

Quadrennial Periodic Report on Measures to Protect and Promote the Diversity of Cultural Expressions

General guidelines

- (i) The number of pages of the periodic reports should not exceed 20, excluding Annexes;
- (ii) Declarative statements shall be supported by facts and explanations;
- (iii) Information and analysis are to be derived from a variety of sources and be illustrated with examples;
- (iv) Long historical accounts are to be avoided;
- (v) Links may be added directly in the text.

Languages:

The Report is to be prepared in English or French, the working languages of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions.

Parties are encouraged to submit, to the extent possible, their reports in both working languages of the Committee.

Parties that are in a position to do so are invited to also submit their reports in other languages (e.g., national languages) for purposes of information sharing.

Structure of reports:

Section Number	Heading	Suggested number of pages
	Executive Summary	1
1	General information	0,5
2	Measures	12
3	Awareness-raising and participation of civil society	3
4	Main results achieved and challenges encountered when implementing the Convention	3,5
Annex		

The original version(s) of the Report, signed by the official designated on behalf of the Party, is (are) sent to the following address: UNESCO, Section of the Diversity of Cultural Expressions, 1 rue Miollis 75732 Paris Cedex 15, France. The deadline for receipt of the reports is 30 April 2012. 

The electronic version of this PDF form is to be sent through email to reports2005c@unesco.org or uploaded to : <http://www.unesco.org/tools/filedepot/>. 

Parties are invited to contact the Secretariat for any clarification or information. The Secretariat would also welcome feedback which will be used in the development of the supporting tools and also contribute to future reporting cycles.

1. General Information

(Estimate: 250 words)

Page 2

a) Name of Party

Canada

b) Date of ratification

2005/11/05

c) Ratification process

Acceptance

d) Total contribution the
International Fund for Cultural
Diversity (in USD)

\$494,559.84

e) Organization(s) or entity(es) responsible for the preparation of the report

Copyright and International Trade Policy Branch, Department of Canadian Heritage

f) Officially designated point of contact

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g) Description of the consultation process established for the preparation of the report

This report was prepared in consultation with Canada's provincial and territorial governments as well as with a grouping of civil society organizations.

Consultation with the provinces and territories took place around the federal/provincial/territorial table of cultural directors, which brings together representatives from ministers responsible for culture at all levels of government in the country. In particular, an electronically distributed form allowed best practices for each of the themes covered by the operational guidelines to be gathered.

Close cooperation was established between the Department of Canadian Heritage and the Ministère de la Culture, des Communications et de la Condition féminine du Québec in the spirit of the Agreement between the Government of Canada and the Government of Quebec concerning UNESCO. Ratified in 2006, this agreement allows the Government of Quebec to be presented, when it so wishes, as a full member of all Canadian Delegations to UNESCO proceedings, meetings, and conferences. Annex 2 of this report responds to this cooperation and emphasizes the experience of Quebec, a partner and promoter of the Convention from the very onset, in the implementation of the instrument.

Civil society was consulted through the Coalition for Cultural Diversity, a Canadian association that brings together the main unions and professional associations in the country's cultural sector on issues related to the Convention. In all, the 34 members of the Coalition represent over 180,000 creators, and 2,200 companies and non-profit agencies in all cultural fields (publishing, audiovisual and new media, music, performing arts and visual arts) in all regions of the country. In particular, the



1. General Information

(Estimate: 250 words)

Page 3

Coalition prepared the text in section 3.2 (activities led by civil society). More information on the Coalition and its activities can be found at: <http://www.cdc-ccd.org/>.

h) Name of representative(s) of participating civil society organization(s)

Title	First name	Family name	Organization	Position
Mr.	Charles	Vallerand	Coalition for Cultural Diversity	Director General



Executive Summary of the Report

In writing this summary, please include the main achievements and challenges in implementing the Convention and, where appropriate, an outlook for the future. ?

(Maximum 500 words)

Canada possesses a very vast ecosystem of cultural policies and measures for creating an environment conducive to diversity in cultural expressions on its territory. Implemented at various levels of government, these measures come in various forms (policies, laws, regulations, grant programs, tax credits, etc.), which complement one another to support all stages of cultural expression (creation, production, distribution, dissemination and participation). This report presents a small sampling of the measures adopted for each of the themes featured in the operational guidelines:

- Cultural Policies and Measures: The Government of Canada and the governments of its provinces and territories have adopted strategic plans and cultural policies to ensure sound planning and accountability in the artistic and cultural field. Each level of government is also equipped with a variety of institutions (funding agencies, Arts Councils, public broadcasters) for efficient implementation of its cultural measures.

- International Cooperation: The Government of Canada set up special grants and provisions in its work permit system to ensure mobility for professionals in the cultural field. It also signed bilateral agreements on cultural cooperation and maintained audiovisual treaties for co-productions with several partners across the globe. Some provinces and territories also signed bilateral agreements and implemented measures promoting international cooperation in the cultural sector.

- Sustainable Development: In 2009, the Government of Canada hosted the “Ignite the Americas” Youth Arts Policy Forum, which brought to Toronto youth leaders in the arts sector from several countries to discuss culture as a tool for inclusion and economic growth for youth. Respecting the Government of Quebec, it adopted the Agenda 21 for culture, a framework that establishes principles and goals to be pursued so that culture is a major, transversal component of sustainable development, while the Government of Saskatchewan launched a policy that places culture at the heart of its actions.

- Civil Society Participation: In 2008, the Government of Canada funded the organization of an International Forum on the Creative Economy to better understand the value of culture as a cornerstone of a creative economy. It also organized extensive consultations on copyright, making use of information technologies (online discussion group, webcasting public meetings, etc.) to provide all country’s citizens with the opportunity to express their opinion. The provincial and territorial governments also put into place several opportunities for ideas on civil society to be heard and debated. Lastly, the Canadian and Quebec governments cooperated with the Coalition for Cultural Diversity to promote the objectives and principles of the Convention in Canada and abroad.

- Main Results Achieved and Challenges Encountered: At the national level, Canada has modernized several programs to meet the challenges posed by extending digital platforms and changes in the way that consumers make use of digital goods and services. At the international level, Canada promoted the ratification and implementation of the Convention at several international forums and through cultural cooperation agreements and trade agreements.

***** Please note that the amounts indicated in US\$ in this report have been converted for your information only, using an exchange rate of 1.02987, which corresponds to the exchange rate recommended by the United Nations as of April 1, 2011.**

2. Measures

(Estimate: 6000 words)

Page 5

Parties shall provide information on policies and measures adopted to protect and promote the diversity of cultural expressions within their territory (at the national, regional or local levels) and at the international level (including trans-regional or trans-national levels).

Information to be presented in this Section of the report is to be organized according to the following themes:

- i) cultural policies and measures;*
- ii) international cooperation and preferential treatment;*
- iii) the integration of culture in sustainable development policies;*
- iv) protecting cultural expressions under threat.*

Key questions:

Parties shall respond, to the extent possible, to the following questions for each theme:

- (a) What are the main objective(s) of the policy or measure? When was it introduced?*
- (b) How has it been implemented, which public agency(ies) is (are) responsible for its implementation and what resources have been allocated to ensure implementation?*
- (c) What challenges have been identified in the implementation of this measure?*
- (d) What has been the effect or impact of the policy or measure? What indicators were used to lead to this conclusion?*



2.1 Cultural policies and measures

2.1 Cultural policies and measures ?

The purpose of this section is to report on cultural policies and measures in place to promote the diversity of cultural expressions at the different stages of creation, production, distribution, dissemination and participation/enjoyment.

Measures may be understood as those that:

- *nurture creativity,*
- *form part of an enabling environment for independent producers and distributors*
- *provide access to the public at large to diverse cultural expressions.*

They may be regulatory or legislative, action or programme oriented, institutional or financial measures. They may be specifically introduced to address the special circumstances and needs of individuals (e.g. women, young people) or groups (e.g. persons belonging to minorities, indigenous people) as creators, producers or distributors of cultural expressions.

For more information on the types of measures to be reported on, please refer to [Article 6, Rights of Parties](#) at the national level, and the [Operational Guidelines adopted on Article 7](#) on measures to promote cultural expressions.

2.1 Cultural policies and measures

Policy / measure 1

Name of policy / measure

Government of Canada Cultural Policies and Measures

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input checked="" type="checkbox"/> creation	<input checked="" type="checkbox"/> regulatory	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> production	<input checked="" type="checkbox"/> legislative	<input checked="" type="checkbox"/> producers/entrepreneurs
<input checked="" type="checkbox"/> distribution	<input checked="" type="checkbox"/> institutional	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> dissemination	<input checked="" type="checkbox"/> financial	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> participation/enjoyment	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> women
<input type="checkbox"/> other (please specify below)		<input checked="" type="checkbox"/> persons belonging to minorities
		<input checked="" type="checkbox"/> indigenous peoples
		<input type="checkbox"/> other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

The objectives of the Government of Canada cultural policies and measures are listed in a Whole-of-government framework (<http://www.tbs-sct.gc.ca/ppg-cpr/frame-cadre-eng.aspx>). This framework makes provisions for an umbrella objective, namely, ensuring a "Vibrant Canadian culture and heritage", to which the strategic objectives of departments and agencies are linked, contributing to making it a reality. A list of these objectives is available under the component "Institutions, Agencies or Networks" of the "Primary Sources and Links" Annex.

b) How has it been implemented?

Several federal agencies implement cultural policies and measures. The Department of Canadian Heritage is responsible for two program directions (program activities) which comprise a whole range of measures that complement one another.

The "cultural industries" program direction supports the Canadian cultural sector to ensure that a range of Canadian cultural content is produced and accessible to Canadian and international audiences. It also contributes to creating conditions to promote the sustainability of Canadian cultural industries. The aim of this program direction is to allow Canadian cultural creators and entrepreneurs to produce, market and export Canadian cultural content. This is possible thanks to programs and services such as grants, contributions, tax credits, policies, and legislative regulations and measures. The basic concept is to encourage the creation of Canadian cultural content and its access, both within the country and abroad. In 2010-2011, expenditures for this program direction totaled CA\$303,527,000 (approximately US\$ 312,593,351).

Among the various initiatives included in this program direction are the Canada Music Fund and the Canada Book Fund. The Canada Music Fund includes five components, each of which contributes in a unique manner to supporting the production of a diverse range of Canadian musical works produced by emerging and established artists. For example, the Music Entrepreneur Component offers financial assistance to established Canadian music entrepreneurs allowing them to build a vigorous, viable industry. Administered by the Department of Canadian Heritage, this component allowed its recipients to launch 144 albums in 2010-2011.

The New Musical Works Component offers musical creators and entrepreneurs the opportunity to produce and market Canadian sound recordings, to provide depth to their art and to increase their expertise. This component is funded in partnership with private-sector Canadian broadcasters and administered by two non profit agencies, the Fondation Musicaction (Musicaction) for the industry's Francophone sector and the Foundation Assisting Canadian Talent on Recordings (FACTOR) for the Anglophone sector. In 2010-2011, the New Musical Works Component provided assistance for the production of 293 albums and offered assistance to over 1,000 projects in

2.1 Cultural policies and measures

marketing, musical tours and showcases, thereby contributing to the dissemination of Canadian music.

The Canada Book Fund supports the activities of Canadian book publishers and other sectors of the book industry to ensure access to a wide variety of books by Canadian authors. This assistance is distributed within two components: 1) Support for publishers, the objective of which is the sustainable production and promotion of books by Canadian authors. It offsets high publishing costs in Canada and strengthens the capacity and competitiveness of the sector (all of the support is distributed in accordance with a funding formula based on sales, which rewards publishers who succeed in delivering content to consumers). 2) Support for organizations whose objective is to promote the development of the Canadian book industry and marketing by helping industry and its organizations to undertake collective projects that provide general benefit to the industry and, as a result to readers everywhere.

In 2010-2011, publishers supported by the Canada Book Fund produced more than 6,500 new Canadian titles (traditional and digital format) written by over 4,000 Canadian authors and translators, including over 900 first projects. The Book Fund has continued to support a wide range of industry activities across the country, including the work of 235 Canadian-owned publishers in over 75 Canadian cities and localities that provide direct employment to nearly 3,000 Canadians.

The goal of the "arts" program direction is to improve Canadians' access to artistic, cultural and heritage activities in diverse communities and contribute to the sustainability of the arts sector. This is achieved thanks to funding programs which support the staging of professional artist festivals and performance seasons; improving artistic and heritage infrastructure; improving the business and management practices of arts and heritage organizations; better integration of the arts and heritage in municipal planning; as well as institutions which offer high-calibre training in preparation for professional artistic careers. The basic concept is to encourage access, sustainability and excellence in the arts for all Canadians. The expenditures for this program direction totaled CA\$114,580,000 (approximately US\$118,002,505) in 2010-2011.

Among the numerous initiatives included in this program direction is the Canada Arts Presentation Fund. This program provides Canadians with access to a wide range of professional artistic experiences in their communities. In fiscal year 2010-2011, the program funded a total of 592 projects in 245 communities. The funded organizations presented various disciplines and connected with various audiences, including with less-served communities. Over the past few years, recipients of this Fund reported reaching a total audience of over 20 million per year.

A complete list of the Department of Canadian Heritage's funding aid programs, their objectives, resources and impact is available at the following address: <http://www.tbs-sct.gc.ca/dpr-rmr/2010-2011/inst/pch/st-ts03-eng.asp>.

The other federal agencies that implement cultural measures in addition to the Department of Canadian Heritage include, for example, Telefilm Canada, the Canadian Broadcasting Corporation and the National Film Board of Canada.

Telefilm Canada's mission is to foster and promote the development of the audiovisual industry in Canada, in particular the feature film, television and new media industries. Among other efforts, Telefilm administers the Canada Feature Film Fund which provides assistance for screenwriting, project development, production, marketing and dubbing and subtitling of quality Canadian feature films and official co-productions that have high box office potential in Canada. In administering this Fund, Telefilm seeks to support feature films that are distinctly Canadian, which reflect Canadian society and its cultural diversity. Telefilm's financial participation can come in various forms: investments, conditionally repayable advances, grants or performance envelopes. The program expenditures for Telefilm Canada totalled CA\$93,959,000 (approximately US\$96,765,555) in 2010-2011.

As a public, national broadcaster, the Canadian Broadcasting Corporation must offer radio and television services that include a wide variety of programs to inform, enlighten and entertain the public. The Corporation's programming must be predominantly and distinctively Canadian; reflect Canada and its regions to national and regional audiences, while serving the special needs of those regions; actively contribute to the flow and exchange of cultural expression; be in English and in French, reflecting the different needs and circumstances of each official-language community, including the particular needs and circumstances of English and French linguistic minorities; strive to be of equivalent quality in English and in French; contribute to shared national consciousness and identity; be made available throughout Canada by the most appropriate and efficient means and as resources become available for the purpose; and reflect the multicultural and multiracial nature of Canada. The program expenditures for the Corporation amounted to CA\$1,137,145,000 (approximately US\$1,171,111,521) in 2010-2011.

The mandate of the National Film Board (NFB) is to produce and distribute original, innovative audiovisual works which provide people with a better understanding of issues faced by the Canadian population and which provide more insight into Canadian values and points of view across the country and the world. As a public sector producer, the NFB produces original audiovisual works which reflect diverse Canadian perspectives—cultural, regional and Aboriginal, among others—and which arise from the various creators and communities of

2.1 Cultural policies and measures

the country. This program direction is involved in fields in which the private sector has no presence and provides creators with the opportunity to explore artistic and technological advances with respect to form and content. It also ensures the discovery, ongoing training and coaching of talents and creativity within the filmmaker communities and other creator communities. The program expenditures for the NFB amounted to CA\$59,400,000 (approximately US\$61,174,278) in 2010-2011.

Which public agency(ies) is (are)
responsible for its implementation?

Agency name

Department of Canadian Heritage

Canada Council for the Arts

Telefilm Canada

Canadian Radio-television and Telecommunications Commission

Canadian Broadcasting Corporation

National Film Board of Canada

National Arts Centre

National Gallery of Canada

[Add agency](#)

What resources have been allocated
to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

One of the main challenges encountered in Canada in implementing cultural policies and measures since the ratification of the Convention in 2005 was related to the technological impacts of the manner in which Canadians create, share and take part in arts and culture. In addition to being at the heart of all creative industries, digital technologies and content are now crucial to the economy and to Canadian society. New technologies provide Canadians with easier access to artistic and cultural content when they want it on various platforms. The details of the work carried out by the Government of Canada to face this challenge, in particular for modernizing programs, are provided in section 4 of this report.

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

The general impact of the cultural policies and measures implemented in Canada is substantial. With an active domestic market and a growing international exposure, the current value added by industries in the cultural sector amounted to CA\$46 billion in 2007. With economic impacts for the tourism and services industries, as well as for the IT sector, it is evident that the Canadian arts and culture industries contribute to the country's economy. This industry also ensures substantial social value—as confirmed in the Convention—by encouraging citizens to share various forms of cultural expression.

The specific impact of each measure is also evaluated in detail. At the federal level, agencies responsible for implementing cultural measures specifically report on their performance in implementing all of the program direction under their jurisdiction each year, via a public report tabled to the Parliament of Canada.

For example, as detailed in the Department of Canadian Heritage's "2010-2011 Departmental Performance Report" (<http://www.tbs-sct.gc.ca/dpr-rmr/2010-2011/inst/pch/pch00-eng.asp>), a vast range of Canadian cultural content and works of art across the nation continued to be created and produced in 2010-2011, allowing Canadians to benefit from a full spectrum of dynamic cultural experiences. Within the cultural industries, there was a marked increase in the number of television hours produced in Canada, periodicals and books from Canadian authors published, as well as music albums distributed by Canadian artists. The gross revenues and profit margins of the cultural industries are also a testament to the sector's sustainability.



2.1 Cultural policies and measures

Access to Canadian cultural content on domestic and international markets has also improved overall, since far more Canadian households now have access to Internet, radio and television. The availability of Canadian radio services has also risen and the viewing share of Canadian television programs in both official languages has increased. In addition, the market share of domestic album sales for Canadian artists has increased, with Canadians continuing to purchase more Canadian music. Over the years, agencies dedicated to arts funded by Canadian Heritage Programs have secured diverse sources of income, which is evidence of the leverage effect of the Department's programs.

A list of the 2010-2011 reports from federal agencies responsible for implementing cultural measures is available under the "Books and Documents" component of the "Main Sources and Links" Annex.

What indicators were used to lead to this conclusion?

The indicators used in 2010-2011 by the Department of Canadian Heritage for the main program directions supporting the diversity of cultural expressions were as follows:

- Diversity and volume of artistic works and Canadian cultural content created and produced, by category.
- The range of Canadian heritage, cultural content and artistic works accessible to the country and abroad, by category.

2.1 Cultural policies and measures

Policy / measure **2**

Name of policy / measure

Government of Quebec Cultural Policies and Measures (See Annex 2 for more information)

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input checked="" type="checkbox"/> creation	<input checked="" type="checkbox"/> regulatory	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> production	<input checked="" type="checkbox"/> legislative	<input checked="" type="checkbox"/> producers/entrepreneurs
<input checked="" type="checkbox"/> distribution	<input checked="" type="checkbox"/> institutional	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> dissemination	<input checked="" type="checkbox"/> financial	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> participation/enjoyment	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> women
<input type="checkbox"/> other (please specify below)		<input checked="" type="checkbox"/> persons belonging to minorities
		<input checked="" type="checkbox"/> indigenous peoples
		<input type="checkbox"/> other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

The objectives undertaken by the Government of Quebec through its Cultural Policy (1992) are to contribute to asserting Quebec's cultural identity, stimulate the development of artistic creation and promote access to and the participation of citizens in cultural life. Moreover, one of the objectives of Quebec's International Policy (2006) is promoting Quebec's identity and culture abroad.

b) How has it been implemented?

In Quebec, the Ministère de la Culture, des Communications et de la Condition féminine (MCCCF) [Quebec Ministry of Culture, Communications and the Status of Women] coordinates application of its 1992 Cultural Policy. It is supported by thirteen government corporations, including two funding agencies: the Conseil des arts et des lettres du Québec (CALQ) [Quebec Arts and Letters Council] and the Société de développement des entreprises culturelles (SODEC) [Quebec Corporation for the Development of Cultural Industries]. The MCCCF had a total budget of CA\$659.2 million (\$US678.1 million) for the fiscal year 2010-2011.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Public Agencies and Crown Corporation under the responsibility of the Minister of Culture, Communications and the Status of Women

[Add agency](#)

What resources have been allocated to ensure implementation?

\$678,100.00

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

Quebec faces two strategic challenges, issues associated with the rapid evolution of digital technologies, and demographic changes (aging and diversification of the population), which change expectations and behaviours regarding culture and communications.

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?



2.1 Cultural policies and measures

No Yes

If yes, what was the impact :

In Quebec, the MCCCCF provides a transparent system of assessments and evaluations of its financial support programs. It publishes an annual management report, including indicators, emphasizing results related to the objectives of its multi-year Strategic Plan. Statistical analyses prepared by MCCCCF and by the Observatoire de la Culture et des Communications du Québec (OCCQ) [Quebec Observatory on Culture and Communications] track the evolution of Quebec's cultural situation.

What indicators were used to lead to this conclusion?

2.1 Cultural policies and measures

Policy / measure 3

Name of policy / measure

Cultural Policies and Measures from Other Provinces and Territories (A list of all the Departments responsible for culture in Canada is available under the "Institutions, agencies and network" section of the "Sources and Statistics" Annex)

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input checked="" type="checkbox"/> creation	<input checked="" type="checkbox"/> regulatory	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> production	<input checked="" type="checkbox"/> legislative	<input checked="" type="checkbox"/> producers/entrepreneurs
<input checked="" type="checkbox"/> distribution	<input checked="" type="checkbox"/> institutional	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> dissemination	<input checked="" type="checkbox"/> financial	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> participation/enjoyment	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> women
<input type="checkbox"/> other (please specify below)		<input checked="" type="checkbox"/> persons belonging to minorities
		<input checked="" type="checkbox"/> indigenous peoples
		<input type="checkbox"/> other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

Canadian provinces and territories establish their own cultural objectives through the mechanisms that are best suited to their needs. These mechanisms can include cultural policies, strategic plans and the mandate of public organizations.

For example, Alberta adopted, in 2008, a cultural policy titled "The Spirit of Alberta". This policy establishes four overarching goals, namely to: a) Ensure Albertans, throughout the province, have access to a wide range of cultural experiences and opportunities; b) Enhance community capacity to support and promote cultural activity; c) Encourage excellence in the work of Alberta's cultural professionals and organizations; and d) Foster growth, sustainability and investment in Alberta's cultural industries.

The Department of Education, Culture and Employment of the Northwest Territories, for its part, adopted in 2005 a ten-year Strategic Plan titled « Building on Our Success ». This Plan lists three objectives under its « Pride in our culture » goal, namely: a) preservation and knowledge of our heritage; b) promotion of the arts; and c) support and promote our official languages.

More information on the mechanisms used by provinces and territories is available under the section "Books and documents" of the "Sources and Statistics" Annex.

b) How has it been implemented?

Each province and territory possesses its own set of institutions to implement its cultural measures.

For example, Ontario, through the Ministry of Tourism, Culture and Sport provides policy, program and funding support to Ontario's cultural community directly and through its twenty-one culture and tourism agencies and attractions:

- It promotes and supports cultural mapping and planning by Ontario municipalities and Aboriginal communities through advisory services, tools and resources;
- Through its agency, the Ontario Arts Council, it makes strategic investments in Ontario's artists and art organizations that represent a range of artistic disciplines (e.g. literature, music, theatre, media, visual arts, etc.) in communities across Ontario (e.g. Franco-Ontarian, Aboriginal);
- Through its agency, the Ontario Trillium Foundation, it supports strong and healthy community initiatives in arts and culture, environment, human and social services, and sport and recreation.

2.1 Cultural policies and measures

Measures implemented by provincial and territorial organizations are numerous and cover all the stages of cultural expression. A short sample of four examples is provided below.

From 2007 to 2010, British Columbia's Arts Partners in Creative Development (APCD) invested more than CA\$6 million in 84 projects in 16 BC communities. APCD was a strategic investment partnership assisting the province's organizations in creating and developing new works with the intent of producing or exhibiting them at the highest standard. Through its investments, APCD facilitated the creation of new work to showcase both locally and worldwide. Organizations were funded to create, commission and develop original work in the performing, visual, media and literary arts. Further information can be gathered at: <http://www.artspartners.ca>.

The Cultural Opportunities for Youth Program was created by the Government of Nova Scotia in 2007 to promote artistic development and community cultural development. The program supports special or pilot projects that foster artistic skills development for youth, foster audience development, and contribute to knowledge and experience in the community. More information on the program can be found at: <http://www.gov.ns.ca/cch/investing/youth-funding/coy/>.

The New Brunswick Book Policy, titled "Creating a Culture of Books and Reading", was launched in September 2009. This Policy outlines the government's objectives and strategies to strengthen the publishing industry, to increase access to New Brunswick books, and to promote and foster reading. The book policy outlines six objectives with specific strategies to be addressed in the three-year action plan. More information about the policy can be found at: <http://www.gnb.ca/0131/pdf/a/BookPolicyE.pdf>.

Finally, Culture On The Go is a pilot program that supports greater access for Saskatchewan artists and cultural products through touring and marketing opportunities. It is a research-focused, application-driven and peer-adjudicated pilot program that tests new and innovative ideas to deliver funding to touring Saskatchewan artists, Saskatchewan presenters, and 'run-out' performances by artists (i.e. no overnight stays). The CA\$800,000 pilot program is administered by the Saskatchewan Arts Board. A Touring Advisory Panel has been formed to make sure that the program complements existing touring programs. Preference is given to project proposals that incorporate the following seven elements: a spectrum of engagement from emerging to professional; youth engagement; access; Saskatchewan content; Aboriginal content; community legacy; and new media. More information about the pilot program can be found at: <http://www.artsboard.sk.ca/grants/grant-programs/cogo>.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Alberta Ministry of Culture

Northwest Territories Department of Education, Culture and Employment

Ontario Ministry of Tourism, Culture and Sport

British Columbia Ministry of Community, Sport and Cultural Development

Nova Scotia Department of Communities, Culture and Heritage

New Brunswick Department of Wellness, Culture and Sport

Saskatchewan Ministry of Tourism, Parks, Culture and Sport

[Add agency](#)

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local

Regional

National

International

Has the impact of this policy / measure been investigated?



2.1 Cultural policies and measures

No Yes

If yes, what was the impact :

Each province and territory evaluates the impact of its cultural measures according to its own accountability system. To build on one of the examples cited above, Alberta published in 2010 a report titled "The Sprit of Alberta 2010 Progress Report". This report details the initiatives implemented to meet each of the four overarching goals of the Policy. The report among others describes how a new measure, the Alberta Arts Days, contributed to the objective to ensure all Albertans have access to cultural experiences and opportunities. Alberta Arts Days began in 2008 as a one-day event and have since been expanded into a vibrant, three day, province-wide celebration. In 2009, the Arts Days were held from September 18-20 with five flagship events in the cities of Fort McMurray, Grande Prairie, Edmonton, Olds, Calgary and Medicine Hat. In total, over 571 events took place in more than 116 communities.

What indicators were used to lead to this conclusion?

The Northwest Territories also published, in 2009, a progress report on the implementation of their "Building on Our Success" strategy. This report notably uses concrete performance indicators, such as the degree to which the regional distribution of Arts Council applications matches the population distribution, to evaluate the degree of progress under each objective. It also highlight specific achievements, such as an increase in funding for artists and arts organizations from CA\$426,000 in 2007-08 to CA\$541,000 in 2008-09 through the Support to Northern Performers and Northwest Territories Arts Council programs.



2.2. International cooperation and preferential treatment Page 16

The purpose of this section is to report on measures aimed at facilitating international cooperation and preferential treatment  to artists and cultural professionals, as well as cultural goods and services from developing countries.

Measures are understood as legal, institutional and financial frameworks, policy and programme activities that, for example:

- support the mobility of artists and cultural professionals abroad (sending and receiving);*
- provide greater market access for the distribution of cultural goods and services from developing countries through specific agreements;*
- strengthen independent cultural industries as a means to contribute to economic growth, poverty reduction and sustainable development;*
- aim to build institutional and management capacities through international cultural exchange programmes or partnerships among civil society organizations and networks.*

For more information on the types of measures to be reported on, please refer to [Article 12](#) (Promotion of international cooperation), [Article 14](#) (Cooperation for development), [Article 16](#) (Preferential treatment for developing countries) and their corresponding Operational Guidelines.

2.2. International cooperation and preferential treatment

Policy / measure 1

Name of policy / measure

Mobility of Cultural Artists and Professionals

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
<input checked="" type="checkbox"/> mobility	<input type="checkbox"/> cultural cooperation agreements	<input type="checkbox"/> institution building	<input checked="" type="checkbox"/> artists/creators
<input type="checkbox"/> market access	<input type="checkbox"/> trade agreements	<input checked="" type="checkbox"/> financial investment	<input checked="" type="checkbox"/> producers / distributors
<input type="checkbox"/> strengthen independent cultural industries	<input type="checkbox"/> culture and trade agreements	<input type="checkbox"/> technology transfer	<input checked="" type="checkbox"/> cultural enterprises
<input type="checkbox"/> develop management skills	<input type="checkbox"/> co-production / co-distribution agreements	<input checked="" type="checkbox"/> capacity building	<input checked="" type="checkbox"/> young people
<input type="checkbox"/> exchange information and expertise	<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> networking/partnership development	<input checked="" type="checkbox"/> women
<input type="checkbox"/> needs assessment ?		<input type="checkbox"/> operational action plan ?	<input checked="" type="checkbox"/> persons belonging to minorities
<input checked="" type="checkbox"/> South-South cooperation		<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> indigenous peoples
<input checked="" type="checkbox"/> North-South-South cooperation			<input type="checkbox"/> other (please specify below)
<input type="checkbox"/> other (please specify below)			

a) What are the main objective(s) of policy or measure? When was it introduced?

The Government of Canada implements several measures that assist Canadian artists in travelling abroad and assist foreign artists in travelling to Canada.

b) How has it been implemented?

The Canada Council for the Arts offers various awards and grant programs to promote the mobility of artists in Canada and abroad. These grants assist Canadian professional artists in developing their career and reaching out to new audiences and markets, in particular by organizing tours and participating in significant cultural events. Coupled with its grant programs, the Council maintains an online directory of hosts, agents and festivals, as well as other useful documents for travelling artists.

The Council for the Arts also offers grants to Canadian organizations and professionals in order to encourage visits from foreign professional artists recognized for their exceptional accomplishments. Organizations can invite an artist from any foreign country. While they are in Canada, activities of the foreign artist including leading workshops or master classes to professional artists or moderating discussion groups.

The Department of Canadian Heritage is also responsible for certain grant programs which assist Canadian artists in reaching new markets at home and abroad. In particular, the Canada Music Fund and the Canada Feature Film Fund (International Marketing Fund), respectively administered by FACTOR/MUSICACTION and Telefilm Canada, allow Canadian artists and producers to attend or participate in prestigious international showcases such as South by Southwest and the Festival de Cannes.

In addition, the Government of Canada has measures in place to facilitate the mobility of foreign artists. For example, Canada offers a waiver allowing foreign performing artists who come to present a show, together with their essential support staff, to work without a work



2.2. International cooperation and preferential treatment

permit for a limited time period. In addition, judges and jury members during artistic or cultural events such as music or dance festivals are authorized to come to Canada without a work permit to carry out their duties. Canada also regularly implements special measures to promote travel in to important events such as the 2015 Pan-American Games in Toronto. For example, Canada expects to provide a fee waiver for eligible performers who will be coming to Canada to participate in a festival related to the 2015 Pan-American Games. All of the detailed information on these measures can be found at <http://www.cic.gc.ca/francais/travailler/demande-qui-permis-non.asp>.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Canada Council for the Arts

Department of Canadian Heritage

Department of Citizenship and Immigration of Canada

[Add agency](#)

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?

2.2. International cooperation and preferential treatment

Policy / measure 2

Name of policy / measure

Market Access through Specific Agreements

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
<input type="checkbox"/> mobility	<input checked="" type="checkbox"/> cultural cooperation agreements	<input type="checkbox"/> institution building	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> market access	<input type="checkbox"/> trade agreements	<input checked="" type="checkbox"/> financial investment	<input checked="" type="checkbox"/> producers / distributors
<input type="checkbox"/> strengthen independent cultural industries	<input type="checkbox"/> culture and trade agreements	<input type="checkbox"/> technology transfer	<input checked="" type="checkbox"/> cultural enterprises
<input type="checkbox"/> develop management skills	<input checked="" type="checkbox"/> co-production / co-distribution agreements	<input type="checkbox"/> capacity building	<input checked="" type="checkbox"/> young people
<input type="checkbox"/> exchange information and expertise	<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> networking/partnership development	<input checked="" type="checkbox"/> women
<input type="checkbox"/> needs assessment ?		<input type="checkbox"/> operational action plan ?	<input checked="" type="checkbox"/> persons belonging to minorities
<input checked="" type="checkbox"/> South-South cooperation		<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> indigenous peoples
<input checked="" type="checkbox"/> North-South-South cooperation			<input type="checkbox"/> other (please specify below)
<input type="checkbox"/> other (please specify below)			

a) What are the main objective(s) of policy or measure? When was it introduced?

Canada has established cultural cooperation agreements and audiovisual coproductions treaties to increase market access for Canadian talent abroad and for foreign talent in Canada.

b) How has it been implemented?

Since ratifying the Convention, the Government of Canada has established cultural memoranda of understanding and programs of cooperation with China, India and Colombia. These agreements seek to promote the mutual benefits of international cultural cooperation in arts and culture and cooperation for development as set out in the Convention. They promote the sharing of knowledge and best practices to promote and protect the diversity of cultural expressions. They also facilitate the adoption of measures to support artists and disseminate cultural products and services.

For example the memorandum of understanding on cultural cooperation that Canada signed with India in 2010 seeks to facilitate bilateral cultural initiatives, aid in the creation of economic opportunities for both Canada and India, and help showcase Canadian cultural content in India and Indian cultural content in Canada.

The Government of Canada continues to explore opportunities for bilateral cooperation in arts and culture with other partners.

Canada also has a long tradition in the area of audiovisual treaty coproductions. Audiovisual treaty coproductions enable Canadian and foreign producers to pool their creative, technical and financial resources. These coproductions are granted national status in their respective countries and, as such, they have access to applicable domestic funding programs and fiscal incentives, and they qualify for broadcasting quotas, if eligible. These coproductions also strengthen domestic audiovisual industries, attract international investment, and support the development of expanding cultural ties with foreign partners.



2.2. International cooperation and preferential treatment

Canada has been coproducing for close to 50 years, having signed its first coproduction treaty with France in 1963. Today it has treaties with 53 partners around the world, and is recognized as a world leader in audiovisual treaty coproduction. Over the past decade, Canada has produced over 800 feature films and television coproductions.

In February 2011, Canada announced its Policy on Audiovisual Treaty Coproduction. The Policy's objective is to position Canada as an audiovisual coproduction partner of choice. Canada is currently developing an implementation strategy for this Policy.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Department of Canadian Heritage

Department of Foreign Affairs and International Trade

[Add agency](#)

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?

2.2. International cooperation and preferential treatment

Policy / measure 3

Name of policy / measure

Strengthening Independent Cultural Industries and Building Institutional Capacity

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
<input type="checkbox"/> mobility	<input type="checkbox"/> cultural cooperation agreements	<input checked="" type="checkbox"/> institution building	<input checked="" type="checkbox"/> artists/creators
<input type="checkbox"/> market access	<input type="checkbox"/> trade agreements	<input type="checkbox"/> financial investment	<input checked="" type="checkbox"/> producers / distributors
<input type="checkbox"/> strengthen independent cultural industries	<input type="checkbox"/> culture and trade agreements	<input checked="" type="checkbox"/> technology transfer	<input checked="" type="checkbox"/> cultural enterprises
<input type="checkbox"/> develop management skills	<input type="checkbox"/> co-production / co-distribution agreements	<input checked="" type="checkbox"/> capacity building	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> exchange information and expertise	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> networking/partnership development	<input checked="" type="checkbox"/> women
<input type="checkbox"/> needs assessment ?		<input type="checkbox"/> operational action plan ?	<input checked="" type="checkbox"/> persons belonging to minorities
<input checked="" type="checkbox"/> South-South cooperation		<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> indigenous peoples
<input checked="" type="checkbox"/> North-South-South cooperation			<input type="checkbox"/> other (please specify below)
<input type="checkbox"/> other (please specify below)			

a) What are the main objective(s) of policy or measure? When was it introduced?

Many of the measures regrouped here supported the strengthening of independent cultural industries as a means to economic growth, notably through the exchange of best practices and experiences. Many also involved the strengthening of networks among Governments and among civil society organizations. In addition to these measures, the Government of Canada also contributed CA\$500,000 to the International Fund for Cultural Diversity (IFCD).

b) How has it been implemented?

The Government of Canada has worked to enshrine the principles of the Convention – particularly the principle of international cooperation and cooperation for development – into the work of other multilateral and regional forums. It has also supported these principles in its bilateral cultural relationships.

The Government of Canada for example supported the growth of informal networks among governments on matters related to the promotion and protection of the diversity of cultural of expressions. The Government of Canada has hosted the Liaison Bureau of the International Network on Cultural Policy (INCP) since 1998. The INCP is an informal network of ministers of culture, and officials, from 72 member states that serves as a forum where the opportunities and challenges of ratifying the convention have been discussed and best practices exchanged. Representatives from international civil society organizations as well as other key international organizations have also been invited to participate in meetings of the network. Further information on this Network can be found at: <http://www.incp-ripc.org/>

The Government of Canada, along with the Government of Quebec, also played a leading role in efforts to promote the principles and objectives of the Convention within la Francophonie internationale. It did this through a number of formal and informal activities, including through the Organisation internationale de la Francophonie's working group on cultural diversity, its economic cooperation and programming commissions, the permanent council of la Francophonie, the Ministers' conference of la Francophonie and the international committee of the Games of La Francophonie's advisory council.

2.2. International cooperation and preferential treatment

The Games of La Francophonie, the only major international games to present both cultural and sporting competitions, offer a unique opportunity for young artists to showcase their talent and share their cultural uniqueness with thousands of other participants from La Francophonie's member States and Governments. Since Canada, Quebec and New Brunswick are all three members of the OIF, they each have their own team at the Games. A total of 36 artists, 19 representing Team Canada, 16 Team Canada-Quebec and 1 Team Canada-New Brunswick participated at the last Games of La Francophonie held in Lebanon in September 2009. Winning artists, which included three Canadians, were also invited to present the Francophonie's cultural diversity during the Winter Olympic Games in Vancouver. Canada and the provinces of Quebec and New Brunswick (the only officially bilingual province in Canada) promote international cultural exchanges.

In December 2008, a Government of Canada representative participated in a Asia-Pacific Regional Seminar on « Les politiques de soutien aux industries culturelles : contribuer à une maîtrise de la mondialisation par la diversité culturelle » in Siem Reap, Cambodia. The seminar was attended by Government representatives from Cambodia, Laos and Vietnam. The presentation highlighted the direct and indirect economic impacts of culture in Canada and drew attention to work undertaken in Canada to assess this impact (further details of this specific initiative are discussed in section 3.1 of this report). It also highlighted some of the challenges Canadian cultural policy is currently responding to, notably significant and ongoing changes in the technological landscape.

In addition to its work in multilateral forums, the Government of Canada has worked to share its experiences in promoting the diversity of cultural expressions through a number of bilateral initiatives. For example, in Summer 2008, the Government of Canada organized a showcase of contemporary Aboriginal short films in Beijing, China at the Beijing Art Museum of the Imperial City. This showcase was organized alongside the Canadian Museum of Civilization's First Peoples of Canada exhibition which was running at the Beijing Art Museum of the Imperial City. The objective of this event was to showcase the Aboriginal audiovisual industry in Canada. In addition, the Government of Canada organized two workshops featuring four of the directors of the films. The film directors shared their experiences working to promote diversity in Canada's audiovisual and creative industries. These workshops were attended by Government policy-makers, film directors, academics and others with an interest in arts and culture.

In 2008, a Canadian delegation participated in a workshop in Pretoria on the topic of "Performance Management and Governance: Best Practices for Cultural Institutions". The following year, a study tour on the theme of arts funding models was organized by the Canada Council for the Arts. In 2010, a South African study tour of broadcasting and governance met with the Canadian Broadcasting Corporation, the Canadian Radio-television Telecommunications Commission and the Canadian Heritage Department.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Department of Canadian Heritage

Department of Foreign Affairs and International Trade

Government of Quebec

Government of New Brunswick

[Add agency](#)

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :



United Nations
Educational, Scientific and
Cultural Organization

Convention on the Protection
and Promotion of the
Diversity of Cultural
Expressions

2.2. International cooperation and preferential treatment

Page 23

What indicators were used to lead to this conclusion?

2.2. International cooperation and preferential treatment

Policy / measure 4

Name of policy / measure

Government of Quebec Measures (See Annex 2 for more information)

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
<input checked="" type="checkbox"/> mobility	<input checked="" type="checkbox"/> cultural cooperation agreements	<input type="checkbox"/> institution building	<input type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> market access	<input type="checkbox"/> trade agreements	<input type="checkbox"/> financial investment	<input type="checkbox"/> producers / distributors
<input type="checkbox"/> strengthen independent cultural industries	<input type="checkbox"/> culture and trade agreements	<input type="checkbox"/> technology transfer	<input type="checkbox"/> cultural enterprises
<input type="checkbox"/> develop management skills	<input type="checkbox"/> co-production / co-distribution agreements	<input type="checkbox"/> capacity building	<input type="checkbox"/> young people
<input checked="" type="checkbox"/> exchange information and expertise	<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> networking/partnership development	<input type="checkbox"/> women
<input type="checkbox"/> needs assessment ?		<input type="checkbox"/> operational action plan ?	<input type="checkbox"/> persons belonging to minorities
<input checked="" type="checkbox"/> South-South cooperation		<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> indigenous peoples
<input checked="" type="checkbox"/> North-South-South cooperation			<input type="checkbox"/> other (please specify below)
<input type="checkbox"/> other (please specify below)			

a) What are the main objective(s) of policy or measure? When was it introduced?

Quebec has implemented several measures to promote international cooperation in the cultural field. At the bilateral level, about thirty cooperation agreements related to culture were signed between Quebec and foreign partners (countries and regions). These agreements strengthen relationships with priority partners and lead to structuring projects on a reciprocal basis. On two occasions, Quebec also contributed up to CA\$100,000 to the International Fund for Cultural Diversity (IFCD).

b) How has it been implemented?

Some programs, partnerships or ad hoc measures by Quebec agencies promote international collaboration. Below are a few examples:

Conseil des arts et des lettres du Québec (CALQ) [Quebec Arts and Letters Council]: Support programs for artistic and literary agencies permitting support for hosting in Québec for performances and programming from abroad;

Société de développement des entreprises culturelles du Québec (SODEC) [Quebec Corporation for the Development of Cultural Industries]: A francophone assistance fund for motion picture development that fosters the emergence of fiction, French-language feature film coproductions;

Bibliothèque et Archives nationales du Québec (BANQ) [Quebec National Library and Archives]: Training periods on digitization conducted by the BANQ in developing countries through the activities of the Réseau francophone numérique (RFN), a network created upon the initiative from the BANQ and the Bibliothèque nationale de France which allows for the sharing of digital-related knowledge and resources of network members in countries in the North and South;

Institut de la statistique du Québec (ISQ) [Quebec Statistical Institute]: Collaboration with the UNESCO Institute for Statistics (UIS) regarding the UIS global survey on the cinema industry.



2.2. International cooperation and preferential treatment

Les Offices jeunesse internationaux du Québec (LOJIQ) [Quebec International Youth Offices]: Support for the mobility of foreign professional youth in the cultural field so that they can participate in professional development projects (festivals, professional meetings, artist residence programs, practicums, etc.) in Quebec and abroad.

Which public agency(ies) is (are)
responsible for its implementation?

Agency name

Conseil des arts et des lettres du Québec

Société de développement des entreprises culturelles du Québec

Bibliothèque et Archives nationales du Québec

Institut de la statistique du Québec

Les Offices jeunesse internationaux du Québec

[Add agency](#)

What resources have been allocated
to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?

2.2. International cooperation and preferential treatment

Policy / measure 5

Name of policy / measure

Measures from Other Provinces and Territories

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
<input checked="" type="checkbox"/> mobility	<input checked="" type="checkbox"/> cultural cooperation agreements	<input type="checkbox"/> institution building	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> market access	<input type="checkbox"/> trade agreements	<input type="checkbox"/> financial investment	<input checked="" type="checkbox"/> producers / distributors
<input checked="" type="checkbox"/> strengthen independent cultural industries	<input type="checkbox"/> culture and trade agreements	<input checked="" type="checkbox"/> technology transfer	<input checked="" type="checkbox"/> cultural enterprises
<input type="checkbox"/> develop management skills	<input checked="" type="checkbox"/> co-production / co-distribution agreements	<input checked="" type="checkbox"/> capacity building	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> exchange information and expertise	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> networking/partnership development	<input checked="" type="checkbox"/> women
<input type="checkbox"/> needs assessment ?		<input type="checkbox"/> operational action plan ?	<input checked="" type="checkbox"/> persons belonging to minorities
<input checked="" type="checkbox"/> South-South cooperation		<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> indigenous peoples
<input checked="" type="checkbox"/> North-South-South cooperation			<input type="checkbox"/> other (please specify below)
<input type="checkbox"/> other (please specify below)			

a) What are the main objective(s) of policy or measure? When was it introduced?

Provinces and territories have sought to encourage international cooperation through a several international initiatives and bilateral partnerships.

b) How has it been implemented?

Each province and territory implements its international cooperation measures according to its own institutional setting.

The Government of Alberta, to begin with, supports artists and organizations in any arts discipline that will officially represent Alberta at a national or international level, and artists from outside Alberta who are participating in an official artistic exchange. A recent example occurred in March 2010, when a partnership between the Government of Canada, the Alberta Ministry of Culture, the Alberta Intergovernmental, International and Aboriginal Relations (Alberta International Office – Mexico), the Alberta Francophone Secretariat and the Regroupement artistique Francophone de l'Alberta (RAFA) facilitated opportunities for Franco-Albertan cultural ambassadors in Mexico. These cultural ambassadors showcased Alberta and promoted diverse cultural offerings at the Festival del Centro Historico and the Francophonie Festival.

The Government of British Columbia, for its part, provide financial supports through two main agencies: BC Arts Council and BC Film + Media. At BC Arts Council, Touring Initiatives supports professional artists and arts and cultural organizations in British Columbia to develop markets outside the province or to represent British Columbia at significant national or international exhibitions or events. At BC Film + Media, the Passport to Markets Program supports BC film and television companies so that they can attend international markets and co-production conferences/exchanges. This fund helps offset travel, accommodation, and registration expenses.

In a different vein, the Province of New Brunswick signed in 2010 a memorandum of understanding (MOU) with the State of Maine to

2.2. International cooperation and preferential treatment

strengthen their cultural ties. The two jurisdictions have committed themselves to establishing the Maine - New Brunswick Cultural Initiative, which will explore opportunities for mutual benefits from strengthened cultural relations. The MOU also acknowledges the contributions made by creative individuals, businesses and organizations to the economic and social well-being of communities. Further information can be gathered at: http://www2.gnb.ca/content/gnb/en/news/news_release.2010.07.1181.html.

Similarly, the Government of Saskatchewan, the Government of Canada and the Republic of Namibia have a Memorandum of Understanding to work together to strengthen democratic government in Namibia and to share knowledge and experience in public administration. The Memorandum encourages sharing of public administration expertise in three key areas: financial management, structures and processes of executive government, and human resources. It also permits the partners to explore areas of mutual interest and to develop ways of working together on those interests. These interests may include culture or other areas where there are similar responsibilities. Saskatchewan also has another long standing agreement with Ukraine, the Saskatchewan-Ukraine Memorandum of Cooperation, that provides a framework for stronger cultural ties and help explore opportunities and build greater capacity for economic and educational partnerships. Saskatchewan, through its agencies SaskFilm, SaskMusic and Saskatchewan Craft Council, also regularly leads trade missions with film producers, musicians and artists respectively to international markets such as USA, Europe and Asia. It also provides modest travel grants for artists are available through the Saskatchewan Arts Board, and travel and marketing programs for film producers to attend film markets overseas through SaskFilm. SaskFilm facilitates film co-productions as well.

Finally, Ontario, through the Ministry of Tourism, Culture and Sport is supportive of a number of initiatives aimed at promoting international cooperation in culture. The Ministry:

- Regularly shares information and expertise with international organizations by hosting delegations (e.g., Zhejiang Association of Science and Technology, Scottish Cabinet Secretary for Culture and External Affairs)

- Has entered into formal working relationships with international organizations to promote cultural exchanges of mutual benefit. For example, its agency, the Royal Ontario Museum (ROM) has:

- * Memorandums of Understanding with several major Chinese museums (e.g., Shanghai Museum, Palace Museum in the Forbidden City) and is currently exploring opportunities to share some collections with Chinese museums

- * Featured recent blockbuster exhibitions supported by international governments including China (Treasures from a Lost Civilization, 2002 and The Warrior Emperor and China's Terracotta Army, 2010) and Israel (Dead Sea Scrolls, 2009-10)

- Through its agency, the Ontario Arts Council, offers:

- * The National and International Residency program to promote professional development and the exchange of artistic views between artists and communities in Canada and across the world

- * The National and International Touring program to support professional artists and arts organizations to tour live arts performances, exhibitions and arts events that gives Canadian and foreign audiences ongoing access to professional Ontario artists and their works

- Through its agency, the Ontario Media Development Corporation, provides the Export Fund to help creative industry companies access the global marketplace, forge partnerships with international stakeholders and attract international investment.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Alberta Ministry of Culture

British Columbia Ministry of Community, Sport and Cultural Development

New Brunswick Department of Wellness, Culture and Sport

Saskatchewan Ministry of Tourism, Parks, Culture and Sport

Ontario Ministry of Tourism, Culture and Sport

[Add agency](#)

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?



2.2. International cooperation and preferential treatment

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?



2.3. Integration of culture in sustainable development policies

The purpose of this section is to report on measures aimed at integrating culture as a strategic element in development policies and assistance programmes at all levels (local, national, regional and international) and indicate how they are linked to human development goals, notably poverty reduction. ?

It is understood that sustainable development policies are to be formulated, adopted and implemented with relevant authorities responsible for the economy, environment, social affairs and culture. Measures to be reported on this section should take this interrelatedness into account.

For more information on the types of measures to be reported on, please refer to the [Operational Guidelines adopted on Article 13](#), Integration of culture in sustainable development.

In addition to measures, Parties shall report on whether and which indicators have been adopted in their country to evaluate the role and impact of culture in sustainable development policies and programmes.

2.3. Integration of culture in sustainable development policies

Policy / measure 1

Name of policy / measure

Initiatives and Programs that Support the Use of Culture to Address Socio-Economic Challenges and to Promote Full Participation in Society

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input checked="" type="checkbox"/> participatory governance of culture ?	<input checked="" type="checkbox"/> inter-ministerial cooperation	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> economic empowerment through the cultural industries	<input checked="" type="checkbox"/> awareness-raising of the cultural dimension of development	<input checked="" type="checkbox"/> producers / distributors
<input checked="" type="checkbox"/> building inclusive and creative societies	<input checked="" type="checkbox"/> capacity-building for development actors	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> nurturing contemporary creativity and production of cultural expressions	<input checked="" type="checkbox"/> institution-building for viable cultural industries	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> equitable access to cultural life and diverse expressions	<input type="checkbox"/> long-term financial investments	<input checked="" type="checkbox"/> women
<input type="checkbox"/> increased literacy of diversity and its expressions	<input type="checkbox"/> developing legal frameworks	<input checked="" type="checkbox"/> persons belonging to minorities
<input checked="" type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> skills development / training	<input checked="" type="checkbox"/> indigenous peoples
	<input checked="" type="checkbox"/> networking/partnership development	<input type="checkbox"/> other (please specify below)
	<input checked="" type="checkbox"/> exchange of information and expertise	
	<input type="checkbox"/> indicator development / collection of data	
	<input type="checkbox"/> other (please specify below)	

a) What are the main objective(s) of policy or measure? When was it introduced?

The Government of Canada has been involved in a number of initiatives that help foster the social and economic benefits of cultural expressions.

This includes initiatives at the international level, primarily through the exchange of best practices and support for the growth of networks. A significant amount of this work relates to Canada's promotion of the objectives of the Convention in other international forums – including article 14 (Cooperation for International Development).

At the domestic level, this involves support for community-driven initiatives designed to strengthen communities through arts and culture.

b) How has it been implemented?

INTERNATIONAL COOPERATION

Between 2005 and 2009, the Government of Canada has encouraged dialogue on these aspects of cultural policy at the international level while serving as Chair of the Interamerican Committee on Culture of the Organization and American States.

During this period, the Government of Canada guided the implementation of the Committee's 2007-2009 Plan of Action which provided a strategic framework for enhanced cultural cooperation in the Americas. The Plan of Action was anchored around the promotion of prosperity and economic growth in the Americas through cultural industries, and the reduction of gang-related violence by engaging vulnerable youth through arts and culture.

2.3. Integration of culture in sustainable development policies

In support of the implementation of this action, the Government of Canada hosted the Ignite the Americas Youth Arts Policy Forum in Toronto from September 15 to 21, 2008. This event was organized and planned in full partnership with the Organization of American States and with youth arts sector leaders from Brazil, Canada, Colombia, Jamaica and the United States of America. Two young people from each of the OAS's 34 Member States, with experience in using arts and culture to engage vulnerable youth in their communities, were invited to attend. In total, fifty-four young people from thirty-one OAS Member States were selected to participate.

The Ignite the America participants, along with cultural industries leaders and representatives from OAS member states shared their experience in using arts and cultural expressions as a tool for social inclusion and economic growth for youth who are marginalized and socially disengaged. They developed a toolkit of practical information aimed at strengthening the capacity of young people to create successful and sustainable cultural enterprises.

The conclusions of the summit were presented by youth representatives at the Fourth Inter-American Meeting of Ministers of Culture and Highest Appropriate Authorities took place on November 20 and 21, 2008 in Bridgetown, Barbados. They can be viewed online at: <http://portal.oas.org/Default.aspx?tabid=1416&language=en-US>.

During this period the Government of Canada also participated in bilateral exchanges on how culture can be used as a tool to reduce crime and violence and promote health and sustainable communities. For example, in February 2007, the Government of Canada participated in a workshop organized by the Ministry of Culture of El Salvador on how arts and culture can be used to reduce and prevent violence, particularly by youth gangs. A Government of Canada representative shared Canadian perspectives on these issues with representative from across Central America, as well as from Brazil and Columbia.

DOMESTIC PROGRAMS

At the domestic level, federal cultural programs directly promote positive social and economic development.

For example, the Government of Canada invests in organizations that ensure that Aboriginal young people aged 10 to 24 have access to culturally focused activities in urban setting. Building cultural knowledge and awareness is a key element. As such, these investments help promote the development of vibrant Aboriginal communities in Canada.

The Cultural Connections for Aboriginal Youth (CCAY) program of the Department of Aboriginal Affairs and Northern Development supports culturally-focused, community-based, youth-led activities that connect Aboriginal youth with their culture, build self-esteem and self-confidence, strengthen their cultural identity, and encourage them to make positive life choices and participate in Canadian society. CCAY is funding nearly 250 projects in 150 urban communities across Canada, reaching 63,000 Aboriginal youth.

Further information about the Cultural Connections for Aboriginal Youth program can be found at: <http://www.aadnc-aandc.gc.ca/eng/1333030576029>.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Department of Canadian Heritage

Department of Aboriginal Affairs and Northern Development

[Add agency](#)

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

? Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :



United Nations
Educational, Scientific and
Cultural Organization

Convention on the Protection
and Promotion of the
Diversity of Cultural
Expressions

2.3. Integration of culture in sustainable development policies

Page 32

What indicators were used to lead to this conclusion?

2.3. Integration of culture in sustainable development policies

Policy / measure 2

Name of policy / measure

Quebec's Agenda 21 for Culture

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input checked="" type="checkbox"/> participatory governance of culture ?	<input checked="" type="checkbox"/> inter-ministerial cooperation	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> economic empowerment through the cultural industries	<input checked="" type="checkbox"/> awareness-raising of the cultural dimension of development	<input checked="" type="checkbox"/> producers / distributors
<input checked="" type="checkbox"/> building inclusive and creative societies	<input checked="" type="checkbox"/> capacity-building for development actors	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> nurturing contemporary creativity and production of cultural expressions	<input checked="" type="checkbox"/> institution-building for viable cultural industries	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> equitable access to cultural life and diverse expressions	<input type="checkbox"/> long-term financial investments	<input checked="" type="checkbox"/> women
<input checked="" type="checkbox"/> increased literacy of diversity and its expressions	<input type="checkbox"/> developing legal frameworks	<input checked="" type="checkbox"/> persons belonging to minorities
<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> skills development / training	<input checked="" type="checkbox"/> indigenous peoples
	<input checked="" type="checkbox"/> networking/partnership development	<input type="checkbox"/> other (please specify below)
	<input checked="" type="checkbox"/> exchange of information and expertise	
	<input type="checkbox"/> indicator development / collection of data	
	<input type="checkbox"/> other (please specify below)	

a) What are the main objective(s) of policy or measure? When was it introduced?

The Government of Quebec has met the commitment of "integrating culture into all levels of its development policies, with a view to creating conditions conducive to sustainable development" through the development of an Agenda 21 for culture. This Agenda is in the form of a reference framework that establishes the principles and objectives to pursue to make culture a major cross component of sustainable development integrated into its social, economic and environmental dimensions.

b) How has it been implemented?

Prior to its adoption, Quebec's Agenda 21 for culture was the subject of a major consultative process involving both multiple ministries and civil society, which actively contributed to its development. Quebec's Agenda 21 for culture was adopted by the Cabinet of the Quebec government in November 2011. It serves as a framework that establishes the principles and objectives to be pursued so that culture is a major transversal component of sustainable development that is integrated into its social, economic and environmental dimensions.

The text refers to the principles of sustainable development contained in the Quebec law on sustainable development and puts forth three new principles to take into account in order to attain sustainable development: the preservation of cultural diversity, sustainable use of cultural resources as well as creativity and innovation. Lastly, it defines 21 objectives to be pursued that serve to envision cultural action from a sustainability standpoint and ensure complementarity and mutual support between culture and society, culture and economy, and among culture, territory and environment.

The implementation of Quebec's Agenda 21 for culture is based on three elements:



2.3. Integration of culture in sustainable development policies

- A "culture" framework to which all Quebec ministries and government organizations are subject and with which the entire public administration ensures that culture is integrated into its policies.
- The establishment of a charter based on a commitment to encouraging the completion of projects on a voluntary basis, to which individuals can join as individuals, as can civil society organizations, private enterprises as well as governmental and territorial organizations. A platform for communication and exchange will also be created to promote efforts, highlight best practices and build an expanded network promoting collaborations and partnerships.
- The participation of Quebec in international forums to bring recognition to the role of culture in all aspects of sustainable development.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Ministère de la Culture, des Communications et de la Condition féminine (MCCCF)

[Add agency](#)

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

? Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?

2.3. Integration of culture in sustainable development policies

Policy / measure 3

Name of policy / measure

Pride of Saskatchewan

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input type="checkbox"/> participatory governance of culture ?	<input checked="" type="checkbox"/> inter-ministerial cooperation	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> economic empowerment through the cultural industries	<input checked="" type="checkbox"/> awareness-raising of the cultural dimension of development	<input checked="" type="checkbox"/> producers / distributors
<input checked="" type="checkbox"/> building inclusive and creative societies	<input checked="" type="checkbox"/> capacity-building for development actors	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> nurturing contemporary creativity and production of cultural expressions	<input checked="" type="checkbox"/> institution-building for viable cultural industries	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> equitable access to cultural life and diverse expressions	<input checked="" type="checkbox"/> long-term financial investments	<input checked="" type="checkbox"/> women
<input type="checkbox"/> increased literacy of diversity and its expressions	<input type="checkbox"/> developing legal frameworks	<input checked="" type="checkbox"/> persons belonging to minorities
<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> skills development / training	<input checked="" type="checkbox"/> indigenous peoples
	<input checked="" type="checkbox"/> networking/partnership development	<input type="checkbox"/> other (please specify below)
	<input checked="" type="checkbox"/> exchange of information and expertise	
	<input checked="" type="checkbox"/> indicator development / collection of data	
	<input type="checkbox"/> other (please specify below)	

a) What are the main objective(s) of policy or measure? When was it introduced?

Pride of Saskatchewan: A Policy Where Culture, Commerce and Community Meet is a plan adopted in 2010 that encourages collaboration around common goals, guides decision-making and recognizes that culture is at the heart and soul of this great place we call Saskatchewan. It is a plan that makes culture an important part of government's priority of improving quality of life, building pride and sustaining economic growth.

b) How has it been implemented?

Pride of Saskatchewan sets out:

- a long-term vision that focuses on the economic and social benefits of culture;
- principles to guide the Province's collective actions;
- goals for working together to foster artistic excellence, creative expression, shared stewardship, accessibility and engagement, community capacity and commercial viability; and
- outcomes to gauge progress.

Pride of Saskatchewan responds to more than 25 years of cultural policy discussions and is based on extensive dialogue and research, which is summarized here: <http://www.tpcs.gov.sk.ca/Research-Dialogue>.

To implement the policy, the Ministry of Tourism, Parks, Culture and Sport will notably work with organizations and communities to use the policy as a planning tool; research best practices to strengthen the sector; develop outcome measurements to gauge progress and report on success; and work with other ministries to implement the policy across government.



2.3. Integration of culture in sustainable development policies

Meeting the challenge of implementing Pride of Saskatchewan will require collaboration amongst all those who have a role in the culture sector. This collaborative approach around common goals creates synergy that helps strengthen the sector.

Pride of Saskatchewan can be read at: <http://www.tpcs.gov.sk.ca/Pride-of-Saskatchewan>

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Saskatchewan Ministry of Tourism, Parks, Culture and Sport

[Add agency](#)

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

? Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?



United Nations
Educational, Scientific and
Cultural Organization

Convention on the Protection
and Promotion of the
Diversity of Cultural
Expressions

2.4 Protecting cultural expressions under threat

Page 37

The purpose of this section is to report on public policies, measures and actions taken by Parties to protect cultural expressions that are determined to be under threat. This is only in the event when a Party has previously identified a special situation  under [Article 8.2 of the Convention](#).

For more information on the types of measures to be reported on, please refer to the [Operational Guidelines adopted on Articles 8 and 17](#) on measures to protect cultural expressions at risk or in need of urgent safeguarding.



2.4 Protecting cultural expressions under threat

Have you identified a special situation under Article 8.2 of the Convention? 

No Yes

If no, please proceed to Section 3.

If yes, can the special situation be subject to action under other UNESCO Conventions (for instance, the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage)?

No Yes

If yes, please proceed to Section 3.

If no, please answer the questions below.

Special situation **1**

Name of the cultural expression

Please describe the risk or threat to the cultural expression and the source of the threat, inter alia, with factual data

Please determine the vulnerability and importance of the cultural expression at risk

Please determine the nature of the consequences of the risk or threat to the cultural expression, and demonstrate the nature of the cultural consequences

Please explain the measures taken or proposed to remedy the special situation:

Short-term and
emergency
measures

Long-term
strategies

Has your country provided assistance to other Parties, technical or financial, to remedy a special situation determined under Article 8 of the Convention?

No Yes

If yes, please describe:



United Nations
Educational, Scientific and
Cultural Organization

Convention on the Protection
and Promotion of the
Diversity of Cultural
Expressions

3. Awareness-raising and participation of civil society

(Estimate: 1500 words)

Page 39

Parties have acknowledged the fundamental role of civil society  in protecting and promoting the diversity of cultural expressions and have committed to encourage their active participation in activities, designed to achieve the objectives of this Convention.

The purpose of this section is to report on what Parties are doing to involve civil society in their activities, what resources they are providing to ensure their involvement, and what results have been achieved.

It is also designed to engage civil society in reporting on what they have done to implement the Convention as per their roles and responsibilities outlined in [Article 11 of the Convention](#) and its [Operational Guidelines](#).

3. Awareness-raising and participation of civil society

3.1. Parties

Parties are to provide information on how they have involved civil society in activities such as:

- promoting the objectives of the Convention through awareness-raising and other activities

Since it ratified the Convention in 2005, the Government of Canada has promoted the objectives of the Convention through several press releases, official speeches, and the Web site of the Department of Canadian Heritage. Most importantly, it made it a point to involve Canadians in all stages of the drafting, ratification and implementation of the Convention, in particular by periodically meeting with civil society representatives and by ensuring that they could participate in relevant international forums. For example, Canada invited representatives from Canadian civil society to each of the departmental meetings of the International Network on Cultural Policy.

- collecting data and sharing and exchanging information on measures to protect and promote the diversity of cultural expressions within their territories and at the international level

The Government of Canada undertook several initiatives to collect and exchange data and take census of information on measures for protecting and promoting the diversity of cultural expressions. One of the most significant ones was the International Forum on the Creative Economy organized in 2008. This two-day Forum gathered some 200 economists, business leaders and renowned national and international think-tankers. Some 35 presentations allowed them to probe several important issues for the sustainability of the diversity of cultural expression and to discuss best practices. For example, participants addressed the evolution of cultural consumption and business models in the artistic and cultural fields. The Forum also provided the opportunity to launch a Conference Board study, funded by Canadian Heritage, which allowed for a better understanding of the value of culture as a cornerstone for a creative economy and a creator of economic return in all sectors. The study and the minutes of the Forum can be consulted at http://www.conferenceboard.ca/topics/education/symposia/creative_economy.aspx.

- developing policies while providing spaces where the ideas of civil society can be heard and discussed

The government and federal institutions regularly organize space where civil society ideas can be heard and debated. For example, in 2009 the government organized national copyright consultations to provide all Canadians the opportunity to voice their opinion on how the government should address the modernization of copyright laws in an increasingly digital-based context. Canadians were able to participate in this consultation in various manners, including a focus group and an online submission centre that respectively allowed for 2,500 comments and 8,000 submissions to be collected. Nine round tables gathering over 100 participants were held across the country, with the objective of obtaining points of views from experts and organizations. Moreover, the live broadcast of two public meetings on the Web allowed more than 800 Canadians from across the country to participate in the conversation in person and over the Internet. Following this consultation, a bill entitled the Copyright Modernization Act was introduced to the House of Commons. The archives for these consultations are saved online at the following address: <http://www.ic.gc.ca/eic/site/008.nsf/eng/home>.

Civil society's participation in developing and implementing cultural policies and measures is also an important characteristic of Canada's governance model. For example, the Canada Council for the Arts calls upon 750 peer evaluators each year to assign its grants. These evaluators belong to 120 committees or juries, which process approximately 15,000 requests for grants or nominations and allot



3. Awareness-raising and participation of civil society

approximately 6,000 grants and awards. In selecting the individuals called upon to participate in its evaluation process, the Canada Council seeks people with the experience, knowledge and open-mindedness required to make a fair, competent assessment of the comparative merit of each request or nomination for a grant or award. They are respected within their artistic or academic community. Their experience and skills are directly related to the assessment criteria of the program or award, as well as to the types of requests or nominations submitted for each competition.

Canadian provinces and territories also provide a lot of room for civil society in developing and implementing their cultural measures. In Quebec, the MCCCCF, the CALQ and the SODEC also involve cultural sectors when applying and updating their programs. The MCCCCF conducts various consultations process with civil society on the elaboration and evaluation of its cultural policies and measures. The CALQ uses a peer review process to grant bursaries to professional artists and support professional organizations. In addition, advisory agencies comprised of members of civil society and advisory boards advise SODEC in their respective areas of expertise. Lastly, consultations take place on specific topics. For example, the CALQ and SODEC consulted their clients in order to propose action scenarios regarding marketing art and cultural products in the digital universe.

Another example: The Ontario Ministry of Tourism, Culture and Sport promotes and supports cultural planning by Ontario municipalities and Aboriginal communities through advisory services, tools and resources. Cultural planning involves broad community engagement in identifying local cultural resources and developing plans to strengthen those resources as well as leverage their value in addressing priorities such as enhanced cultural vibrancy, economic development, tourism, job creation and growth planning. Ontario has been recognized as the world leader in municipal cultural planning (Plan Canada, Summer 2010, vol. 50, #2, pg 18).

In September and October 2010, the Government of Nova Scotia undertook a process to seek the advice and opinions of the arts and culture sector regarding its role and investment in supporting and fostering artistic and cultural activity in Nova Scotia. The purpose of the consultation process was also to gather input on governance and principles that would guide the public investment into arts and culture. In total, 972 people participated in the Nova Scotia Arts & Culture Consultation. Participants provided input on: the current role of government in arts and culture; what the role of government should be in relation to arts and culture in five years; and the relationship between government and the arts and culture sector. The executive summary of the consultations can be accessed at: <http://gov.ns.ca/tch/pubs/Consultation-Executive-Summary.pdf>.

- implementing operational guidelines

- other



United Nations
Educational, Scientific and
Cultural Organization

Convention on the Protection
and Promotion of the
Diversity of Cultural
Expressions

3. Awareness-raising and participation of civil society

Page 42

3. Awareness-raising and participation of civil society

3.2. Civil society

Civil Society may provide information on activities they are pursuing such as:

- promoting the objectives and principles of the Convention within their territories and in the international fora

ALL THE TEXTS IN THIS SECTION WERE PROVIDED BY THE COALITION FOR CULTURAL DIVERSITY (see Section 1.g) for more information).

The Coalition is the national joint action forum on Convention issues for major professional cultural associations. It is the only one of the 43 coalitions belonging to the International Federation that devotes all its time to promoting the Convention. The director general of the Coalition, who also acts as the executive director of the Federation, carries out several international missions each year to promote the Convention at civil society and governmental organization meetings, such as the Organization of American States, the Commonwealth or la Francophonie.

Today, the Coalition focuses its communication efforts on reaching new audiences. A recruitment campaign for associate members was launched in order to mobilize a wider audience.

The new communication tools that the Coalition is developing present concrete examples to illustrate just how the Convention can make a difference. The website allocates an increasing amount of space to cultural policies, without which there cannot be true protection and promotion of diversity of cultural expressions.

- promoting ratification of the Convention and its implementation by governments

The international movement of coalitions has played, and continues to play, a determining role in the ratification of the Convention. In keeping with its values, the Coalition communicates in the three official languages of the IFCCD (French, English, Spanish) in addition to translating its newsletter into Arabic and Chinese in order to provide awareness of the Convention in under-represented regions. The Coalition continually seeks to reach out to new civil society stakeholders likely to come on board (a few recent examples are missions to Turkey, Japan, Bangladesh, and the Caribbean).

- bringing the concerns of citizens, associations and enterprises to public authorities

The Coalition represents 34 national associations, bringing together 180,000 creators and 2,200 cultural enterprises. It serves as their representative on the need for governments to preserve their ability to adopt policies conducive to voicing our own cultural expressions and access to a bona fide diversity of choice. The Coalition has presented its positions on the need for a cultural exemption in the Canada-EU Free Trade Agreement before Canadian Parliamentarians. Members of the Coalition also met with the lead negotiators of Canada and Quebec.

- contributing to the achievement of greater transparency and accountability in the governance of culture

The preparation of periodic reports is an opportunity for renewed dialogue between a State Party and civil society players who have mobilized in favour of the Convention. Hence, the Coalition has taken the initiative to encourage member coalitions of the International Federation to actively intervene in preparing national periodic reports as well as through sectorial reports from international NGOs.



3. Awareness-raising and participation of civil society

Moreover, on a few occasions the Coalition was invited to present to Canadian and foreign audiences Canada's culture governance model and its contributions to the success of our creators and cultural industries.

- monitoring policy and programme implementation on measures to protect and promote the diversity of cultural expressions

The Coalition verifies respect for the commitments undertaken by the Government of Canada, one of the ardent advocates of the Convention and the first to ratify it. This involves very close monitoring of trade agreement negotiations to ensure that there is indeed a cultural exemption, given the specific nature of cultural goods and services.

- other

The Coalition plays a coordinating role among the 43 national coalitions, amidst very different contexts. Nearly two-thirds of the coalitions are in African and Latin American developing countries. The exchange of information promotes the development of common positions, allowing the Federation to actively participate in work done by the Convention bodies.

The Coalition also strives to develop North-South cooperation in order to strengthen the capacity of all the coalitions to contribute to implementing the Convention. This involves technical assistance in preparing IFDC requests as well as access to complementary funding. This also involves access for coalitions to useful means of communication to promote the Convention such as a dedicated Web page on the Federation site.

Civil society may also wish to share information on:

- activities they have planned for the next four years to implement the Convention

Implementation of the Convention is done through reinforcing cultural policies and measures. It is essential to review efforts in order to provide a basis for a future action plan. To this end, we seek to strengthen our collaboration with university academics and support the efforts of the UNESCO Institute for Statistics and other agencies with a view to gauging the evolution of the diversity of cultural expressions.

The Coalition is carrying out its promotional efforts of the Convention through concrete, meaningful examples of its implementation. We will also be conducting joint action among civil society stakeholders in countries that are negotiating a trade agreement with Canada. Lastly, we will encourage Convention bodies to better focus on the issues arising from implementation by doing more to actively involve civil society.

- main challenges encountered or foreseen and solutions found or envisaged to overcome those challenges

Implementation of the Convention involves the responsibility of several national government departments (immigration, international cooperation, cultural communities, etc.), not just culture and foreign affairs. A joint action mechanism will have to be established.

It is also necessary to reflect upon how to involve a greater number of provincial and municipal



3. Awareness-raising and participation of civil society

structures, given their important role in culture and the priority they bring to diversity. Along the same vein, it is necessary to see how we can build awareness among major national cultural agencies whose mandate is to support the expressions of diversity.

At the international level, the priorities for implementing the Convention are at risk of being divisive for Northern countries, interested in cultural-trade issues, and those in the South who expect assistance to reinforce their capacities and access to Northern markets for their creators. It would be helpful to create a common, current issue that is likely to demonstrate the great relevance of the Convention such as, for example, the "Digital challenges and opportunities for diversity in cultural expressions".

The limited means of the IFDC are another challenge that places the credibility of the Convention at risk. We would need to identify additional sources of funding, invite them to joint action with UNESCO, in the hopes that they will be interested in supporting implementation of the Convention.

Please specify which civil society organizations contributed to this section of the Report:

4. Main achievements and challenges to the implementation of the Convention

(Estimate: 1750 words)

Parties and other participating stakeholders are to share information on:

a) main results achieved in implementing the Convention

When Canada ratified the Convention in 2005, Canada was already implementing the Convention through a wide range of cultural policies and programs that exist at a number of levels of government. This cultural policy eco-system, along with its impact, has been outlined in this report. Since ratifying the Convention, Canada has continued to implement these policies and ensure that they are responsive to the current environment. One way the Government of Canada has done this is by modernizing the programs so that they are adapted to the digital environment.

Canada has also played an active role internationally in promoting the Convention and its implementation. Canada is notably proud to have been twice (2007-2013) elected to the Intergovernmental Committee. Through this committee, Canada has taken an active role in preparing the operational guidelines of the committee. Canada has also been active in establishing and effectively managing the International Fund for Cultural Diversity (IFDC), in which the Government of Canada and the Government of Quebec invested a total of CA\$500,000 and CA\$200,000 respectively.

* See Annex 2 for more information on the main achievements and challenges of the Government of Quebec.

b) main challenges encountered or foreseen

Maintain and enhance the diversity of cultural expressions while keeping pace with a fast evolving environment has been one of the main challenges faced by the Government of Canada while implementing the objectives and principles of the Convention domestically.

Canadians are among the most active consumers of digital media in the world. Ninety-six percent of Canadian households have access to broadband, and typically 59 hours a month are spent on the Internet. This does not include hours spent accessing content on smartphones and other digital devices. Around 48 percent of Canadians have a Facebook account, making Canada one of the most plugged in countries. Twitter usage has increased in Canada over the past few years, and so has the use of networking sites, such as LinkedIn. The amount of Canadians using social networking, as well as how they use it, is evolving on a daily basis.

The prevalence of digital platforms in Canada means that the transformation of its cultural industries' business models is particularly acute. Traditional relationships between creators and consumers are shifting. New technologies are collapsing boundaries between many artistic modes and media—and at the same time giving all Canadians an increased ability to share their creativity with one another and the world. The cultural landscape is also changing. With the world now just a mouse click away, competition for audience attention increases exponentially, amplifying the familiar challenges associated with our proximity to—and shared market with—the world's most powerful entertainment industry. In Canada, competitive pressures are intensified by the relatively small size of our domestic market and the cultural and linguistic duality within the country, which can make cultural production costly and complex.

At the international level, the first challenge was to contribute to the promotion of the Convention to ensure sufficient ratifications for its implementation. A high number of ratifications from many geographic regions indeed increase the legitimacy of the new instrument and, ultimately, its effectiveness.

The second challenge was to participate in the preparation of clear and effective operational guidelines to build strong foundations for the Convention. This challenge was particularly important regarding the IFDC, which had to be developed according to the highest standards of good governance to gain the confidence of future donors and ensure the achievement of its objectives.

c) solutions found or envisaged to overcome those challenges

The Government of Canada has taken a number of measures to modernize cultural policies and programs frameworks so that they are adapted to the digital environment, and to encourage creators and cultural industries to leverage the potential of digital technologies. Some examples of work undertaken within the Canadian Heritage portfolio includes:

- Launching the Canada Media Fund in 2010 to replace the Canadian Television Fund and the Canada New Media Fund, as a more effective, modern approach to supporting the production and delivery of Canadian content and its delivery to Canadians, and harnessing new technologies to fast-forward Canada's capacity to innovate.
- Restructuring the Canada Music Fund in 2009 to increase the visibility of Canadian music on digital platforms and international markets.



4. Main achievements and challenges to the implementation of the Convention

• Renewing the Canada Book Fund in 2009, with an emphasis on digital technologies. This program encourages the transition to new business models and the production of books in alternative formats, such as e-books.

Many organizations of the Canadian Heritage portfolio have also significantly transformed their way of doing business to seize the opportunities offered by the multiplication of platforms.

The National Film Board of Canada, for example, has undertaken several initiatives to provide leadership in the creation of innovative digital content in both official languages. Through its Web site and its mobile application, the National Film Board, for example, ensures that more than 2,000 works of its collections are accessible across Canada, notably to underserved and remote communities, Aboriginal and official-language minority communities. The National film Board is also breaking new ground in form and content through projects that focus specifically on interactive and mobile media.

At the international level, as illustrated in the recent survey regarding article 21 of the Convention, Canada has worked to promote the Convention's objectives in various international forums and through bilateral memorandums of understanding for cultural cooperation. As of today, all bilateral and regional trade agreements signed by Canada since the Convention was adopted in 2005 also include a reference to the principles and objectives of the Convention, and an exemption clause for cultural industries designed to protect the right to implement policies and adopt measures recognized in articles 5 and 6 of the Convention and aimed at protecting and promoting the diversity of cultural expressions.

d) steps planned for the next four years towards implementation of the Convention and priority activities to be undertaken during that period

Over the next four years, Parties will face many challenges to ensure that the implementation of the Convention remains dynamic and that the instrument reaches its full effect internationally. These challenges include:

- Promote the respect of the diversity of cultural expressions and of the objectives and principles of the Convention at the local, national and international levels;
- Ensure sustainability in the funding of the IFDC as well as the continuous improvement of its efficiency, particularly through support for projects with long-term impacts;
- Maintain an active reflection on the Convention in governmental, cultural and academic sectors.



Date and Signature Information

Date when report was prepared

Name of the designated official(s) signing the report

Title	First name	Family name	Organization	Position
Mrs.	Ruth	Bacon	Copyright and International Trade Policy Branch, Department of Canadian Heritage	Director General

(!) To be completed on the printed copy

Date of signature

Signature
