distribution of cultural products, professional capacity development, investment incentives, awards, and credit facilities have been well addressed for the industries enhancement. (see 1.1)

A clear understanding of the need for decentralized cultural policies, activities and institutional structures that take into account the cultural diversity of the country and the needs of the regions. Each region has its own Culture and Tourism bureau, many festivals are decentralized and organized in regions by both federal and local governments, and artists can access rehearsal spaces in youth centers and other district level infrastructures like *Woreda* and *Kebele*. As a progressive measure, the Ministry of Culture and Tourism has started the preparations of the film and a music policy, in collaboration with the civil society. A cultural statistics system is also being set up (see 1.2).

### **International cooperation:**

The international cultural cooperation, which is part of the country's foreign policy, has gained also momentum when various exchange programs both in and across region were deployed.

## **EUROPEAN UNION**

From 2012-16 the European Union (EU) has continued actively to implement the 2005 Convention across a range of policies, to promote and protect the diversity of cultural expressions. This report is a factual description of relevant EU measures during the reporting period.

Main achievements include:

- a new EU strategy for international cultural relations. Adopted jointly by the European Commission (EC) and the EU High Representative for Foreign Affairs and Security Policy in 2016, the strategy strongly reiterates the EU's commitment to the 2005 Convention, and aims to promote international cultural relations based on long-term engagement, mutual understanding, people-to-people contacts and co-creation.

- modernising the EU copyright framework for the digital age. In 2016 the EC presented a draft reform of EU copyright rules, to help ensure authors and artists are fairly paid for what they create, greater transparency in contractual arrangements between creators and online platforms, and broader availability of copyright-protected content in the EU and across borders.

- safeguarding the diversity of cultural expressions in EU trade, economic and political agreements with 3<sup>rd</sup> countries. From 2012-2016 there were 7 new EU agreements referencing the Convention and/or with clauses on the diversity of cultural expressions: with the SADC EPA states (Botswana, Lesotho, Mozambique, Namibia, South Africa, Swaziland); Colombia & Peru, Georgia; Moldova; Vietnam; Kazakhstan; and Mongolia. There was explicit reference to the Convention in the 2012 EU-China Declaration on Cultural Cooperation. Ratification of the 2005 Convention has also been a criterion in EU accession negotiations and for participation in Creative Europe.

Current challenges in EU implementation of the Convention include the pace and scope of digitisation and declining public budgets for culture. We must also continue to promote the diversity of cultural expressions and ensure it remains valued, economically and intrinsically - including in light of migration and security concerns.

The outlook for the future is positive. Promoting diverse cultural expressions remains key, to combat prejudices, cross language barriers and bring communities together. In the next 4 years the EU will work to give effect to Agenda 2030, complete the Digital Single Market, adopt a new Work Plan for Culture, and implement the EU strategy on international cultural relations. While heritage is not directly relevant to this Convention, it is a priority for EU culture policy with the designation of 2018 as European Year of Cultural Heritage; the EU aims to use the Year also to promote the diversity of cultural expressions

## **GREECE**

In Greece, the principle of promoting cultural diversity and intercultural dialogue is expressed in the constitutional right of freedom of artistic and literary expression, as well as in a variety of programs and actions that promote the country's cultural identity and encourage cultural expression and participation in cultural life without any discrimination, including the participation of children, youth and vulnerable social groups (the unemployed, the Roma community, disabled artists, former addicts, economic migrants, etc.).

The arm's-length organizations of the Ministry of Culture and Sports, including the regularly subsidized ones, a number of Municipal Authorities all over the country, the Hellenic Broadcasting Corporation, libraries and local schools as well as private cultural bodies often organize awareness raising activities addressed to the broader public and aiming to combat racism and social exclusion through art.

In addition, the Ministry of Culture and Sports (with EU funds) and private organizations have a constant concern for the improvement of infrastructures that enable the unhindered access of people with disabilities to cultural spaces and for the development of diversified and innovative cultural products for different vulnerable social groups, so as to enhance audience development.

The State continues to be the primary sponsor of culture and the arts; however, private foundations have been gaining an increasing role in this direction lately, through supporting artistic creativity and participation or even co-sponsoring major capital projects. It should also be noted that in the last few years, culture has increasingly been dependent on funding from the EU Community Support Framework.

Culture has a direct and positive impact on employment and the economy. Apart from the cultural and creative industries, the culture sector generates direct employment during the implementation of projects supporting labor mobility, professionalization and the exchange of scientific knowledge and know-how. In addition, cultural infrastructures create jobs during their operational phase. Since 2011, employment opportunities have been largely linked to contemporary culture and attract young people in particular. The characteristics of employment in the cultural sector are geographically distributed across the country, following the geographical dispersion of monuments and archaeological sites, with highly skilled positions that reinforce gender equality. Heritage-related investments produce employment primarily in the tourism sector. According to a study carried out by Deloitte, in 2014 the total economic impact from the implementation of cultural projects produces a multiplying effect of 3.44 for the Greek economy.

Despite the financial difficulties and lack of personnel, most cultural bodies and institutions in the public and private sector have expanded their activities to achieve audience development. This is done through a wide range of collaborations addressed to different social or age groups (including vulnerable groups), using a variety of means (digital or traditional), and covering different cultural and historical periods and ways to communicate and interact with their audiences.

Many public and private cultural organizations have a ticket policy that favors the vulnerable groups.

## **GUATEMALA**

The report presents how the General Direction of Cultural Development and Strengthening of Cultures has adopted the measures to protect and promote the diversity of the cultural expressions in its corresponding territories during the period 2013-2016, through the work of the Technical Directions of Civil Participation, Cultural Diversity, Institutional Linkage and Strengthening of the Cultural Identity.

The Technical Direction of Cultural Diversity is in charge of designing strategies; to make sociocultural researches, educational and audiovisual material, which contribute to the strengthening of the intercultural process and the recognition of the cultural diversity as the driving force of the sustainable human development.

Furthermore, the promotion, strengthening and safeguard of cultures and the identity elements that conform it, through the specific actions as the taste and poetry festivals in the national languages of the country; realization of gastronomic ancestral festivals with the purpose of promoting a healthy eating in harmony with mother nature; the development of formation processes, knowledge preparation and ancestral wisdom from Mayan, Garifuna and Xinka people. In 2013 has been accomplished the recording of songs in national languages, including 9 songs in Mayan and Garifuna languages.

The Direction of Strengthening of Cultural Identity was created by means of the Ministerial Agreement 504-2013, with three divisions:

- 1) Cultural Industries,
- 2) Development of Community Tourism and
- 3) Strengthening of Cultural Identity.

Some of the main functions of the Division of Cultural Industries are:

- a) To create programs and projects that contribute with the development of the cultural industries which reinforce the productivity based in cultural knowledge and creativity,
- b) To promote the creation, production and commercialization of artistic and cultural assets and motivate the development of sociocultural organizations and other types of organization established for the economic use of culture,
- c) To promote the preparation, technical formation, innovation, the technological development of organizations and individuals that are dedicated to produce assets or to bring provision of cultural services.

A formation program was developed through the courses, workshops, seminars and diploma courses intended to craftspeople, with regarding topics to: corporate development, innovation and commercialization in a local, regional, national and international level of the craft products. Craft sales have been done for three consecutive years.

The Technical Direction of Institutional Linkage, which accomplishments were defined for getting the updated version of the cultural, sportive and recreational Policies with the participation of more than 500 people, both of the Ministry of Culture and Sports and the civil society, who took advantage of the spaces created from the two pre-congresses and the congress of the document review.

Within this aspect is the great accomplishment its structure in: Governing policy (National cultures and entire development), Substantive Policies (Arts, traditional cultural expressions, cultural and natural heritage, sports and recreation for the good living).

Furthermore, it is considered an important accomplishment the alignment of the cultural, sportive and recreational Policies with the Agreement, considering that it is focus in the purposes that pursue, among others: the protection and promotion of cultural expressions diversity, the promotion of intercultural processes, the promotion of respect of the diversity of cultural expressions, the reaffirmation of the importance of the current link between culture and development of all countries. In the same way with its principles.

The main obstacles aim to the conversion of the cultural, sportive and recreational Policies in State Policies and the formulation of a strategic plan in order to ensure an ordinate implementation, both in the Ministry of Culture and Sports and in the other state units, this aspect is also another of the ministerial perspectives. In the same way with the revision of its Action Plan.

## **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.

## **IRELAND**

The main result achieved for Ireland in implementing the Convention is the development of a coordinated national cultural policy, through the documents *Culture 2025*, *Making Great Art Work*, and the *Creative Ireland Programme*, that will support the promotion of cultural expression in general and the diversity of cultural expressions in particular.

The primary challenge in implementing an integrated national cultural policy was the coordination of many different arts bodies, Government departments, state agencies and local government bodies, all of which had various responsibilities for arts and culture, to support and contribute to the policy.

This challenge was overcome through an open and engaged process of consultation - public in the case of the *Creative Ireland Programme* and invited in the case of *Culture 2025* - that encouraged stakeholders in Irish cultural and arts policy, promotion and implementation to give their input on Government draft policy, provide their perspectives and the benefit of their experience, and suggest ways in which the final forms of such policy could align with their goals and messages.

Over the next four years the goals of *Creative Ireland*, and beyond that the goals of *Culture 2025* and *Making Great Art Work* will be implemented, integrating and strengthening Ireland's cultural policy approach through a huge variety of initiatives and building on the legacy of Ireland's 2016 programme. These policies will promote creativity, mainstream the arts and culture in the life of the nation, and build a sustainable future for the arts in Ireland.

## **KUWAIT**

The Amiri decree to create the National Council for Culture, Arts and Letters (NCCAL) was issued on 17 July 1973. The NCCAL main role is to lead the practice of culture, arts and intellectual development and to promote their local and international applications. The NCCAL achievements and goals are and not limited to:

1. Organize cultural events and publish cultural productions that serve development of local culture, international cultural exchanges, and encouragement of diverse cultural expression.
2. Work to Increase in total number of attendees to these above mentioned events.
3. Work to Increase public awareness of the importance and necessity of such cultural promotions.
4. Support all promoters of various types of culture (writers, singers, artists...etc).

## **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.

## **MOROCCO**

Morocco has, since the promulgation of the new constitution in 2011, a fundamental text affirming in its preamble that the Kingdom "intends to preserve, in its plenitude and diversity, its one and indivisible national identity. Its unity, forged by the convergence of its Arabic-Islamic, Amazigh and Saharan-Hassanic components, has been nourished and enriched by its African, Andalusian, Hebrew and Mediterranean tributaries ". The recognition of the diversity of cultural expressions is supported by the guarantee of rights, which includes the right to freedom of expression, the right of access to culture and to public support. It is also enhanced by the explicit recognition of the pre-eminence of international conventions over domestic law.

At the institutional level, a variety of institutions and bodies whose prerogatives and objectives are to apply the fundamental principles of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions have been created or are about to be created : the Royal Institute of Amazigh Culture (2001), whose mandate is to highlight the entirety of the Amazigh cultural expressions as to safeguard, protect and assure their prompt dissemination, the ad hoc committee is dedicated to the Convention (2014) and the future National Council of Languages and Moroccan Culture, whose mission will be to promote and protect the official languages of Arabic and Amazigh as well as the various cultural and spoken expressions of Morocco.

These institutional efforts support the operation of public policies for the protection and promotion of the diversity of cultural expressions and have spread to various projects and programs such as audio-visual, education and training, support for creative industries and the organization or participation in hundreds of local, regional and international events and festivals. All of these actions and measures, particularly in the sectoral strategies that will be outlined in detail throughout this document, are undoubtedly major advances to permanently embed and consolidation the principles and values carried by the 2005 Convention.

The implementation of the Convention, however, is not without its challenges. The first challenge is the current process of digital transformation and convergence, which simultaneously offers opportunities and risks for Moroccan content and national creators, and establishes a legislative agenda that demands continuous follow-ups on the upgrades and the implementation of the support policies for our cultural and creative industries. The second challenge relates to the difficulties encountered during the monitoring and evaluation of actions that either intersect or are inspired by 2005 Convention. The treatment of these actions call for the development of traceability tools, to grasp the extent and density of their activities and the impact of the implementation of the Convention.

## **NETHERLANDS**

The ratification of the Convention did not require any addition or amendment to existing legislation in the Netherlands. The Cultural Policy Act (Special Purpose Funding) has been the basis of the Dutch government's involvement in culture since 1993. The diversity of cultural expressions is firmly entrenched in the Act, which states that the Minister is responsible for preserving and developing cultural expressions and disseminating them across social and geographical boundaries or otherwise propagating them.

Minister Jet Bussemaker (Minister of Education, Culture and Science 2013-today) described her priorities in national policy for the arts and culture in a policy memorandum to the Lower House of Parliament in June 2013. She emphasises the breadth of meaning of the term "culture" and describes the need to balance between the artistic, societal and economic value of culture. The Minister explicitly mentions the role culture can play in a changing society: "culture unites, entertains and helps us resolve issues facing our society."

From 2013 to 2016, national culture policies contained the following priorities:

- (i) Cultural education and participation in cultural life
- (ii) Talent development
- (iii) Creative industry
- (iv) Digitisation
- (v) Connecting the cultural sector to other sectors of society

The policy measures and instruments outlined in this report reflect Dutch policy with regard to the convention. In policymaking, two terms are used regarding diversity in culture: diversity in general is about difference between people, mainly concerning ethnicity, age and gender. Pluriformity concerns the diversity of the cultural offering. Both are considered in governmental policy.

Intangible heritage and immovable heritage are not within the scope of this report, even though they are both included in national policy regarding cultural diversity. The Netherlands national inventory on intangible heritage contains a number of elements from ethnic minorities. National heritage policy in general focuses on accessibility and inclusion.

We have chosen to highlight some policies and measures that reflect both the priorities of Minister Bussemaker's and those of the 2005 Convention.

## **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.

## **NIGERIA**

The commitment of Nigeria as a state party to the Convention on 'The Protection and Promotion of the Diversity of Cultural Expressions' has been demonstrated in implementing the Convention by providing necessary administrative, legal frameworks and conducive environment for achieving the aims of the Convention both by the government agencies and non-governmental organisations (NGOs). Invariably, Nigeria has put in place a Cultural Policy/mechanism that aims at protecting and promoting the diversity of the nation's cultural expressions.

Administratively, Nigeria has 7 government agencies under the supervision of the Federal Ministry of Information & Culture, each with statutory responsibilities covering the different aspects of protection, preservation and promotion of cultural diversity. They are involved in the creation, production, distribution/dissemination and management of the diverse Nigerian culture.

There are several non-governmental agencies, guilds and associations for the various groups of cultural workers and these bodies are given government recognition and assistance to a large extent.

Internally, government policies are tilted towards the promotion of the people's culture. The Culture Sector is working in collaboration with Tourism, Information and Education Sectors to actualize these policies, although there are needs to work in harmony with other stakeholders in order to be more effective.

The implementation of this Convention is also hampered by poor funding. The government is taking frantic steps towards the establishment of the Endowment for the Arts. In the last few years, a 3 billion naira grant for the construction of a film village was given as it is expected that this endowment fund will help solve some financial problems being encountered in the Culture sector.

The establishment of Cultural Industries in the states of the Federation is expected to go a long way in encouraging the preservation and promotion of craft production and some other indigenous trade.

The effect of globalization/westernisation on the Nigerian youth needs not be overemphasised. The rapacious effect of globalisation is impacting on the dress culture, language, culinary habit and even modern day mannerism and fads of the burgeoning population of Nigerian youths. These are the great challenges which the country must pay attention to i.e. the youths deserve more attention if the diversity of her culture is to be protected and promoted.

## **NORWAY**

As stated in Norway's first Quadrennial Periodic Report, we find the questionnaire to be problematic in the sense that it is based on the assumption that cultural policies are being implemented following the ratification of this Convention. Several of the measures in this report, whilst clearly in line with and in the spirit of the Convention, have been in effect for several years, if not decades.

The Convention remains a central framework and point of reference, especially on international arenas. We find, however, that it is hard, if not impossible, to isolate the results from the implementation of the Convention from the results stemming from the implementation of Norwegian cultural policy in general.

The fundamental principles of Norwegian cultural policy remain nurturing high artistic quality and excellence; the arm's length principle in allocation of project funding; a continued, high degree of public funding for arts and culture; making arts and culture accessible to everyone regardless of their social or economic status, age or background; and providing a strong, financial framework for an independent and vital civil society and voluntary sector.

Norwegian cultural policy, on both the domestic and international level, recognises a strong and independent arts and cultural sector as a vital force for democracy and a healthy civil society. Access to culture and the right to take part in cultural life is a human right, cf. Article 27 of the Universal Declaration of Human Rights, and culture is seen as a prerequisite for development, cf. the 2030 Agenda for Sustainable Development.

The USD exchange rate used is 1 USD = 8.56 NOK, cf. the UN Treasury's UN Operational Rates of Exchange effective as of 1 December 2016. Due to a number of technical issues encountered when compiling the online Statistical Annex form, the Statistical Annex is submitted as a separate document.

## **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.

## **POLAND**

As a historically multicultural country, Poland has a long-standing tradition of accepting cultural diversity. After the democratic transition, Poland has practised this tradition in a variety of ways. At the same time, its situation is unique in that currently it is one of the most mono-cultural countries in Europe. Despite this, Poland's cultural policies create a particularly friendly climate for building an interesting and diverse cultural life. Each year it hosts dozens of festivals promoting music, theatre, the fine arts and the folk traditions of other nations and ethnic minorities living in this country. Cultural institutions rarely resort to simple didactics to communicate complex and obscure ideas. However, they are very effective at shaping attitudes, inspiring interest in new social phenomena and provoking discussions on emerging problems that have not yet been described by sociologists and social psychologists. This is also true for supralocal and supranational phenomena that are relevant to the experiences of all people regardless of their race, political beliefs and religion, including happiness, love, concern for children, bereavement, despair, but also curiosity about other people and cultures.

Art institutions and culture-promoting organisations routinely cooperate with their counterparts from other European and non-European countries, organising guest performances, participating in national and international festivals, staging joint exhibitions and co-producing performances. Theatres put on plays by authors from all over the world and musical institutions regularly host outstanding foreign composers and musicians. It should be stressed, however, that cultural institutions present the art of other nations due to its humanistic and artistic value, with nationality and ethnicity being of secondary importance.

Notably, the economic rapprochement, unrestricted freedom of travel and shared laws governing many areas of operation across the EU contribute to cultural cooperation as well. Promoted by local-government authorities, border cooperation among cities, institutions and individual artists is an effective method for bringing down cultural barriers. Easier communication and border crossings, combined with bilateral willingness to make changes, produce some surprising effects. Many artistic events are devoted to equal treatment and counteracting social exclusion.

The projects mentioned in this report represent only a portion of the totality of measures undertaken at various levels and by various institutions. We hope, however, that they, at least to a certain degree, reflect what is the most important about the diversity of cultural life in Poland. This report is, therefore, a point of departure for a reflection on how to use the Convention as a valuable vehicle for change. There are three areas, not necessarily mutually exclusive, that hold much promise in this respect.

## **PORTUGAL**

The spirit, values and principles of the 2005 Convention - even if not stated explicitly - are present and shape different political documents concerning present and future cultural policies, namely the program of the current government and the Major Planning Options for the next few years. We only have to see the importance conferred to cultural heritage preservation and restoration (tangible and intangible heritage), cinema, visual and performing arts, design, etc. and there will be no doubt about the commitment of national authorities regarding this subject.

A central position is also granted to cultural and creative industries, its development, promotion and financing. Cultural expressions come essentially from CCIs, developed and promoted by SMEs (mainly small and very small enterprises), in different areas of the CC sector, struggling against majors, against crises, lack of funding, international competition, lack of training,... This is why CCIs and its funding are so important to protect and promote the diversity of cultural expressions in general, particularly in small countries like Portugal.

If protection and promotion of cultural diversity expressions is the core “business” of CCIs, it is also one of the main guidelines for many official institutions, many NGOs, giving substance to a significant number of state and civil society initiatives, measures, programs and projects.

Dialogue and close work with civil society is crucial, as well as cooperation and cross cutting work between central, local and regional administrations.

But there’s still a lot to be done concerning civil society since this is a double face relationship and sometimes it seems that only one of its sides reveals openness and readiness for this real peer-to-peer cooperation. ICTs facilitates the job, the digital environment is a favorable one, social media fosters contacts and interaction among partners.

A particular word must be granted to cooperation with the Portuguese speaking countries; more than international cultural cooperation or preferential treatment, relationship within CPLP, the community of Portuguese speaking countries, is a national goal, to the achievement of which common history and cultural heritage, as well as interest on protecting and promoting the diversity of their common and different cultural expressions, are crucial.

The above said (and detailed in the Report) does not exhaust national cultural policies, but gives an idea of orientations and priorities of Portuguese government for the cultural sector, where the diversity of cultural expressions is crucial, being its protection and promotion a common goal of Portuguese official authorities and civil society.

## **RWANDA**

Rwanda ratified the 2005 UNESCO Convention on 16th October 2012. The Convention has been used with other existing documents to strengthen and formulate sustainable development policies. The Ministry of Sports and Culture has revised her cultural policy and some of the provisions are aligned to the objectives of the Convention especially with regard to the role of culture in Rwanda's sustainable development. The Convention has also been a catalyst to participatory policy making process among stakeholders from the public and private sectors and the civil society.

Measures have been established with respect to culture and creative expression. The revision of the National Policy has been a co-operant factor to the development of the booming cultural entrepreneurship sector which continues to play a significant role in sustainable development. Rwanda Academy of Language and Culture has been established and through its activities, and played a significant role in preserving the integrity of Kinyarwanda Language against the effects of language globalization.

In order to promote home grown solutions to development challenges, the Rwandan Society of Authors (RSAU) was established in 2010. It has been instrumental in distributing the royalties to rights holders and acted as a custodian of creative products. Rwandan children's book initiative has also been established to support publishers to produce high quality, age appropriate-Kinyarwanda children's books. School-going children can now access books and contents that are culturally relevant. The awareness-raising and outreach programs have also been created in order to facilitate access to cultural heritage and social capital during popular holidays in the museum initiative.

The establishment of Umuganura (Harvest celebrations) has not only contributed to the rebirth of national pride and sustainable agricultural practices but has also been adapted to serve as a platform for reflection and adoption of bottom-up solutions for sustainable socio-cultural development. These initiatives still need to be scaled-up to benefit a much wider audience.

The ratification of the Convention, in addition to the existing political will has further enhanced regional cooperation especially through the East African Community (EAC) arts and culture festival (JAMAFEST). Such measures have significantly contributed to regional integration and sustainable development through the production and dissemination of cultural and artistic performances as well as peace promotion activities among EAC states.

By conducting research on cultural and local content production in Rwanda's media sector, the Rwanda Media High Council (MHC) has built a sustainable media regulatory system, the Media Hub, which ensures media freedom and promotes and protects media professionalism for development. Rwanda as a state party has also engaged initiatives to enhance awareness-raising and participation of Rwandan civil society in the 2005 Convention implementation, through both dedicated workshops and multi-stakeholders meetings. Moreover, the civil society itself has initiated awareness-raising activities that are aligned with the Convention. The Civil society has also aimed to improve the status of artists by putting the provisions of the Convention in practice.

## **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.

## **SAINT VINCENT AND THE GRENADINES**

This report is an outcome of a UNESCO workshop on the Convention held in June 2016. It was prepared following extensive review of the various public documents impacting Cultural Policy and Government's social agenda as well as conversations and discussions which were held with individuals and umbrella bodies between August 2016 and January 2017. Entities such as; National Cultural Foundation (NCF), Carnival Development Corporation (CDC), St. Vincent & the Grenadines Association of Music Professionals (SVG AMP) and the Art n Action, craft grouping (AnA) were consulted. The report first provides background and then sets out the developments in SVG in regard to the areas of concern to the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions since SVG signed the Convention.

The report surmises the project executed in 2012/13 to review the national cultural policy. [It should be noted that the policy has not been formally adopted as yet.] The report then addresses each of the four (4) GOALS and areas covered in the Convention noting the achievements in SVG.

It is to the credit of SVG that within the limitations of resources and against the low level of public exposure and knowledge of the Convention much has been achieved in fulfilling our state party obligations.

We have constitutional protection for the freedom of the media. We have policy position that seeks to achieve universal internet access for the country. We have included culture concerns in our national development strategy document, "St. Vincent & the Grenadines National Economic and Social Development Plan 2013 – 2025". We have built several ties and formal approaches with civil society organisations involvement in governance with representation in major bodies such as the reparations committee, the tripartite labour commission and others. There have been efforts to further artist mobility through participation in the European Union Economic Partnership Agreement (EU EPA) agreement and the CARICOM free movement of people initiative, both of which also seek to support the two way flow of cultural goods and services.

Of course the Convention is wide and in the short time that SVG has been a signatory it has not been possible for it to act on all aspects. There is work to be done in several areas of the GOALS. Things such as: Gender Equality, International Sustainability programs, achievement of real mobility rather than mere paper permission in the EU EPA, substantive flows of culture products and services in the south to north direction against the tsunami in the reverse direction.

The report concludes that while much has been accomplished more is needs to be done to open greater benefits to the citizens of SVG.

## **SOUTH AFRICA**

A culture connects people through a shared understanding, and in South Africa culture is steeped in traditional values, natural talent, intrinsic creativity, and the political struggle for the attainment of democracy. This is what defines South Africans as a 'people' and this report serves to highlight the convergence of South African policies, legislation and programmes with the convention. The UNESCO 2005 convention finds full expression in the country's constitution of 1996, in which it declares 'that South Africa belongs to all who live in it, united in our diversity'. The Bill of Rights, Chapter 2 of the Constitution, in Article 16, affirms 'the right to freedom of expression, including artistic and creative expression. In Article 30, there is guarantee of the 'right to use the language and participate in the cultural life of one's choice'. These directly correlate with the objectives and guiding principles as well as with the rights and obligations of the parties in the convention.

The White Paper on Arts and Culture (1996), currently being revised, grounds the country's cultural dispensation in a set of principles to protect and support a diversity of artistic forms in a multicultural context, promotes equity, effect redress, ensures sustainability, upholds freedom of expression and promotes internal and international exchange.

This framework is supported by legislation regulating, promoting and protecting all forms of art, culture, heritage, and national languages. In addition, discrimination on the basis of race, gender, age, and disability is prohibited. This was consolidated by the adoption of a national strategy for social cohesion and nation building in 2012. Discussed at a national summit on Social Cohesion, hosted by the department of Arts & Culture, on behalf of government, its objectives are to address historical exclusions and inequities in the social, economic, educational, and cultural spheres and to combat all forms of prejudice and discrimination against citizens, refugees, and immigrants.

An examination of existing legislation, policies, institutions and programmes related to the protection and promotion of arts, culture, heritage, language and religion yielded a positive outcome supporting the provisions of the convention. As a country, South Africa is not without challenges and differences of opinion, and through the process of extensive consultations for the purposes of fulfilling the requirements of this report, the country has been provided with the opportunity to review and benchmark current efforts with those that are articulated by the convention. While there were no fundamental contradictions that were found at policy and legislative levels, there is considerable room for scaling up programmes and services especially in rural and neglected urban areas.

The department of Arts & Culture has worked closely with other departments and entities responsible for delivering cultural services to communities and consulting with civil society representatives, organisations, and a quality control reference group of experts, to evaluate policies and measures adopted to promote and protect the expression of cultural diversity ; foster international cooperation and preferential treatment ; integration of arts and culture in sustainable economic policies; and protection of cultural expression under threat.

The report also identifies the challenges pertaining to the persistence of legacies of inequality historically inflicted on the society along racial, geographical, and gender lines. This requires renewed efforts and expanded programmes aimed at developing a truly inclusive and equitable society of flourishing and mutually enriching cultures advancing the well-being of all members of society.

## **SWEDEN**

In 2006 Sweden ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The foundation of Sweden's cultural policy set out in the national cultural policy objectives approved by the Riksdag by and large corresponds with the objectives and purposes of the Convention. These thus act as a point of departure for Sweden's work to protect and promote the diversity of cultural expressions within Sweden and in the international arena. No particular changes to legislation were considered necessary in conjunction with the ratification.

Swedish cultural policy is pursued through guidelines and specific mandates to agencies and institutions, and by means of legislation to a certain extent. The government agencies and the cultural institutions that have an official mandate are to integrate the perspectives of gender equality, diversity and children in their operations, as well as international and intercultural exchanges and collaboration.

The objectives of national cultural policy also guide regional and local cultural policy. Sweden has introduced a new model for allocating government funding to regional cultural activities, known as the collaborative cultural model. The goal of the model is to bring culture and the arts closer to Sweden's citizens by facilitating regional prioritisation and variation.

International artist exchanges and cooperation are promoted through special initiatives from agencies such as the Swedish Arts Grants Committee and the Swedish Performing Arts Agency and The Swedish Arts Council, leading to new contacts and artistic development. Culture also plays a central role in Swedish aid for democracy and freedom of expression. Efforts to increase the number of places of refuge in Sweden for persecuted artists another example of this.

It is judged that Sweden's cultural infrastructure has succeeded in creating a climate that encourages creative growth. Schools specialising in the arts, study associations and a well-developed infrastructure for digitalisation and, combined with an active cultural policy, have proved to be fertile soil for widespread engagement with the arts. Cultural and creative industries are becoming increasingly important for artistic and economic development.

A large proportion of Swedish cultural life builds on initiatives from civil society and cultural policy particularly emphasises the importance of civil society's collaboration with arts institutions. The fact that since autumn 2014 the Government has brought both culture and media issues as well as discrimination and democracy issues, including civil society, under one ministry has had a positive impact on development.

Digital developments have a major impact on the development of the cultural sphere and its opportunity to reach more people. Results have been achieved in several areas. For instance, in digitalising culture heritage to develop new ways to disseminate and preserve the collections. By developing digital services and meeting places, access to culture has been improved.

In summary it can be said that after its first ten years, the Convention has created high awareness and understanding of the value of international and intercultural exchanges, and the role of culture in society. But at the same time it is important to continue the efforts to increase the general awareness by providing and disseminating information about the Convention.

## **TOGO**

On 30 March 2011, the Council of Ministers of Togo adopted the Cultural Policy of Togo document, providing the country with an invaluable tool to support and conduct cultural activities. This new departure is a definitive break with the day-to-day ad-hoc actions which previously characterized the implementation of all Togolese culture.

The 85-page Cultural Policy of Togo document is divided into seven chapters, each introduced by a preamble which begins by proclaiming that every man must take part in and benefit from development as part of his global environment and that all development is necessarily rooted in culture, because the sociocultural and economic dynamics of a country depend heavily on the creativity, cultural diversity and educational opportunities of its inhabitants.

Development requires goals of economic growth and social progress to take account of cultural and environmental factors, whose impact on the quality of life are decisive. Diversity in cultural expressions helps to enrichment culture throughout the country's diversity: the acceptance of this diversity is a factor of social cohesion, balance, peace and the consolidation of national solidarity. It helps build a nation on solid and consensual foundations.

Togo therefore considers that, as in the other sectors of the country's life and activity, there must be a public cultural policy which is robust and anchored in other development programmes.

In order to develop and implement this policy and cultural strategy at the country level, Togo took account of the cultural aspects of its Constitution and the mobilizing themes found in its national anthem. The orientation of cultural policy in chapter 3 of the 1972 green paper by the Togolese People's Rally party, defining the third five-year plan (1976-1980), was also taken into consideration. Further sources were the General Assembly for Communication and Culture, held from 15 to 23 June 1992, as well as speeches and declarations by high-level officials, who have never ceased to highlight Togo's historic values and traditions.

Less than five years after the cultural policy was adopted, a strategic ten-year plan for the implementation of this policy was drawn up. Through regulation and realistic and achievable performance indicators in the short, medium and long terms, this plan puts into practice the global vision of the Togolese cultural policy.

The strategic ten-year plan of action for culture in Togo, entirely funded by UNESCO, is the fruit of a comprehensive consultation process with all the country's development actors, involving strong participation by cultural and institutional players, cultural associations, cultural personalities, unions and journalists, researchers and entrepreneurs and academia. Following this wide consultation process, six strategic regional plans have been developed, headed by the National Plan (2014-2024), and taking into account each region's specific features.

## TUNISIA

Post-revolution, Tunisia has chosen to make culture a vector for human, social and economic development. But the challenges it faces are considerable:

- to transition from a hyper-centralized system of governance to another where local cultural actors participate in the implementation of programmes and projects and their prioritization,
- to curb the lack of transparency and reform an archaic funding system in favour of participatory and transparent management based on the open-data principle,
- to diversify funding sources,
- to engage in fundamental reforms of its policies in the following areas: restructuring of its services, institutions, and fine crafts (through legislative and regulatory measures); promoting cultural industries (while considering all links in the value chain); establishing good governance of public funding; carrying-out capacity building in the management of cultural projects (for the benefit of public officials or private entrepreneurs); introducing a participatory approach through the involvement of civil society in decision-making processes; protecting the diversity of cultural expressions and the promoting emerging forms of expression.

All these challenges and reforms are fully in line with the objectives of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The Convention and the set of documents it offers are a source of inspiration and information on good practices. They are likely to assist the Tunisian government in the implementation of policies and strategies, while giving due importance to the evaluation stage.

Since 2012, the MAC has been trying to establish its policies by creating the appropriate institutions to achieve the objectives of the Convention. The National Film and Image Centre relies, in addition to its administrative staff, on a college of film professionals to carry out the reforms necessary to promote the film industry. The Tunisian Copyright and Neighbouring Rights Agency is working on measures to protect the rights of creators and improve the social conditions of artists in order to support their creativity. The draft organic law on the status of the artist, which has been the subject of extensive consultations with professionals and civil society, is about to be completed. The Fund for the Promotion of Literary and Artistic Creation, is a new financial lever launched in 2013 with the aim of consolidating the creation, production and distribution of cultural goods and services and, through this, supporting the diversity of cultural expressions in the country. The activity was intense in terms of artistic creation thanks to this measure.

The objective of promoting creative industries is reflected in the promulgation of three important texts: the law on cultural patronage (2014), the law on public-private partnership (2015) and the investment law (2016) which confers on creative cultural industries the status of priority economic sector, a lever for sustainable development.

## **UNITED ARAB EMIRATES**

The government of the United Arab Emirates (UAE) significantly increased its efforts to implement the convention on the protection and promotion of the Diversity of Cultural Expression since deposited with the Director-General of UNESCO its instrument of accession to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions on 6 June 2012.

Diversity of Cultures is a real challenge to the UAE, as it needs to save and protect its own identity and in the same time to allow other cultures express themselves within a safe and protective environment.

On 2 December 2016 the United Arab Emirates will celebrate its 45th National Day to commemorate its formation in 1971. The occasion provided the country and its people, led by the President His Highness Sheikh Khalifa bin Zayed Al Nahyan, with an opportunity both to look back over four decades of achievement and to look forward to a promising future.

While much of that achievement relates to the country's economic and social development, it is appropriate to also pay attention to the remarkable progress that has been made in investigating the country's culture and heritage, stretching back into the distant past.

The country's founding father, the late Sheikh Zayed bin Sultan Al Nahyan, frequently emphasized the importance of this, saying that "He who does not know his past cannot make the best of his present and future, for it is from the past that we learn".

## **VENEZUELA (BOLIVARIAN REPUBLIC OF)**

The constitution of the Bolivarian Republic of Venezuela (1999) declares the Venezuelan State as multiethnic and multicultural, and guarantees the population the full exercise of its cultural rights, thanks to articles 98 through 101, thus providing a solid legal and institutional framework that has allowed the drawing up of many public policies aimed at safeguarding, appraising and enhancing the visibility of the nation's cultural diversity.

In terms of public agencies, and in accordance with the Convention, 2005 saw the creation of the Ministry of Culture, along with the Vice Ministry for Cultural Identity and Diversity, the main function of which has been to plan and oversee all programs and projects relating to this area. That same year, the Center for Cultural Diversity was also created. The goal of this government entity has been to develop short and medium-term strategies aimed at ensuring that other government agencies and institutions, as well as private entities and social movements, adopt multicultural and multiethnic elements in their concepts, programs and ideology, as is dictated by the country's constitution.

In terms of legislation, Chapter II of the Organic Law of Culture (2014) deals with "Venezuela's cultural identity and diversity", and focuses on three aspects: the joint responsibility of the State and every community, the protection of private property, and the publication of creative works.

In addition to the abovementioned piece of legislation, other instruments, such as the Law for People with Disabilities (2007) , the Law for the Cultural Heritage of Indigenous Peoples (2009), the Law against Racial Discrimination (2011), and the Law for Artisanal Creation and Development (2015), have been vital when it comes to the development of cultural policies aimed at fostering and enhancing the diversity of cultural expressions across the country, and providing social, economic and legal protection to artists, creators and tradition bearers.

The projects and goals of local and state entities have been set in accordance with the "Plan de la Patria" for the 2013-2016 period, as was enacted by Venezuela's National Assembly, to bring about a fair, equal society, protect the historical and cultural heritage of Venezuela and the rest of Latin America, and move forward towards the creation of a new social structure.

The plan also focuses on the efforts to recover our historical and collective memory, raise awareness about our cultural diversity, and strive for the inclusion, visibility and dignity of our artists, creators and tradition bearers. It also seeks to strengthen, decentralize and democratize the cultural efforts of the State, develop and consolidate cultural industries, foster the emergence of new generations of creators, and reinforce ties with Latin America and the Caribbean.