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

Thirteenth session
Paris, UNESCO Headquarters
11-14 February 2020

Item 3 of the Provisional Agenda: Adoption of the detailed summary record of the twelfth session of the Committee

This document contains in Annex the draft detailed summary record of the twelfth session of the Committee (11-14 December 2018) for adoption by the Committee.

Decision required: paragraph 3

1. In accordance with Article 43 of the Rules of Procedure of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter referred to as “the Committee”), the Secretariat prepared a draft detailed summary record of the twelfth session of the Committee (11 - 14 December 2018) in its two working languages, English and French. The draft, contained in Annex, was published electronically on the Convention website (<http://www.unesco.org/culture/en/diversity/convention/>), and is submitted to the Committee for adoption.
2. To date, the Secretariat has received no comments.
3. The Committee may wish to adopt the following decision:

DRAFT DECISION 13.IGC 3

The Committee,

1. *Having examined Document DCE/20/13.IGC/3 and its Annex;*
2. *Adopts the detailed summary record of the twelfth session of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions included in the above-mentioned document .*

ANNEX

Detailed Draft summary record of the twelfth session of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions

OPENING OF THE SESSION

1. The twelfth session of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Committee”) was held from 11 to 14 December 2018.
2. It was attended by 95 representatives of the 24 States members of the Committee, 142 representatives of 71 Parties to the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Convention”) non-members of the Committee, 16 representatives from 11 UNESCO Member States not Parties to the Convention, 6 representatives of 6 intergovernmental organizations, 91 representatives of 62 civil society organizations, 8 representatives of 5 UNESCO Chairs, 4 representatives of Category II Centres under the auspices of UNESCO, 28 Secretariat staff members and 32 observers.
3. The **Assistant Director-General for Culture** and **representative of the Director-General of UNESCO**, Mr Ernesto Ottone, opened the session by expressing gratitude for two partnerships signed recently: one with the Swedish International Development Cooperation Agency (SIDA) to support 16 countries in their efforts to assess and rethink their cultural policies, and the other with the European Union (hereinafter “EU”) to assist governments in developing legislative frameworks that enable the emergence of strong cultural industries. On the basis of a call for projects, this initiative will support 12 developing countries that have ratified the Convention. He also thanked Germany, Norway and the Republic of Korea for their support for specific activities. Lastly, he thanked Japan for its contribution, which aims to strengthen regional cooperation platforms in the film sector in South-East Asia and expressed the hope that it would soon ratify the Convention.

The Assistant Director-General for Culture then reminded Parties of the need to mobilize to promote the Convention, which contributes to the implementation of the 2030 Agenda for Sustainable Development (hereinafter referred to as the “2030 Agenda”) in the fields of culture and creativity. Sustainable Development Goal (SDG) 8 on decent work and economic growth, for example, can be used to promote aid for trade in the cultural industries of developing countries. SDG 5, on the other hand, is a powerful tool to promote women in cultural industries, while SDG 16 on peace and justice offers new foundations on which to advance the social and economic rights of cultural professionals. He announced a series of talks – “Create | 2030” – on four topics: women in the digital arts; artificial intelligence (AI); artistic freedom; and the governance of culture. He thanked the two goodwill ambassadors, Mr Jean-Michel Jarre and Ms Deeyah Khan, for their participation. He then recalled the current challenges facing the cultural sector: how to ensure that major platforms of cultural content support creation; how to preserve diversity of content while predictive algorithms affect consumer choice; how to ensure the fair remuneration of artists and authors in the digital world; and how to update the statutes of works of art and creators with the advent of AI. He recalled the global nature of those challenges, at a time when the EU was negotiating a draft directive on copyright in the digital age. On all those topics, the Convention must provide frameworks for reflection and action, for example through the Open Roadmap on the implementation of the Convention in the digital environment.

The Assistant Director-General for Culture highlighted the importance of on the ground action in the face of those new challenges. He recalled the impact of the Convention on the way countries approach the development of their cultural policies. Many examples can be found in

the UNESCO's 2018 Global Report [Re/Shaping Cultural Policies](#). Thus, several countries has placed the creative economy at the centre of their national development strategies. However, cultural and creative industries require long-term investment. In order to ensure the diversity of cultural expressions, creators need infrastructure, opportunities, artistic freedom and support. This is the central purpose of the International Fund for Cultural Diversity (IFCD), to which he encouraged all Parties to contribute. Since 2010, the IFCD has supported 97 projects in more than 50 countries for almost \$7 million USD, in various fields, including the development and implementation of cultural policies, capacity building for cultural entrepreneurs and the mapping of cultural industries. Eight new requests for funding, amounting to approximately \$630,000 USD, were submitted for consideration by the Committee at this session. The Assistant Director-General for Culture welcomed the new partnership with cultural entrepreneur and philanthropist Sabrina Ho to support young women working in the digital creative industries. He announced that the beneficiaries of the selected projects would participate in a panel discussion on their work and aspirations. Finally, he reiterated his thanks to all stakeholders for having provided UNESCO with the means to support and implement the unique international law of the Convention. He recalled that the Forum of Ministers of Culture would be held during UNESCO's next General Conference. He concluded by wishing everyone a very fruitful debate.

Item 1 – Adoption of the agenda (Document DCE/18/12.IGC/1)

4. The **Chairperson**, Mr Anwar Moghith, declared that a quorum had been reached.
5. The **Secretary of the Convention**, Ms Danielle Cliche, presented the proposed agenda items.
6. The **Chairperson**, seeing no objection, declared Decision 12.IGC 1 adopted.

Decision 12.IGC 1 was adopted.

Item 2 – Approval of the list of observers

7. The **Chairperson** invited the Committee to admit observers to the session and requested the Secretary of the Convention to indicate the names and functions of the observers. He then asked whether there were any other observers in the room who wished to register.
8. The **Secretary of the Convention** welcomed the large number of observers attending the Committee and named them.
9. The delegations of **Libya** and the **Russian Federation**, wished to be added to the list of observers.
10. The **Chairperson** explained that observers would be given the floor in the following order: Parties to the Convention non-members of the Committee; UNESCO Member States not Parties to the Convention; Associate Members and Permanent Observer Missions; and inter-governmental and non-governmental organizations. Seeing no objections, the Chairperson declared Decision 12.IGC 2 adopted.

Decision 12.IGC 2 was adopted.

Item 3 – Adoption of the detailed summary record of the eleventh session of the Committee (Document DCE/18/12.IGC/3)

11. The **Chairperson** informed the Committee that the Secretariat had not received any proposed amendments. Seeing no objections, the Chairperson declared Decision 12.IGC 3 adopted.

Decision 12.IGC 3 was adopted.

**Item 4 – Report of the Secretariat on its activities in 2018
(Documents DCE/18/12.IGC/4.REV and DCE/18/12.IGC/INF.3)**

12. The **Chairperson** noted that the Working Document was accompanied by the Information Document DCE/18/12.IGC/INF.3, containing the results of the satisfaction survey on the preparation and organization of the eleventh session of the Committee in December 2017.
13. The **Secretary of the Convention** recalled that the purpose of the Secretariat's report was to provide an overview of the progress made by the Secretariat in implementing the decisions taken by the Convention's governing bodies. In particular, the report details how the implementation of the Convention contributes to the achievement of the 2030 Agenda. The results achieved in that regard were further illustrated in the [information brochure](#) of the Convention published in September 2018, which has been translated into Kiswahili thanks to the regional office in Nairobi. The Secretary indicated that one of the major activities of the year had been the promotion of the 2018 Global Report. UNESCO has participated in a number of launch events and public debates. She also highlighted activities to strengthen human and institutional capacities to design, implement and evaluate cultural policies, particularly in the field of media diversity. With regard to the digital environment, the Secretariat conducted awareness-raising campaigns on the opportunities and challenges posed by new technologies for the diversity of cultural expressions, through the promotion of operational guidelines on digital issues. She highlighted the close collaboration between the Secretariat and civil society in the implementation of the various activities.

The Secretary of the Convention then recalled the importance of the report on the implementation of the 1980 Recommendations concerning the Status of the Artist, which was launched in October 2018. She strongly encouraged Parties to respond to the survey, which offered a unique opportunity to gather not only data and information, but also new ideas on how the promotion of the economic and social rights of artists could be improved. In addition, the Secretary of the Convention reported on the ongoing evaluation of the impact of the Convention in trade treaties, through the inclusion of specific provisions for cultural goods and services, such as treaties between the EU and Korea and between the EU and the Caribbean Forum of African, Caribbean and Pacific States (CARIFORUM). The Secretary of the Convention welcomed the fact that the German Commission for UNESCO was organizing a discussion on fair trade during the session. She also highlighted the close collaboration with the UNESCO Chair at Université Laval for the development of a new training module to enable governments and trade negotiators to preferential treatment for cultural goods and services. She also welcomed the growing number of countries that are integrating culture into their national development strategies. She cited the example of Afghanistan and the construction of the Bamiyan Cultural Centre, which gives cultural professionals access to creation and distribution opportunities. She mentioned the role of the Convention as a platform for international cooperation and development was the main argument put forward by countries that were considering ratifying the Convention, including Japan and Thailand. It shows that there is a better understanding of the very strong links between the implementation of the Convention and the 2030 Agenda.

With regard to gender equality, the Secretariat's work raised awareness among stakeholders regarding the importance of gender-disaggregated data in the cultural sector and the challenges faced by women who create of cultural content. In addition, the Secretariat continues to include the principle of gender equality in all its activities, in partnership with Field Offices. For example, the UNESCO Office in Dakar supported women hip-hop artists through concerts, debates and capacity-building workshops. She mentioned that specific challenges were faced by culture professionals around the world. Many Parties are implementing innovative measures in favour of gender equality: for example, Sweden and Canada allocate 50% of their national film board's budget to women. The Secretary of the Convention announced the forthcoming unveiling of the Policy Monitoring Platform, which will inspire innovative measures in support of gender equality.

She announced that another major outcome of the year was the increased awareness on artistic freedom, a subject now included in both UNESCO's programme and budget (39 C/5) and the draft framework of quadrennial periodic reports. The Secretariat also developed a training module on artistic freedom, first tested in Ghana in May 2018 on the occasion of World Press Freedom Day. In addition, for the International Day for Universal Access to Information, in September, the UNESCO Office in Bangkok organized an exhibition on the concept of Internet universality, as well as a round-table discussion on artistic freedom. The Secretary of the Convention reported on the technical assistance provided to the Mauritius and Costa Rica for the preparation of new legislation on the status of the artist with funding from the UNESCO-Aschberg programme for Artists and Cultural Professionals. She stressed that the Secretariat was doing its best to respond to the many other Parties that had requested similar assistance. It was essential that artists remained at the centre of public policy development in order to develop a thriving cultural sector.

In conclusion, she welcomed the fact that 2018 had opened new horizons for the Convention's operational life, thanks to the renewed support of Member States. She thanked all donors and partners for their support, including Germany, Norway, the Republic of Korea and Sweden, and welcomed Japan's pledge to donate to the Convention. She also pointed out that the Secretariat had established links with the private sector, in particular within the framework of the initiative "Revive the Spirit of Mosul". The Secretary of the Convention, echoing the Assistant Director-General for Culture, highlighted the new partnership with the EU, which aims to provide on-demand expertise and peer-to-peer learning opportunities to support governments in strengthening their regulatory environment for cultural and creative industries. She recalled that shaping policies required long-term political commitment. She concluded by referring to the concern expressed by Parties on the growing presence of Artificial Intelligence (AI) in culture, which requires innovative policy responses. She recalled that the Committee was an ideal forum for discussing such emerging issues.

14. The **Chairperson** thanked the Secretary of the Convention and invited the EU representative to present the new call for projects launched in partnership with UNESCO.
15. The representative of the **EU** expressed its willingness to promote creativity and cultural diversity as crucial elements of sustainable development. Its commitment is illustrated both by its strategy in the field of international cultural relations and by the new European Consensus on Development of 2017, which for the first time underlines the importance of the cultural dimension. The EU reaffirmed its support for the principles of the Convention, such as freedom of expression, cultural diversity, civil society empowerment and gender equality. Many initiatives are already under way in that regard, such as the ACP Culture + programme, which created almost 4,000 jobs and trained around 8,000 cultural professionals in five years, and the UNESCO-EU partnership on cultural governance in developing countries, with a budget of over €1 million. The strengthening of cultural industries will be achieved through the development of new regulatory environments and in partnership with local experts, on the basis of peer-to-peer learning and with a particular focus on intellectual property. Last, the representative of the EU announced the launch of the call for applications for developing countries Parties to the Convention, and concluded by expressing his hope that in a few years, the working conditions and remuneration of cultural professionals would bear the fruit of the efforts made.
16. The **Chairperson** invited the members of the Committee to take the floor.
17. The Committee members who took the floor all expressed their appreciation for the Parties having provided voluntary contributions, and congratulated the Secretariat for its work and its report.
18. The delegation of **Canada** welcomed the increasing number of field activities carried out by the Secretariat including capacity building, training and awareness raising on the Convention.

Canada was proud to have been involved in the promotion campaign for UNESCO's Global Report *Re/Shaping Cultural Policies*, and thanked the Secretary of the Convention for her visit to Ottawa in September 2018. The delegation of Canada then announced the upcoming revision of its broadcasting law to protect the diversity of cultural expressions, taking into account the role played by digital platforms in the distribution of content. A report from a civil society consultation should be released in January 2020.

The representative of the Government of **Quebec** within the delegation of Canada to UNESCO was also pleased to have welcomed the Secretary of the Convention for the launch of the Global Report as well as a study on the challenges of cooperation in digital cultural development in Africa. She then introduced its new cultural policy "*Partout, la Culture*" (Everywhere, Culture), which makes the implementation of the Convention a priority, include measures aimed at increasing the visibility of French language cultural content in the digital environment. She said that she was very interested in the forthcoming discussions on digital technology.

19. The delegation of **Indonesia** explained that in addition to the implementation of Law No. 5 on the Advancement of Culture, since 2017, a new initiative had been launched to establish indicators to assess the national medium-term plan for 2019-2024. In addition, the national congress, in partnership with several thousand stakeholders, including members of the private sector, had made recommendations to the government to ensure the implementation of the national cultural programme. The approach included new issues such as AI and big data, which can help to improve literacy, ecology, the media or finance, among other things. He concluded his remarks by commending South-South cooperation.
20. The delegation of the **Republic of Korea** welcomed the new initiatives related to the digital environment and lauded cooperation with civil society, expressing satisfaction that the Korean trust fund was being used effectively to strengthen cultural and creative industries in developing countries. A capacity-building workshop was held in Seoul in June 2018 to train experts of the Convention in the region. Furthermore, an initiative entitled "Culture Vision 2030" launched by the Minister of Culture would incorporate the principles and objectives of the Convention. The Republic of Korea contributed to the translation of the UNESCO's 2018 Global Report *Re/Shaping Cultural Policies* into Korean, and other Parties were encouraged to translate it too in order to broaden access to the Convention.
21. The delegation of **Egypt** expressed the desire to see financial elements appear in the expected results in order to increase budgetary awareness. The growing integration of culture into sustainable development frameworks and the increasing synergies between sectors, particularly with the communication sector, were welcomed. The Secretariat was asked about the financial impact of the recent Partners' Forum. Lastly, Egypt would chair the African Union as of in January 2019, and expressed its commitment to use this opportunity to uphold the Convention.
22. The delegation of **Germany** underlined the voluntary contributions from Sweden, the EU and private donors such as Sabrina Ho reflected the quality of the Secretariat's work. It welcomed the relevance of the Convention, as demonstrated by ratifications and broad participation in the Committee. The Global Report was presented in February 2018 in Berlin and a summary of the report was translated into German with the collaboration of Austria, Luxembourg and Switzerland.
23. The delegation of **Latvia** expressed its enthusiasm for the "Create | 2030" talks and thanked the Secretariat for its promotion of the links between culture and development which demonstrates that the implementation of the Convention was linked to the implementation of the 2030 Agenda. The partnership with Sabrina Ho was welcomed, in particular her work in promoting the priority area of gender equality.

24. The delegation of **Nigeria** reiterated its commitment to the Convention, as exemplified by the activities described in the country's last quadrennial periodic report. Two regional events were organized by Nigeria's Category 2 Centre on the use of digital technology to protect and promote cultural diversity. The first was a round-table discussion and the second was a regional competition, with Ghana winning the first prize. Nigeria's legislation on open educational resources (OER) were enacted in September 2018. Since then, all universities had taken initiatives to digitize and publish their research related to the field of culture and the arts.
25. The delegation of **France** commended the Secretariat's efforts to integrate culture into the framework of sustainable development, which is aligned with the aims of the French Government. Examples included: initiatives to increase the mobility of artists, such as the "Passport Talent" a scheme, which allows creators from all walks of life to spend an extended stay in France; the European Erasmus exchange programme for culture; and the launch of a digital exchange platform for foreign artists in France. The delegation of France then highlighted the promotion of human rights and fundamental freedoms, referring in particular to the "gender diversity" labels established by the French Ministry of Culture to combat discrimination. It grants, a 15 per cent bonus for the financing of films which have gender parity in the management team, and the creation of the observatory for gender equality in the film and audiovisual industries. Lastly, France was committed to promoting the use of the French language and, more broadly, multilingualism.
26. The delegation of **Colombia** thanked all partners who provided voluntary contributions. It announced that a national council on the creative economy and a vice-ministry for creativity and the development of the creative economy had recently been established in Colombia. It mentioned that the World Conference on Creative Economy (WCCE) would be held in Bogotá, in May 2019. They expressed thanks to Sweden for its support in the elaboration of Colombia's quadrennial periodic report. It said the Global Report would be launched in June 2018, in partnership with the Centre for Research on Latin America and the Caribbean (CERLAC), a Category 2 Centre. The delegation of Colombia recalled the implementation of the IFDC funded project, "Retina Latina", a regional South-South cooperation programme to support the distribution of films from the Caribbean and South America via a digital platform. Finally, she asked the Secretariat about its cooperation with other UNESCO sectors and conventions.
27. The delegation of **Paraguay** highlighted the importance of gender equality. It also announced Paraguay's commitment to the 2019 International Year of Indigenous Languages. Paraguay has 20 ethnic groups and five linguistic families on its territory. It mentioned a development project supplying literature in Guaraní, an indigenous language of Paraguay, in partnership with Argentina, Brazil, Uruguay, Ecuador, Mexico, Spain and France.
28. The delegation of **Finland** said it was impressed, though somewhat concerned, about the amount of different activities carried out by the Secretariat, given the financial requirements set out in Article 22 of the working document. However, the growing number of partnerships and extrabudgetary contributions demonstrated the effectiveness of activities, a momentum that will hopefully continue to grow.
29. The delegation of **Brazil** commended the Secretariat for its implementation of the four goals of the Convention and its fundraising campaigns. It noted that its contribution of \$250,000 to the IFCD, made in July 2018, had probably not yet been included in the documents. Egypt's question on the outcome of UNESCO's Partners' Forum was reiterated. The Secretariat's advice was sought on the gap between the large number of countries that have received support for activities promoting cultural diversity and the relatively limited number of countries that have been assisted in the development and implementation of public policies, which could have a more sustainable impact.

30. The delegation of **China** welcomed the implementation of the Convention and the continued growth in the number of its Parties. With regard to the latest institutional restructuring in China, including the merging of the Ministries of Culture and Tourism at the national and provincial levels, there were three objectives: to increase the efficiency of public cultural services, to enhance cultural industries and to improve the regulatory environment for tourism.
31. The delegation of the **Democratic Republic of the Congo** said that the country was working to implement the regional strategy of the Economic Community of Central African States (ECCAS) on cultural industries. It was also seeking to create an environment conducive to the emergence of culture through information and communication technologies (ICTs), especially since 60 per cent of the population were young people. Finally, it reported on its work to anchor the Convention in its territory, in particular through awareness-raising activities.
32. The delegation of **Argentina** welcomed the promotion of the role of culture in sustainable development. It then mentioned the project “Creative Women, Gender Equality and Creativity” carried out by the Ministry of Culture in cooperation with the Swedish Embassy, as an example of a campaign to raise awareness about the importance of gender equality in culture. Argentina said that it is seeking to give a prominent place to the issue of accessibility, in particular through the project “Culture Accessible”, which promotes the accessibility of museums and theatre, for example through the use of sign language.
33. The delegation of **Croatia** welcomed the growing number of partnerships and the inclusion of civil society in the discussions, expressing its interest in forthcoming discussions.
34. The delegation of **Côte d’Ivoire** announced that its Ministry of Culture and Francophonie had established partnerships with the private sector to promote the cultural and creative industries through the use of digital technologies. In addition, a programme was initiated by the Ministry of Information and Communication Technology to promote access to culture and content in local languages. The delegation of **Côte d’Ivoire** explained that one of its major challenges was to increase its audiovisual offering from two to 10 channels by 2020.

[Observers]

35. The observers all thanked the Chairperson and the Secretariat for their work.
36. The delegation of **Senegal** expressed its appreciation for the launch of the Global Report *Re|Shaping Cultural Policies* in Dakar in March 2018, on this occasion two round tables were organized, one on cultural policies in the digital environment and the other on gender equality in culture. In that respect, the delegation of Senegal noted that eight of its fourteen regional centres were headed by women. It then referred to the recent opening of the Museum of Black Civilizations, in which UNESCO’s Assistant Director-General for Culture took part.
37. The delegation of **Armenia** announced that it would be chairing the International Organisation of La Francophonie for the next two years, and recalled that a large part of the Yerevan Declaration, adopted unanimously in October 2018, dealt with respect for linguistic and cultural diversity.
38. **Mr Srirak Plipat**, Director-General of **Freemuse**, spoke on behalf of 20 civil society organizations that had attended the meeting the previous day. He commended the efforts made to increase the participation of civil society in statutory meetings. He congratulated the Secretariat for its work in raising awareness of the objectives of the Convention and the role played by civil society in its implementation. He highlighted recommendations 3, 4 and 5 of the civil society report published in the previous year, on the participation of civil society in the implementation of the Convention. Finally, on behalf of Freemuse, he stressed the importance of protecting the safety of artists, an issue which remains a major challenge.

39. The **Secretary of the Convention** thanked the Committee members for their comments. Responding to Egypt's question she said that budgetary information related to the Secretariat's activities was outlined in the Committee's work plan, not in the report on the activities of the Secretariat. With regard to the effects of the structured financing dialogue held at UNESCO in September 2018, she noted that more time would be needed to observe a tangible impact on fundraising. However, the forum was the first opportunity to raise awareness among potential donors of the work of the Secretariat and the Parties to the Convention for the creative economy. In addition, beneficiaries on the ground were able to highlight the potential of the Convention to achieve the Sustainable Development Goals (SDGs). Responding to the question on the links with other conventions in the Culture Sector, she referred to the exchange of good practices and work methodologies. She pointed out that Mr Curtis, Secretary of the 2003 Convention, was attending the Committee, and that she herself hoped to be able to attend their meeting the following year in Colombia. With regard to the other sectors of UNESCO, she mentioned the systematic collaboration with the Communication Sector thanks to Sweden's additional support. It had created synergies with other sectors and increased the visibility of the Convention's work.
40. The **Chairperson**, seeing no objection, declared Decision 12.IGC 4 adopted.

Decision 12.IGC 4 was adopted.

Item 5 (a) – Report by the Secretariat on the implementation of projects and the results of the ninth call for funding requests to the International Fund for Cultural Diversity (IFCD) (Document DCE/18/12.IGC/5a)

41. **Mr George Papagiannis**, Chief of the **Media Relations Section** at UNESCO, launched the first of the four "Create | 2030" talks. He began by drawing attention to the findings of the Global Report with regard to gender equality: not only are women less digitally connected, but they also benefit less from the few training programmes that allow people to master digital tools. Although the digital divide tends to narrow, the gender divide is increasing. For example, the gap in Internet use between genders has widened from 11 per cent in 2013 to 12 per cent in 2016. While the digital sphere was among those with the strongest economic growth, in 2017, 70 per cent of start-ups reported that they had no women on their boards and 50 per cent said that they had no women in management positions. The "You Are Next" initiative is therefore extremely important, since it aims to empower women under 40 years of age from the Global South by strengthening infrastructure and co-production opportunities in the digital creative industries. The initiative contributes to SDG 5 on gender equality. Mr Papagiannis introduced the four speakers, who represented the beneficiary projects of the "You Are Next" initiative. He turned to Ms Anan Terhi, Director of WAVE, which combined digital animation, theatre and storytelling with vocational training in order to strengthen the entrepreneurial, creative and technical skills of young women in Palestine. He asked her why she had decided to empower women through digital technology.
42. **Ms Anan Terhi** began by providing background information, explaining the situation on the field in Gaza, and that the two million inhabitants were confined to a small territory of about 365 square kilometres. Basic commodities such as water, food and electricity were also insufficient. According to the report of the United Nations Development Programme (UNDP), Palestine had fallen 12 places in the human development index between 2012 and 2017. Women and children were the most adversely affected by the decline. Palestinian women were in the top third of the world in terms of education, yet they were in the bottom third in terms of economic empowerment and employment, according to the UNDP report. Ms Terhi explained that thanks to the action of the organization for which she worked, Theatre Day Production, there were now professional actresses in Gaza, which had been difficult to imagine in 1995, when the organization was launched. In her view, the digital environment was the next step. It was the easiest way for women to share their stories and those of their children. In addition,

digital technology was also a solution to women's unemployment, as their skills enabled them to find a job or become entrepreneurs worldwide.

43. **Mr Papagiannis** asked her about the status of the training and whether she thought that the women were able to sell their products on the international market.
44. **Ms Terhi** replied that the training had started a few years ago, so there was still a lot to be done, for example in marketing, to support the women who were perfectly capable of carrying out their own projects with support.
45. **Mr Papagiannis** turned to Ms Ghali Martinez, Project Director of the *Artes Escenicas Teatro de Aire AC #BeYourVoice* project, a unique platform dedicated to virtual reality technologies. The new virtual reality e-learning tool would provide women with more job opportunities and enable them to create a network of future decision-makers in the digital creative industries. He asked her how training in the performing arts sector could create opportunities for women in Mexico in the digital creative industries.
46. **Ms Ghali Martinez** said that she had attended a meeting in Prague, in 2011, during which many speakers had highlighted the strong creativity present in Mexico. At the time, the digital dimension for its expansion was missing. The aim was therefore to bring women the new language of virtual reality, which was a vast creative tool. She wished to help women take ownership of that tool to express their artistic potential and attract producers and the public so that they could then present their projects on stage.
47. **Mr Papagiannis** asked her whether she had seen a positive response to the women's work as a result of the training activities.
48. **Ms Martinez** answered in the affirmative. Women and their creativity were, in her view, the real driving force behind the programmes. While art was not really considered a profession in Mexico, many of the women either found or created jobs in that field. In addition to the results, which were therefore very good, the project sought to have an impact and achieve a number of objectives, such as decentralizing arts education, for example, or using creative education as a tool for social reconstruction with a view to reducing crime.
49. **Mr Papagiannis** then turned to Mr Serguey Chutkov, Director of the Bactria Cultural Centre, where the Digital Arts Academy offered courses in programming, digital design and business management to help young women in Tajikistan and Afghanistan become competitive in the digital labour market. He asked him whether he considered it challenging in Tajikistan to make the arts perceived as truly professional sectors where people could earn a living.
50. **Mr Chutkov** confirmed that it was indeed challenging. Very often, artists and their work were underestimated. He gave an example of how a partner of the organization for which he worked had asked a musician to play for free at an event. The musician had rightly refused, in his view, because it was necessary to protect the rights of artists, including the right to fair remuneration.
51. **Mr Papagiannis** asked Mr Chutkov to provide further information about the Digital Arts Academy and to explain how he was able to operate in two different countries.
52. **Mr Chutkov** explained that the academy provided intensive training for women in Afghanistan and Tajikistan to get them involved in digital creative industries such as visual design, audiovisual production and graphic arts, for example. In addition to the training workshops, he was trying to develop the programmes so that young women could find employment, receive subsidies and continue to produce content once the training was completed. Mr Chutkov recalled that Afghanistan and Tajikistan were neighbouring countries, although their situations were of course different. He had a partner in Afghanistan who shared responsibility in the

implementation of operations there. Furthermore, Afghan women were invited to Tajikistan for training.

53. **Mr Papagiannis** asked what the most difficult obstacles were for women in Tajikistan and in Afghanistan.
54. **Mr Chutkov** explained that the situation was easier in Tajikistan: women had access to traditional arts such as music, dance and crafts, and had more promising economic opportunities. The digital economy was more complex owing to the lack of infrastructure, technology and human capital. According to UNDP and the World Bank, Tajikistan was not one of 118 countries in the world that were ready to engage in the digital economy. In Afghanistan, it was even more complicated because of heavy social pressures.
55. **Mr Papagiannis** turned to Ms Dieynaba Sidibé, project manager at Africulturban for DigitELLES, a new digital training programme for young women artists working in the music industry. The programme aimed to strengthen technical and artistic skills, as well as to contribute to financial independence and the fight against discrimination in the sector. He asked her how she was able to create new opportunities by using digital technology in the music sector, given the extreme richness of the musical tradition in Senegal.
56. **Ms Sidibé** pointed out that the richness of the culture did not necessarily imply equal access. The urban culture sector, in particular, was extremely male, whether in graffiti, rap or other areas. The same applied in the digital sector. In response to that situation, her association had created a festival called “Urban Woman Week”, which brought together women artists and entrepreneurs. DigitELLES encouraged women to go further by acquiring digital skills such as photography, video and graphic design. The goal was to achieve empowerment to find employment. Ms Sidibé explained that each trained person also transmitted knowledge to others.
57. **Mr Papagiannis** then referred to the sometimes disrespectful tone towards women in rap or hip hop. He asked Ms Sidibé whether the fact that more women were becoming producers, artists and managers could change the dynamics of such music.
58. **Ms Sidibé** answered in the affirmative. In her opinion, parity would prevent many of the problems of disrespect and discrimination in music.
59. **Mr Papagiannis** said that the wider the opportunities for women, the more tolerance was increasing. He noted that men contributed to that progress towards greater equality. He asked Ms Terhi to what extent the incorporation of women into the digital arts was transforming that new means of expression.
60. **Ms Terhi** explained that any complement to art in general was welcome. Adding a new window to art through digital technology was an asset. Integrating women into that particular field of art brought a new perspective. She said she was delighted that women were giving a new shape to digital art. She recalled that the aim was not to create women computer engineers, but artists.
61. **Ms Martinez** stressed the urgent need to give women a place in the arts, particularly because art reflected society. In her opinion, art must become a pillar of social reconstruction.
62. **Mr Papagiannis** thanked the panelists and opened the discussion to the audience.
63. **Ms Amelia Hapsari**, Director of the Indonesian organization In-docs, asked the panelists how they could improve the financial sustainability of their work.
64. **Ms Sidibé** explained that she depended on the government and partners such as non-governmental organizations.

65. **Mr Churkov** replied that in addition to artistic and digital learning, he provided entrepreneurial training so that women could sell their products.
66. **Ms Martinez** noted that people supposed that the arts inevitably had public funding. She explained that in Mexico, partnerships with the private sector were widely explored and supported, including through tax incentives.
67. **Ms Terhi** pointed out that the income generated by art was all the more difficult to obtain because the country's economic situation was complicated. She affirmed the need to create sustainable artists, extending beyond the projects, in order to maintain momentum.
68. **Mr Papagiannis** asked the other panelists to echo Ms Terhi's comments about the difficulty of surviving in their countries by giving their views on the future of the participants in their programmes, which aimed not only to help artists to produce art, but also to live from it.
69. **Ms Sidibé** replied by referring to an urban culture motto "from zero to hero", expressing her optimism. However, she explained that her association encouraged the training participants to engage in income-generating activities in addition to their art.
70. **Mr Churkov** and **Ms Martinez** also expressed their optimism.
71. An audience member from Panama wished to know what the main tools were to secure support from new partners.
72. **Ms Terhi** mentioned networking, particularly with civil society. Known partners could thus relay requests for support to other potential donors.
73. The delegation of **Argentina** asked about the panelists' experience with regard to the self-censorship of women, who sometimes did not feel sufficiently legitimate.
74. **Ms Martinez** replied that the question was relevant to her. She considered that her programme taught women that they existed and that they were able to use digital tools so that they could move forward and overcome their fears.
75. **Mr Papagiannis** congratulated the winners of the "You Are Next" initiative and thanked the audience for their participation.
76. The **Chairperson** thanked the panellists and announced the resumption of the meeting with consideration of item 5a, the implementation of the IFCD over the past year.
77. The **Secretary of the Convention** recalled that the IFCD had financed 97 projects from 53 countries since 2010. The projects funded had had an impact on the development of cultural and creative industries at the local and regional levels through capacity-building activities, which had benefited more than 10,000 civil society players, government officials, artists and cultural professionals. She recalled that one of the main objectives of the Convention was to develop and implement cultural policies. The IFCD had thus supported the drafting of 22 proposals for legislation, which had resulted in at least four laws. Concerning the ninth call for funding launched in early 2018, some 222 requests for funding had been submitted by 75 eligible countries and 11 projects had been submitted by INGOs. Some 213 projects had been evaluated by the National Commissions, and 83 shortlisted, representing an increase of 43 per cent over the past year. While those results were positive, 21 National Commissions had not participated in the pre-selection process, which meant that projects from those countries could not be evaluated. In addition, a relatively low rate of participation by countries from the Arab States region was noted, with only 6 per cent of projects from those countries. Following the Secretariat's technical evaluation, 39 projects were eligible, which was 50 per cent more than the past year. Each of the 39 projects had been independently analysed by two members of the panel of experts, then the coordinator of the panel had submitted a list of eight projects to

the Committee, three of which came from countries that had never been beneficiaries of the IFCD: Antigua and Barbuda, the Democratic Republic of Congo and Rwanda.

78. The **coordinator of the IFCD Panel of Experts**, Ms Catherine Cullen, noted that one project had been proposed by a Party to the Convention, and the other seven by NGOs, with at least one project recommended in each region:

- In Rwanda, the project entitled, “Developing a common strategy for intellectual property (IP) rights in Rwanda’s cultural and creative industries”, was proposed by the association Rwanda Arts Initiatives and recommended for funding of \$94,780. The project aimed to support the implementation of IP rights by collecting and centralizing data, by creating an online platform to facilitate communication and collaboration in the implementation of the IP law and raising awareness of the issue of intellectual property rights in the cultural and creative industries.
- In the Democratic Republic of the Congo, the project entitled “Strengthening the urban cultures in Kinshasa”, was proposed by Racine Alternative ASB and recommended for funding of \$52,720. The project was aimed at organizing the sector of urban cultures in Kinshasa by mapping the players in order to bring together formal groupings and build their capacities. It also aimed to establish a platform representing all the disciplines of urban cultures and to prepare a road map for the establishment of a house of urban cultures in Kinshasa.
- In Palestine, the project entitled “Empowering Gaza’s youth through theatre” was proposed by the Basma Society for Culture and Arts and recommended for funding of \$90,815. The project was aimed at promoting cultural diversity and empowering youth in Gaza by building the capacities of the Basma Youth Network, producing a manual on theatre practices and developing community theatre.
- In Bosnia and Herzegovina, the project entitled “Measuring the cultural, economic and social impact of the Sarajevo Film Festival” was proposed by Obala Art Centar, and recommended for funding of \$49,040. The project was aimed at informing decision- and policy-making processes by measuring and analysing the impact of the Sarajevo Film Festival on cultural, economic and social development in Sarajevo and Bosnia and Herzegovina and publishing a comprehensive study on the topic.
- In Mongolia, the project entitled “Promoting Mongolia’s cultural industries by strengthening cultural policy-making” was proposed by the Creative Industry Innovation Centre and recommended for funding of \$94,404. The project was aimed at strengthening the capacity of policymakers and experts in cultural policy-making and implementation, assessing the cultural and creative industries, making recommendations for the elaboration of policies and raising awareness about the importance of cultural and creative industries.
- In Peru, the project entitled “Strengthening civil society participation in Peru’s cultural policy-making processes”, was proposed by the association Civil Solar and recommended for funding of \$99,450. The project aimed at improving policy-making and implementation processes by reinforcing the role of civil society and promoting participatory processes in the design and implementation of cultural policies.
- Led by Haiti, the regional project entitled “Implementation of a network for the development and dissemination of Caribbean art” was proposed by Le Centre d’Art and recommended for funding of \$100,000. It will benefit Barbados, Cuba, Dominican Republic, Haiti, Jamaica and Trinidad and Tobago. The project was aimed at establishing a Caribbean network for artistic creation, promoting the artistic production of Caribbean women and exchange of good practices within cultural institutions to enhance the visibility and dissemination of Caribbean art.

- In Antigua and Barbuda, the project entitled “Measuring the economic contribution of cultural industries to Antigua and Barbuda’s national development” was proposed by the Ministry of Sports, Culture, National Festivals, and the Arts, and recommended for funding of \$50,033. The project was aimed at assessing the economic contribution of cultural industries to national development, strengthening the capacity of public authorities and civil society in the implementation, monitoring and evaluation of cultural policies, identifying the needs of cultural industries and establishing a system to centralize information sharing.

Ms Cullen noted that the projects had been selected for their potential to have a concrete impact by implementing the principles and priorities of the Convention. She highlighted the value of the projects and the significant impact of the IFCD, regretting that there had been enough money for only eight projects. She echoed the experts’ view that the documents of the call for projects had improved significantly. She concluded by thanking the Secretariat for its support.

79. **The Chairperson** thanked the experts and invited the members of the Committee to raise questions.
80. The delegation of **Indonesia** congratulated all the partners involved in the implementation of the IFCD, and said that the Fund could become a unique icon of the Convention, enabling many countries to develop robust policies. It praised the quality of the selection and projects and then raised several questions. Recognizing that the majority of the beneficiaries were from Africa and Latin America, it wished to know whether specific efforts were required to rebalance the situation. It then asked whether there was an analysis of the projects in relation to the four main objectives of the Convention, such as an analysis of the projects submitted in the area of gender equality, for example.
81. The **Secretary of the Convention** noted that the IFCD framework had been aligned for two years with the Convention’s monitoring framework, although it would take time for those processes to come together. She said that at the next session, an expert would give a presentation on the fact that the IFCD would become a learning-driven fund, meaning that the analyses requested by Indonesia could be carried out. She also recalled that the Secretariat’s resources were limited in relation to the significant requirements of project monitoring.
82. The delegation of the **Republic of Korea** welcomed the clear statistics provided by the Secretariat. It expressed its wish to see the regional disparities reduced through the participation of National Commissions in awareness-raising and capacity-building activities. Having conducted such activities in Asia, it considered that handicrafts should be included in creative activities in order to reflect more faithfully the cultural environment of Asia.
83. The **Secretary of the Convention**, responding to Indonesia’s question on regional inequalities, explained that cooperation with the Republic of Korea helped to increase the number of experts of the Convention in Asia. There should be a similar arrangement in Arab countries.
84. The **Chairperson**, then read out draft Decision 12.IGC 5a point by point. Seeing no objection, declared Decision 12.IGC 5a adopted.

Decision 12.IGC 5a was adopted.

Item 6 – Report on the impact of the recommendations of the second external evaluation of the International Fund for Cultural Diversity (IFCD) (Document DCE/18/12.IGC/6)

85. The **Chairperson** recalled that the second evaluation of the IFCD had been carried out in 2017 and that the results of that second evaluation had been submitted to the Committee at its

eleventh session. Following the important debate, the Committee had requested the Secretariat to prepare a report on the impact of the 21 proposed recommendations.

86. **Ms Yarri Kamara**, former coordinator of the IFCD Panel of Experts, had been commissioned to conduct the impact assessment. Its initial findings had already been discussed with the Panel of Experts. Of the 21 recommendations, the report advised that 17 be implemented, which would require an investment of \$117,000 USD. Ms Kamara presented the recommendations by theme, starting with those related to learning.

Regarding recommendation 8 (*conduct a human resource analysis in the Secretariat with a view to meeting the needs of the IFCD*), she noted that the IFCD did lack human resources and suggested that an external analysis be conducted, the results of which would be presented to the Committee. That analysis would cost \$4,000 USD. Recommendation 12 (*make resources available so that the Secretariat can take bold steps for the IFCD to become a “learning-driven fund”*) would in turn strengthen UNESCO’s position as a source of knowledge and improve the impact of the IFCD. A comparative study of monitoring expenditure of the other funds dedicated to culture had been carried out. For example, the Prince Claus Fund had spent more than €200,000 in 2016 on monitoring and evaluation, which represented 13 per cent of its total expenditure. For the IFCD, that would amount to allocating \$80,000 USD per year for monitoring and evaluation. The immediate cost would be \$30,000 USD to design and test a comprehensive monitoring and evaluation system. Over time, it would require commitment to allocating a percentage of the revenues dedicated to learning. With respect to recommendation 13 (*conduct random IFCD project independent evaluations in order to build a knowledge base on the projects and extract lessons from the different experiences*), Ms Kamara recommended allocating 3 per cent of the cost of a project to its external evaluation, or about \$18,000 USD per year.

She then addressed the recommendations on fundraising and communication, in particular recommendation 18 (*strengthen IFCD’s fundraising strategy by incorporating an analytical dimension that ensures an explicit connection between communication products and concrete fundraising targets*) and recommendation 20 (*strengthen the use of communication materials on the IFCD*). The previous communication strategy had been completed in 2017, so those two recommendations could be addressed as part of the development of the new strategy, which would cost \$65,000 USD to develop and implement. More specifically referring to Parties’ contributions, Ms Kamara mentioned recommendation 16 (*review the current fundraising strategy to ensure that it dedicates more attention to the contributions of Parties*); recommendation 17 (*work towards meeting the target contribution of 1 per cent*); and recommendation 19 (*modify the current success target ... to obtain regular contributions*). Ms Kamara recommended that the Secretariat analyse what influenced Parties’ contributions and request regular feedback on all communication materials. She also advised focusing on the 1 per cent target, while maintaining the 50 per cent of Parties contributing target, but limited in time (three years, for example).

Thirdly, she referred to the recommendations on processes and stakeholders. Recommendations 5 and 9 focused on strengthening the role and capacities of the National Commissions. She pointed to her report for further details, and referred to one of the suggestions, which would allow the Secretariat to call upon the National Contact in the event that a National Commission did not carry out the pre-selection required of it under the IFCD. Moreover, recommendation 10 encouraged increased cooperation with field offices.

She then addressed the recommendations on the IFCD rules, in particular recommendation 15, which suggested adopting positive discrimination measures to promote projects that advocate gender equality. That could, for example, include the introduction of a call for projects dedicated to gender equality and gender-disaggregated indicators in monitoring and evaluation tools. Similarly, recommendation 6 proposed allocating extra criteria in the scoring system to promote certain strategic themes and/or geographic regions to address the geographical

imbalance. Ms Kamara thus recommended that one additional point be allocated to project proposals from countries that had never received IFCD funding. The Group of Experts also proposed to review the current 30-point rule to include the limit of available funds. For example, if the IFCD had the funds to finance eight projects, but 10 were rated above 30 points, then the best eight would be financed. Recommendation 11 (*develop tailored capacity-building actions for countries with less funding opportunities in the cultural sector and for those countries that have never received IFDC funding*) sought to address the disparities observed in the quality of the projects. She recommended the integration of a one-day session on the IFCD within the existing training programmes on the Convention and the creation online learning resources. Recommendation 21 suggested devoting more attention to the capacity of project partners, which currently accounted for only 5 per cent in the selection process. A question on skills could be added to increase that weighting to at least 10 per cent.

Ms Kamara concluded by mentioning the recommendations that she advised should not be adopted. For example, recommendation 1 on limiting the list of countries eligible to apply to the IFCD. Indeed, there had been no imbalance in favour of the richest countries so far, particularly because they tended to exclude themselves. The inclusiveness of the IFCD was key to mobilizing support. Similarly, the report advised against the adoption of recommendation 2, which proposed prioritizing regional initiatives, as the IFCD probably did not have the right dimension for that. Recommendation 3, which proposed the introduction of an endorsement scheme for good projects that had not received funding, was not approved by the Group of Experts. Finally, recommendation 4, which suggested introducing a call for concept notes prior to the call for projects, was also disapproved.

87. The **Chairperson** clarified that the Secretariat should inform the Committee at each of its sessions until 2022 about the progress made in the implementation of the recommendations to be adopted. He thanked Ms Kamara and then opened the floor to Committee members.
88. All members of the Committee who took the floor thanked Ms Kamara for her report.
89. The delegation of **Canada** encouraged all Parties to contribute to the IFCD within their means. It then asked for clarification on the accounting and practical impact of recommendation 12 and proposed an amendment.

The representative of the Government of **Quebec** in the Canadian delegation also encouraged all Parties to contribute to the IFCD, even in a modest way. She supported the recommendations, but pointed out that some of them would incur significant expenses, which could reduce the number of projects funded in the long term.

90. The delegation of **Brazil** welcomed the fact that the considerations previously expressed by the Parties had been addressed. The delegation then echoed the point made by Canada.
91. The delegation of **France** reiterated calls to all Parties to contribute to the IFCD. It expressed support for the implementation of the recommendations and requested that the Secretariat provide visibility on the timetable for their implementation.
92. The delegation of the **Republic of Korea** supported the recommendations.
93. The delegation of **Finland** stressed the importance of the recommendations on fundraising and on the communication strategy, even if those measures were costly. However, there was a need to bear in mind the limited resources of the Secretariat.
94. **Ms Kamara** clarified that she had not carried out the IFCD evaluation, but only the study of the recommendations. With regard to recommendation 12, she explained that the main issue was to strengthen the monitoring and evaluation system. She cited human resources as one of the key issues, since the Secretariat could not visit the field regularly owing to a lack of resources.

Regarding the timetable for the implementation of the recommendations, the report noted that six of them were urgent. The issue of priority between fundraising and the establishment of a learning system was a bit of a chicken and egg issue, since the two were complementary. Nevertheless, the consensus of the experts was to start with the human resources analysis in order to have a better understanding of the operational implications of the other recommendations.

95. The **Secretary of the Convention** clarified that the will to transform the IFCD into a learning-driven fund stemmed from the external evaluation. It would strengthen the ability to work by learning from past experience. The evaluators, who had conducted direct interviews with beneficiaries in the field, had perceived elements that had not emerged from the administrative reports that beneficiaries must complete for evaluation purposes. For example, a project in Bolivia had a significant impact on women, and the Secretariat was not aware of it. The Secretary of the Convention stressed that evaluation was not limited to administrative and technocratic procedures; it should be based on interactions and field surveys with those implementing the projects. The evaluation should allow everyone to learn from each other's experiences in order to improve. With regard to the timetable for the implementation of the recommendations, a work plan would have to be carried out and submitted to the Conference of the Parties. With regard to Parties' contributions, the 1 per cent rule had helped to generate contributions from countries in all regions of the world, including countries that were also IFCD beneficiaries. Half of the countries contributing to the Fund were in fact countries of the Global South. However, the 1 per cent rule was neither a minimum nor a maximum.
96. The delegation of **Canada** expressed its support for the urgent recommendations, namely recommendations 8, 12, 13, 16, 17, 18 and 20. However, it stressed that the \$117,000 USD cost of implementing all the recommendations represented approximately 14 per cent of the total amount in the Fund at that time. Ms Kamara was asked how much of that amount should be spent on a recurrent basis.
97. **Ms Kamara** replied that the six urgent measures included both one-time investments and recurrent expenses. For example, the human resources analysis, a key action, would only be conducted once. Overall, the comparative study found that the other funds allocated 13 per cent of project costs to monitoring and evaluation. For the IFCD, that would amount to spending a total of \$78,000 USD per year on monitoring and evaluation if \$600,000 USD were allocated to project funding.
98. The delegation of **Finland** thanked Ms Kamara for those clarifications.
99. The **Secretary of the Convention** proposed a flexible approach: to accept an amount of up to \$117,000 USD for the current year and discuss the matter again at the next Committee. Moreover, for UNESCO as a whole, the amount allocated to evaluation was 3 per cent, which could be a benchmark for subsequent years.

[Observers]

100. **Ms Luz Medina**, representative of the Organization of Ibero-American States (OEI), asked whether the monitoring and evaluation system would be made available to other organizations so that they could learn from successful projects.
101. **Ms Kamara** pointed out that the IFCD evaluation, as well as its report on the impact of the recommendations, had already been made public. She hoped that the learning process would indeed help other organizations.
102. The delegation of **Sweden** recalled that in order to support a greater number of quality projects, while implementing the recommendations of the evaluation, it was necessary for all Parties to contribute to the IFCD. It supported Indonesia's comments on the need to align the IFCD with

the Convention's monitoring framework. It proposed that a gender equality approach be integrated into each funded project.

103. The delegation of **China** asked, in the event that the Secretariat should use the National Contact for the pre-selection process as specified in recommendation 5, whether there was a time frame, and whether the National Contacts could also be involved in capacity building.
104. The **Secretary of the Convention** replied that 21 National Commissions had not conducted pre-selection that year, despite the reminders sent. If the deadline was not met, then the Secretariat would turn to the National Contact. If the recommendation was adopted, National Contacts would also be involved in capacity-building.
105. The delegation of **Indonesia** asked what budgetary implications recommendation 9, on capacity building for National Commissions, would have.
106. **Ms Kamara** explained that not all costs had been estimated, as capacity building was done in stages, and it was not clear whether all were necessary. Thus, the first step consisted in verifying that communication with the National Commissions was working well, and taking advantage of events where they were already present in order to review with them the IFCD pre-selection process. For the 2020 cycle, if performance had not improved, then the experts would evaluate some rejected projects, randomly, in order to know if the National Commissions were performing quality work. If the quality were considered insufficient, then an effective training programme would be launched. The hypothetical steps had not yet been quantified.
107. The delegation of **Canada** supported recommendation 12, but proposed that a limit be set for the percentage of funds allocated for monitoring in the future, perhaps corresponding to the UNESCO standard rate of 3 per cent. The matter could be discussed further at the next Committee.
108. The **Chairperson**, seeing no objection to the reading of each recommendation, and then each point of draft Decision 12.IGC 6, declared the decision adopted as amended.

Decision 12.IGC 6 was adopted as amended.

Item 5 (b) – Report by the Secretariat on the budget and financial resources of the International Fund for Cultural Diversity (IFCD) (Document DCE/18/12.IGC/5b)

109. The **Secretary of the Convention** announced that 69 Parties had contributed at least once to the IFCD since its inception and 11 Parties had contributed annually. She then presented document DCE/18/12.IGC/5b. She drew the Committee's attention to the fact that the \$360,629 USD in unassigned funds was sufficient to cover the costs of the recommendations adopted. She then described the preliminary revisions to the Financial Regulations that the Committee was invited to adopt in pursuance to 201 EX/Decision 24 taken by the Executive Board at its 201st session. In conclusion, she said that although the IFCD was recognized as an effective international cooperation tool for the promotion of dynamic cultural sectors in developing countries, it still faced challenges that could compromise its effectiveness, its future outcomes and its viability. The two main challenges were to ensure regular funding that met the growing needs of funding requests and to create partnerships with new donors, particularly from the private sector. If all Parties paid their annual voluntary contribution of 1 per cent of their total contribution to UNESCO, then the annual budget of the IFCD would exceed \$2 million, which was more than twice the current amount. She cited innovative fundraising initiatives that had taken place in the past, for example, proceeds from a government member's ascent of Mount Kilimanjaro, a musical celebration in Bonn, an artist's earnings and a contemporary art biennial event had been allocated to the IFCD.

110. The delegation of **France**, the largest contributor to the IFCD, welcomed the results of the IFCD, which it considered an essential tool for the promotion of cultural diversity, and encouraged all Parties to contribute to it according to their means.
111. The **Chairperson**, seeing no objection, declared Decision 12.IGC 5b and its Annex, on the revision of the Financial Regulations of the IFCD, adopted.

Decision 12.IGC 5b was adopted.

Item 7 – Quadrennial periodic reports: transmission of new reports and implementation of the capacity-building programme on the participative policy monitoring (Document DCE/18/12.IGC/7.REV)

112. The **Secretary of the Convention** announced that the Secretariat had received 13 reports in 2018, and congratulated all Parties that had submitted their reports. She recalled that 10 Parties were due to submit their reports in 2019 and that 100 countries should have submitted their reports by April 2020. She explained that as a result of the reports, new tools had been developed, such as the Global Report and the policy monitoring platform. She recalled that all the reports received before April 2020 would be used for the preparation of the third Global Report. She stressed that periodic reports were a unique tool for collaboration between governments and civil society to develop and implement policies that support the creative industries.

She then outlined the main activities undertaken in 2018. For example, the Secretariat had deployed technical assistance mechanisms to meet the need for increased capacity in policy monitoring. More than 900 stakeholders, including 200 civil society organizations had been involved in the programme. In response to the growing demand for assistance in the preparation of periodic reports, the Secretariat had conducted 21 technical assistance missions since 2015 in cooperation with experts and field offices. For example, in 2018, policy monitoring activities had been supported in Costa Rica, El Salvador, Gabon, Gambia and Niger. New training resources on media diversity had also been developed and tested in Colombia, Indonesia and Zimbabwe. She thanked Sweden for enabling such capacity-building activities, and announced that a new agreement had been signed in July 2018 to support 16 additional countries over the next three years.

The dissemination of the 2018 Global Report had been another priority. More than 30 presentations had been organized around the world. An intensive communication campaign had improved the visibility of the report by 37 per cent compared to the previous Global Report over an equivalent period. In addition, cooperation with the university sector had been enhanced in order to make the Global Report a reference for future decision makers on cultural policies. There had been many debates with civil society, such as the one held in the Lao People's Democratic Republic in November 2018, which were good practices to be replicated.

The Secretariat was committed to simplifying the Convention's monitoring framework. The tool, introduced in the 2015 Global Report, made it possible to monitor the impact of the Convention. Since then, it had inspired other Conventions. The second edition of the Global Report aimed to test the relevance of indicators and the associated means of verification. The Parties had submitted requests for adjustments. First, the indicators and means of verification had been reformulated and their number reduced. Second, the links between the 2030 Agenda and the monitoring framework had been strengthened. Indeed, the implementation of the Convention's objectives contributed directly to the achievement of six of the 2030 Agenda's Sustainable Development Goals. Third, a harmonization process had been launched to align the Convention's monitoring framework with the new periodic reporting framework in order to facilitate the collection, sharing and analysis of information on the implementation of cultural policies. Finally, the statistical annex had been withdrawn because it posed too many

problems. However, the aim was still to collect quantitative data within the sections of the monitoring framework.

The last major activity undertaken in 2018 was to improve and update the Convention's knowledge management system, which had led to significant improvements, especially for the policy monitoring platform, developed thanks to Sweden.

113. **Ms Melika Medici**, programme specialist of the Secretariat of the Convention, explained how the policy monitoring platform, which could be accessed through the Tools section of the Convention website, worked. She said that the platform was a search engine for exploring the many ways in which the Parties promoted the diversity of cultural expressions throughout the world. The purpose of the platform was to make the information contained in the periodic reports more accessible, strengthen the synergies between national and international monitoring of the Convention, and improve understanding of the scope of said standard-setting instrument. In particular, the platform contributed to the implementation of Article 9, Information Sharing and Transparency, and Article 19, Exchange, Analysis and Dissemination of Information, by adopting a more interactive and collaborative approach. After more than a year of work, the platform contained 2,065 policies and measures, which had been reported by 102 countries between 2012 and 2018. The platform, which would be updated with future periodic reports, was intended not only as a learning and research tool for the preparation of periodic reports, but also as a tool for the development of better informed public policies. The platform could be accessed via three search options: a search engine with filters, a world map and a monitoring framework with pre-filled filters for each Convention monitoring area. Measures could be filtered by keyword, date, geographical criteria or theme. Research could also be conducted according to cultural domain or transversal priorities, such as youth or the International Fund for Cultural Diversity (IFCD). The platform also presented 24 innovative practices designed for the development of original cultural policies in support of sustainable development. Since its launch, the policy monitoring platform had become one of the most visited pages on the Convention's website, with over 60,000 views. Currently, of the 10 most viewed measures, 50% came from Africa and 40% were related to the third objective of the Convention. Finally, it bore emphasizing that the policy monitoring platform was not an end in and of itself, but a tool which had to be developed and used over the long term. To improve that tool and encourage its use by policymakers, researchers and civil society, a series of actions would be implemented; they included, for example, the establishment of partnerships with the academic world and the inclusion of new functionalities to encourage civil society contributions. In addition, a communication campaign would be conducted on social networks.
114. The **Chairperson** thanked the Secretariat for the presentation and opened the floor.
115. All members of the Committee commended and thanked the Secretariat.
116. The delegation of **Mali** said that it was pleased that the country could benefit from the capacity-building programme of the Swedish International Development Cooperation Agency (SIDA) in the 2018-2022 period, which should help it to provide its following periodic report and ensure its quality. In the context of the implementation of the Convention, Mali had established a law on the status of artists and a fund to support the film industry. The delegation was pleased that cultural activities, such as cultural festivals, which had been interrupted by the 2012 crisis, had resumed. It wished to reaffirm the State's commitment to the Convention.
117. The delegation of the **Republic of Korea** said that it had submitted its second periodic report in 2018. This report was the result of joint efforts on the part of the Ministry of Culture, the Korean tourism research institute and various civil society organizations. The preparation of a second consistent report had been simpler because the requested format had been made easier to understand. Nevertheless, there had been some technical problems, in particular with regard to uploading the report online.

118. The delegation of **Canada** said that the periodic reports made it possible both to give an account of innovative achievements and to discuss the challenges faced when developing measures to implement the Convention. In addition, all the Parties were to be thanked for their transparency. The delegation wished to affirm its full support for capacity-building activities.
119. The delegation of **Latvia** applauded the usefulness of the policy monitoring platform and the success of the Global Report.
120. The delegation of **Brazil** said that, in collaboration with other actors in Latin America, it had organized the first edition of the Market of Creative Industries of Brazil (MICBr), at which the Portuguese version of the Global Report had been launched. There were plans to repeat the event, which had helped to improve the mobility of artists. Also in keeping with that objective, Brazil had launched a manual for the export of cultural services and a guide for the internationalization of visual artists.
121. The delegation of **Finland** said that it bore emphasizing that the preparation of periodic reports was a process for developing good governance and legislation. In addition, Finland welcomed the revamping of the means of verification of the various monitoring indicators.
122. The delegation of **Kenya** said that it wished to thank the Secretariat for simplifying the periodic reporting process, as it had encountered difficulties with the process in the past. A mechanism for funding the arts and sports through a gambling tax had been established in the country. The delegation also wished to thank the UNESCO Office in Nairobi, in collaboration with which capacity-building workshops for artists had been organized.

[Observers]

123. The delegation of **Ecuador** said that it was important to adopt the recommendations issued by the working group on governance, including those regarding the avoidance of politicizing debate. In addition, it supported simplifying the periodic reporting process in order to help Parties increase their effectiveness. Furthermore, it would be interested to hear more about the involvement of National Commissions in capacity-building activities and whether the establishment of a regional reporting process, similar to those stipulated in the Convention for the Protection of the World Cultural and Natural Heritage (1972) and the Convention for the Safeguarding of the Intangible Cultural Heritage (2003), was possible.
124. The delegation of **Burkina Faso** said that Sweden had helped it to prepare its second periodic report. The drafting of the national development strategy, of which culture was a pillar, had followed the recommendations made in that report.
125. The delegation of **Georgia** asked whether it might not be more cost-effective to deliver technical assistance, which it would also like to receive, in the form of one- to two-day workshops, region by region, and whether it would be possible to receive feedback on the quality of reports in order to improve them.
126. The delegation of **Sweden** said that it was pleased that its support was appreciated by the beneficiaries.
127. The **Secretary of the Convention** said that the periodic reports should not be seen as a mandatory technical exercise, but rather as a process for generating public-policy dialogue with civil society. She wished to thank Sweden for its support. She noted the request made by Georgia. With regard to the suggestion made by Ecuador, it bore noting that the reporting cycle rendered the preparation of periodic regional reports infeasible. However, anyone could produce an analysis of the periodic reports by region. With regard to the possibility of feedback on the quality of the reports, she wished to point out that the Secretariat had a neutral role in the process and that, at any rate, it would not have the human resources necessary for such

feedback. However, capacity-building workshops partially fulfilled that function, albeit during report preparation; not afterward.

128. The **Chairperson**, seeing no objections, declared Decision 12.IGC 7 adopted.

Decision 12.IGC 7 was adopted.

Item 8 – Preliminary draft revision of the operational guidelines on Article 9 "Information sharing and transparency" (Document DCE/18/12.IGC/8.REV)

129. The **Secretary of the Convention** said that the Committee had requested the Secretariat to prepare a preliminary draft revision of the operational guidelines on Article 9, which would include the framework for periodic reports. The revision was intended to make the reporting framework more relevant, focused and flexible, while also ensuring that it was harmonized with the Convention monitoring framework. A dedicated working session had been held in Dakar in March 2018. It had brought together the authors of the Global Report, the experts who had been in charge of the capacity-building missions, the Senegal field office and the Secretariat. First of all, in order to implement the recommendations of the open-ended working group on governance, procedures and working methods of the governing bodies of UNESCO, references had been added with regard to the need to reduce and manage the politicization of periodic reports. Secondly, the limits on the number of measures and the number of words per measure in the online form had been removed. Thirdly, to facilitate and systematize the use of data, use of the online form was again encouraged. Fourth, the frequency of the publication of the Global Report would be synchronized with that of the periodic reports, namely, every four years. Fifth, for information-sharing purposes, the periodic reports would be available online before each session of the Committee. There had been a number of major revisions with regard to the periodic reporting framework, including, firstly, the fact that the structure was now based on the Convention's four objectives and 11 monitoring areas. Second, an effort had been made to simplify the framework by applying a structure similar to that of all the subsections of the section on policies and measures. Third, the section on statistics had been converted into a series of qualitative and quantitative indicators. An additional section had been included in the online form, targeting civil society in order to facilitate consultation during the preparation of the reports. After adoption by the Conference of the Parties, the new online form will be available.

130. The delegation of the **Republic of Korea** was pleased that the collection and management of information had been facilitated by those revisions.

131. The delegation of **Latvia** said that it supported the preliminary draft. However, it wished to ask the Secretariat whether all the questions related to the status of the artist could be included in the periodic report form in order to reduce the Parties' workload.

132. The **Secretary of the Convention** said that she was well aware of the heavy workload associated with the periodic reports. The Secretariat of the Convention was also responsible for the 1980 Recommendation concerning the Status of the Artist, and the structure of the questionnaire was linked to that of the Convention as much as possible.

[Observers]

133. A representative speaking on behalf of several civil society organizations said that she would like to commend the Secretariat for the monitoring framework, which was much clearer and more concise. She also wished to make some observations. With regard to the indicators related to civil society, including indicator 8.2, she would like to request that reference be made to the Convention's four objectives so that civil society could be consulted about each of those areas. In addition, the civil society organizations would appreciate clarification on wording.

134. The **Secretary of the Convention** said that there were now two ways for civil society to participate: it could work with governments directly or submit proposals online to the Secretariat. The Secretariat had striven to give the indicators short headings in the information document, but the wording of the corresponding questions would be unabridged.
135. The delegation of **Sweden** said that it supported the proposed revision and welcomed the inclusion of artistic freedom and gender equality.
136. The **Secretary of the Convention** read out the documents.
137. The **Chairperson**, seeing no objections, declared Decision 12.IGC 8 adopted.

Decision 12.IGC 8 was adopted.

Item 9 – Roadmap for the implementation of the guidelines on the diversity of cultural expressions in the digital environment (Document DCE/18/12.IGC/9)

138. The **Chairperson** announced the second Create | 2030 talk, entitled "Artificial Intelligence: A New Working Environment for Creators? "
139. **Mr Papagiannis** said that October 2018 had been the first time that Christie's had auctioned off a painting created by an algorithm: the *Portrait of Edmond Belamy*, which had sold for \$432,500 USD. The issues raised by that event demonstrated the importance which artificial intelligence (AI) would have in the future. He wished to give the floor to Mr Jean-Michel Jarre, President of the International Confederation of Societies of Authors and Composers (CISAC) and Goodwill Ambassador, for an inaugural speech.
140. **Mr Jean-Michel Jarre** said that the International Confederation of Societies of Authors and Composers, of which he was President, brought together millions of creators in 180 countries and sought, inter alia, to defend the status of creators in the digital world. The current times were exciting ones for creators, as creations and their distribution channels were undergoing numerous transformations. Examples included animated films, immersive technologies and holograms. Throughout his career, he himself had worked with machines more often than with human beings. There was a distinction to be made between intelligence, which was the ability to solve problems, and consciousness, which was the ability to feel emotion. Currently, machines did not have consciousness; however, that they might have it in future was not, he felt, beyond the realm of possibility. AI technology was already prompting us to delegate an increasing number of decisions: which path to choose, which product to buy, and so forth. Freedom of choice, the intervention of chance, and the mysterious mechanisms of inspiration would, to his mind, quickly become a challenge for creators. Albeit clumsily, algorithms were currently able to compose a melody or create a pictorial work. He was convinced that in about 10 years' time, AI would be able to create music, images or stories in a completely original manner. That was not necessarily something which we needed to fear. Nostalgia and apprehension about the future were firmly embedded in human nature. However, it was worth remembering that 200 years earlier, life expectancy had been 40 years and 80% of the population had lived in poverty. The question of how AI would affect the freedom of artistic expression was a valid concern. If, in the future, artificial intelligence was able to express emotion (or at least something so similar to it that we were fooled into thinking that it was indeed emotion being expressed), then creators would have to explore other parts of their brains in order to take advantage of the situation. It was his belief that AI could push us to use the 90% of our brain which we were not currently using. With regard to intellectual property, we could, initially, imagine a work created in collaboration with an algorithm, as had already been produced. In that context, the problem was posed by the digital giants which believed that they owned the creative content which they conveyed. There was an urgent need to resolve the issue of the transferring of value from creators to Facebook, Apple, Amazon, Netflix and Google (FAANG). Those companies were the same ones which developed and owned

the AI algorithms. The main risk was, therefore, that they might appropriate creators' works and decide what we should be viewing and to what we should be listening. It was thus necessary both to establish an economic model for creators in the digital economy and to set up an ethics committee to address all the areas affected by artificial intelligence. There was no entity better suited to guiding reflection on the matter than UNESCO, an international organization dedicated precisely to the fields of education, science and culture. Finally, he wished to highlight the importance of gender equality in the creative sector in the digital world.

141. **Mr Papagiannis** said that he wished to thank Mr Jarre. He would also like to invite the panellists to join him. **Ms Kathleen Siminyu**, from Kenya, was lead data scientist at Women in Machine Learning and Data Science and Africa's Talking. **Mr Octavio Kulesz** was an Argentine expert in digital publications and the founder of Teseo, one of the first e-book projects in Latin America. He was a researcher and specialist in social media and in digital culture in emerging economies. Since 2012, he had also been one of the coordinators of the Digital Lab of the International Alliance of Independent Publishers. **Ms Alexandra Bensamoun**, from France, was a professor of law at the University of Rennes. She was a member of the French working group on the legal challenges posed by AI, which had contributed to the French national strategy on AI ("France IA", 2017). She had been appointed to the Superior Council for Artistic and Literary Property (CSPLA) in January 2018. Finally, **Mr Pierre Barreau**, from Luxembourg, was a co-founder of Artificial Intelligence Virtual Artist (AIVA). He was a computer engineer, composer and writer-director of films nominated for the Gold Panda Awards. Finally, he would appreciate it if Ms Bensamoun could discuss the role which culture had played in her experience with AI in government.
142. **Ms Bensamoun** said that the matter of AI was still at the reflection stage. The question of the relationship between AI and culture would be raised through two major issues: cultural diversity and data. Content recommendation algorithms posed a risk to cultural diversity by enclosing people in "consumption silos". With regard to the second issue, usage data were currently in the hands of digital platforms and not of the right holders, who were the legitimate controllers of such data, but who did not currently have access to them. In order to remain relevant, cultural policy absolutely needed to take those two issues into account.
143. **Mr Papagiannis** asked Mr Kulesz how the advent of e-books had affected authors in terms of intellectual property and remuneration.
144. **Mr Kulesz** said that such innovations required a change in the mental paradigms of artists and cultural entrepreneurs, whose work was being changed by those innovations. For example, the traditional book production chain (author, publisher, distributor, bookseller and reader) had been disrupted by the emergence of digital platforms such as Amazon. The sector players now had to view that chain as a network through which data circulated and in which the issue at stake was the ownership of technology and data.
145. **Mr Papagiannis** asked Mr Barreau whether it was indeed AIVA that held the rights to the album *Genesis* and what that meant.
146. **Mr Barreau** said that, amusingly, he referred to AIVA as a person when speaking with his team, and as an object when speaking with composers. AIVA's compositions were registered with the Society of Authors, Composers and Publishers of Music (SACEM), which was unprecedented. To his mind, that showed that technology could be used to create without fear of losing the rights to one's works. It was only fair that the human beings who had created the algorithm and therefore the music, and who in addition saw to the management of that music, should hold the corresponding copyright.
147. **Mr Papagiannis** asked Mr Jarre whether that logic was part of what he had referred to as appropriation of content in his opening remarks.

148. **Mr Jarre** said that it was different, because Mr Barreau and his colleagues were both musicians and algorithm developers. In the case at hand, it was therefore easy to determine who held the copyright. He worried that such algorithms could fall into the hands of multinationals such as Google. In his view, as long as human beings were involved in the creative process, it was essential to redefine the notion of copyright to distinguish between human intervention and algorithmic intervention.
149. **Mr Papagiannis** asked Ms Siminyu whether she was worried or optimistic about Kenyan creative industries' preparedness for the arrival of AI.
150. **Ms Siminyu** said that the prevailing feeling was one of concern as to the place of women. Currently, cultural industries in Kenya were mainly female. However, technology sectors such as that of AI were more male-dominated. Admittedly, AI opened up the field of artistic possibilities; however, the opportunities afforded were likely to be seized only by men. It was essential that women should fully grasp all the relevant techniques.
151. **Mr Papagiannis** asked Mr Kulesz whether the countries which had made the greatest advancements in the field of AI, such as the United States of America or China, could eventually come to dominate cultural life with AI creativity.
152. **Mr Kulesz** said that China and the United States were the absolute leaders in AI. In comparison, all other countries, even those in the European Union, were developing countries in terms of their progress in that field. In artificial intelligence, quantity was synonymous with quality; the more data available, the better the algorithm. Yet the ratio of spending on AI in all European Union countries to such spending in the private sector of the United States was about 1 to 100. In China, there were primary school textbooks which discussed AI. It was important for all countries, even developing ones, to establish an agenda for AI, as India had already done. They needed to think about how AI could be applied in their respective contexts and within their respective means.
153. **Mr Papagiannis** asked whether government involvement through such policies threatened the freedom of expression.
154. **Ms Bensamoun** said that she was not sure whether she could identify any risks with regard to freedom of expression. In order to work, artificial intelligence needed an input: data. However, it was not clear whether the works which fed artificial intelligence gave rise to a type of reproduction which would be subject to copyright. The European directive on copyright in the digital single market which was being discussed contained an exception regarding AI. By making an exception to copyright enforcement, it could allow the upstream use of all works. On the face of it, there could also be an exception allowing right holders to bypass that mechanism. Second was the downstream issue, which raised the question of whether works produced by artificial intelligence were works of the mind. If so, did such works give rise to the payment of royalties, and if they did, to whom? What system should be applied to a creation devoid of any human intervention?
155. **Mr Jarre** said that the creative and cultural industries had never been powerful and had never accounted for a significant number of jobs or significant revenue. At the same time, however, the creators at the heart of those industries had never been as vulnerable as they currently were, which called into question the identity of our cultures. In addition, there was an urgent need to include AI in school curricula throughout the world, and not only in China and the United States.
156. **Mr Papagiannis** asked Ms Siminyu if as an engineering student she had ever imagined herself winding up in the creative industry.

157. **Ms Siminyu** said that she had not; she had always avoided the various arts, preferring the exactitude of mathematics and computer science. However, in and of itself, engineering was a creative process.
158. The delegation of **Spain** asked how much power UNESCO could wield in the face of the gigantic capitalist organizations which were not very transparent and which currently dominated the field of AI.
159. **Mr Kulesz** said that AI was, without a doubt, one of the most powerful technologies created by humans and should therefore be supervised, as was nuclear technology, for example. An ethics of AI alone was not enough; controls had to be implemented and effective AI governance established as well. In addition, anti-monopoly laws, which were unsuited to the digital environment, should be revised. Without such measures, platforms would consolidate their power at the expense of States.
160. **Mr Jarre** said that, in his view, UNESCO had the ability and the duty to reflect on AI issues and incorporate them into education.
161. The delegation of **Paraguay** said that it wondered about the extent to which AI was already reinforcing gender inequality, which was a product of culture.
162. **Ms Siminyu** said that perhaps the under-representation of women in AI was partly due to how the technology had been represented. It was not necessary to master all aspects of AI algorithms in order to use the resulting software for artistic purposes, for example. She also wished to make a distinction between the value of a human creation and that of a machine-made creation.
163. The delegation of **Colombia** said that it would appreciate it if Ms Bensamoun could explain how the legal language of intellectual property, currently so closely associated with persons, could be adapted in accordance with the issues surrounding artificial intelligence.
164. **Ms Bensamoun** said that copyright was indeed a property right, one which was granted to an identified right holder, and that it was therefore not the ideal tool for protecting collective cultural expressions. Nevertheless, such expressions required protection, and it was necessary to consider the creation of other legal mechanisms.
165. **Mr Jarre** said that he advocated the idea of universal copyright, whereby after a given period, copyright royalties would pass into a global fund which could address those issues.
166. **Ms Bensamoun** said that the idea had also been developed by Victor Hugo, who had already raised the issue of a paying public domain.
167. The delegation of **Czechia** said that its country was small and industrialized. Its inhabitants understood the use of AI for industry, but did not give much thought to the relationship between AI and art. It was important to support small countries and help them to understand the benefits of AI, including the advantages it offered culture.
168. **Mr Barreau** said that Luxembourg, which was also a small country, was best known for its banking sector and not necessarily for its creativity. However, he believed that small countries also had an opportunity.
169. The delegation of **Ghana** said that it was ambivalent about artificial intelligence, wavering between enthusiasm and apprehension, fearing that AI could aggravate inequalities or be used by terrorist groups, for example. It would like to know whether discussions on the ethics of AI could catch up with technological innovations.

170. **Mr Kulesz** said that it was necessary first to remember that technologies were tools and to use phrasing in which human beings were the subjects of sentences. Artificial intelligence would be what humans made of it. In his view, in order for AI to benefit as many people as possible, it was necessary, first of all, to ensure that as many people as possible achieved a proper grasp of it, rather than merely being passive users of the technology.
171. An observer asked Mr Barreau which data he was using to feed AIVA and whether he paid for them.
172. **Mr Barreau** said that most of the data used were in the public domain. Moreover, when a person used his software to create music, the copyright for said music belonged to that person and not to his company.
173. Another observer asked about the transparency of algorithms.
174. **Mr Jarre** said that the establishment of an AI ethics committee at UNESCO could be one answer to the problem. It was imperative that the question of ethics be addressed by institutions and that ethics did not simply become a set of rules which companies imposed upon themselves.
175. **Mr Kulesz** said that it was necessary to go beyond ethics by establishing a system of governance for AI. Transparency was not always possible. With deep learning technology, even the individual who had designed the corresponding algorithm did not have access to all the AI mechanisms.
176. The **Chairperson** thanked the panel speakers and opened up the discussion on item 9.
177. The **Secretary of the Convention** said that the operational guidelines on the diversity of cultural expressions in the digital environment had been adopted in 2017. In order to implement them, the Secretariat had developed an open road map, which put forward 20 examples of activities, taking into account the circumstances specific to each country. Those activities were illustrated by the examples of good practices contained in annex II of document DCE/18/12.IGC/9. Each Party could use the open road map to develop its own national road map. It could focus on priority issues in accordance with its resources, and it could share information on measures already implemented. The Secretariat would monitor the implementation of activities and give a presentation on the work done by the Parties.
178. All members of the Committee that had expressed their views supported the open road map.
179. The delegation of **Nigeria** said that it had an institute which aimed to implement the Convention in Africa, and that its experience to date had shown the degree to which the activities of the open road map's various categories were interrelated.
180. The delegation of **Finland** said that one of the important messages which had come out of the previous debate was that humans played the central role, while digital technology and AI were tools. There were similarities between the Committee's work and the development of the Council of Europe's Recommendation on the Internet of Citizens. Technology was constantly evolving; perhaps the road map might need to be adapted.
181. The delegation of **France** said that since the road map was extensive, it was indeed necessary for each Party to pick out particular aspects thereof and develop its own national road map. France had begun the process, in particular by creating working groups at the relevant ministries and dealing with the matter at the European level. The Audiovisual Media Services Directive (AVMSD) had been adopted. Its objective was to establish fair competition between the various players in the sector. Also worth noting was support for the draft directive on copyright, which sought to ensure fair remuneration throughout the creative value chain.

France had also planned to conduct deliberations, in 2019, on multilingualism and translation in the digital realm.

182. The delegation of **Latvia** said that it had already begun deliberations on its national road map, of which the film industry was a major theme. It was pleased that a considerable number of the companies which were part of the national incubator in the creative industries sector were related to information and communications technology. Another strategic area for the country was the development of digital skills and media policy. In that connection, the Baltic Centre for Media Excellence in Riga trained journalists and facilitated interprofessional dialogue in the region. Finally, it also wished to note the consistency and parallels between the Committee's discussions and those of the European Union.

183. The delegation of **Canada** said that it welcomed the road map's flexibility. Several major digital projects were planned in Canada. They would focus on two main issues: promotion of the visibility of local and diversified digital content and improvement of digital-skills development.

The representative of the **Government of Quebec** said that many of the measures in the road map fit in perfectly with the government's digital culture plan, including measures to promote content visibility. She wished to highlight the MLab project of the Musée de la civilisation in the city of Québec; MLab was a digital laboratory for creation and experimentation aimed at teaching about digital technologies and cultures.

184. The delegation of the **Republic of Korea** said that it welcomed the clear links between the road map and the Sustainable Development Goals. Since the digital environment was already widely developed in the Republic of Korea, its priorities were content diversity vis-à-vis the platforms and respect for copyright.

185. The delegation of **Colombia** said that it was essential to take into account the digital divide, which exacerbated inequalities. It would be advisable to have output 4 include the identification not only of digital knowledge gaps, but also of connectivity gaps. Output 5 could also include a reference to indigenous communities.

186. The delegation of **Germany** said that output 5, which related to fundamental freedoms in the digital environment, was not a concern specific to the cultural sector. It would thus be interesting to work with other partners, such as the Freedom Online Coalition. It wished to recall the Internet Governance Forum of 2018, as well as the Internet universality indicators adopted by UNESCO, which were also relevant within the framework of the Convention. It was also worth noting, with regard to output 1, which concerned regulatory frameworks, that the European Union had revised the Audiovisual Media Services Directive. It might be advisable to establish a continuous inventory of the regulations adopted, in order to avoid having to wait four years for the following periodic report.

187. The delegation of **Côte d'Ivoire** said that it had already begun taking several measures which were in line with the road map. For example, it was trying to create synergies between traditional media and new kinds of social network. The measures were taking place at four levels: there was a financial effort on the part of the Government, there was a strengthening of the institutional framework, cultural exports were being fomented, and work was being done with regard to digital accessibility.

[Observers]

188. All the observers congratulated the Secretariat and expressed their support for the road map.

189. The delegation of **Sweden** said that it welcomed the increased synergies with the Communication and Information Sector. It wished to echo Germany's comments on the

Internet universality indicators: the Internet had to be based on fundamental rights, open, accessible and subject to multiparty governance.

190. The delegation of **Serbia** said that it was important to respect copyright in the digital world. Actions to that effect were being carried out in Serbia. For example, the Ministry of Culture had created a sector for digitalization, which had been very successful. New documents had been adopted and the role of new media in culture was currently being studied.
191. A representative of the **World Intellectual Property Organization (WIPO)**, the United Nations agency which promoted creativity and innovation through a balanced and effective intellectual property system, said that he wished to reaffirm WIPO's support for cultural diversity. There were currently more than 4 billion people with stable access to the Internet; it was therefore urgent to respond to the fundamental changes discussed. It was important to involve civil society in the development of public policies on the subject. He was pleased that the road map took into account very diverse issues and proposed numerous actions. He also welcomed its emphasis on three points: the support necessary to small and medium-sized enterprises, the central role of technology and metadata, and fair remuneration for creators and artists.
192. A representative of the **International Federation of Coalitions for Cultural Diversity (IFCCD)** said that articles 9, 10, 11, 13, 14, 16, 17, 18 and 25 of the operational guidelines were fundamental. In addition, as a representative of the Canadian **Coalition for Cultural Diversity (CCD)**, she wished to thank Canada for its support and the Secretariat for posting online its contribution regarding ethical principles for the development of AI. It was indeed important that international civil society be involved in the issues under discussion.
193. A representative of **CISAC** said that the current moment was a crucial one for the creative sector. The changes related to information and communications technology had indeed led to unfair remuneration for creators, particularly because of the value shift towards large platforms. CISAC hoped that the road map would be implemented effectively to help solve the problems associated with the digital context.
194. A representative of the **International Arts and Entertainment Alliance**, an organization bringing together three unions of professionals in the performing arts and audiovisual sector, said that he wished to emphasize that most creators could not make a living from their online work. That was in spite of the fact that said creators were at the centre of what was an increasingly profitable market for musical and audiovisual productions. The major platforms offered cultural content at attractive prices, which could be considered progress from the consumer's point of view. However, the exceedingly low remuneration paid to creators was worrying in terms of its effect on cultural diversity and local cultural expressions. States should work on solutions such as statutory remuneration mechanisms, transparent and reliable data on the impact of digital giants, and regulations to protect the public interest.
195. **Ms Véronique Guèvremont**, holder of the UNESCO Chair on the Diversity of Cultural Expressions at Université Laval (Province of Quebec, Canada), said that academics played an important role in responding to the cultural challenges of the digital age. In September 2018, the Chair had launched a study on cultural cooperation with Francophone Africa in the digital age. A report listing the initiatives implemented by seven States or groups of States to protect and promote cultural diversity in the digital environment would soon be published. In her view, beyond the collection of information and the comparative analysis of good practices, researchers also had a role in linking State measures to the five outputs suggested by the road map.
196. The **Chairperson** read out the draft decision.
197. The delegations of **Nigeria** and **Brazil** suggested that the adjective "open" be added to all references to the road map.

198. The **Rapporteur** asked whether the term "open" should not be omitted when referring to national road maps, which were supposed to be more prescriptive.
199. The delegation of **Canada** said that it agreed with the Rapporteur. Perhaps paragraph 4 of the draft decision could be split into two sections. In order to clarify that such collection was not subject to the allocation of voluntary contributions, the first section would request the Secretariat to continue collecting examples of good practices. The second section would list the other activities, adding "should extrabudgetary funding become available". In addition, phrasing to the effect of "along the lines of the one proposed by the Secretariat" could be inserted into paragraph 6.
200. The delegations of **Brazil** and **Nigeria** proposed modifying Canada's amendment to paragraph 6 with wording to the effect of "invites the Parties to draw inspiration from the road map developed by the Secretariat for the formulation of their own road maps".
201. The **Chairperson**, seeing no further objections, declared Decision 12.IGC 9 adopted as amended.

Decision 12.IGC 9 was adopted as amended.

Item 10 – Monitoring of the implementation of the relevant recommendations of the open-ended Working Group on Governance, Procedures and Working Methods of UNESCO's Governing Bodies (39 C/Resolution 87) (Document DCE/18/12.IGC/10)

202. The **Chairperson** announced the third Create|2030 talk, entitled "What is Artistic Freedom to You? " and invited the panellists and the moderator to join him.
203. **Mr Papagiannis** said that Sustainable Development Goal 16 (peace, justice and strong institutions) entailed the duty to ensure public access to information and protect fundamental freedoms. The diversity of cultural expressions could not be ensured if the freedom of creation was threatened, if citizens were not free to participate in cultural life, and if artists did not have freedom of movement. Organizations such as SafeMUSE and Freemuse had noted worrisome trends: censorship and other threats to artistic freedom were on the rise. In that connection, he wished to draw attention to the survey on the status of the artist, which was to be completed by the end of January 2019. Finally, he would like to announce the screening of a 15-minute film on artistic freedom, after which the debate would begin.

[Screening of film produced by UNESCO] A Question on Artistic Freedom
(<https://en.unesco.org/creativity/news/new-video-question-artistic-freedom>)

204. **Mr Papagiannis** said that he would next introduce the panellists. **Ms Deeyah Khan** (Norway) was UNESCO's first Goodwill Ambassador for artistic freedom and creativity. She was an Emmy-Award-winning film-maker and founder of Fuuse, an independent media and arts production company. **Ms Amelia Hapsari** (Indonesia) was the programme director of In-Docs, a non-profit organization which promoted documentary film-making in Indonesia. In-docs created innovative programmes which developed the capacities of Indonesian film-makers, allowing Indonesian audiences to watch documentary films and providing a documentary infrastructure. **Ms Valérie Oka** (Côte d'Ivoire) was a renowned artist who used a variety of media in her work, including performances, installations, drawings, paintings, sculptures and furniture. Her new virtual-reality installation was on display at UNESCO during the session of the Committee. She had also held several institutional positions, including that of president of the UNESCO commission on culture for Côte d'Ivoire, and president of the national jury of the Clap Ivoire festival in 2014. He wished to hear about the obstacles to freedom of expression faced by the participants; specifically, he would appreciate details on three aspects of the issue: social constructs, political constructs and self-censorship.

205. **Ms Khan** said that the social constructs involved included sexism or, in other words, how being a woman affected what one could create as an artist. There was a kind of censorship which women artists had to assimilate with regard to what was acceptable, moral or tolerable for them to create. She believed that those issues were growing.
206. **Ms Hapsari**, speaking about political constructs, said that although Indonesia had been a democracy for some 20 years, there were still issues which were politically difficult to address. For example, conservative groups made it very difficult to talk about the lesbian, gay, bisexual and transgender (LGBT) community and its rights.
207. **Ms Oka** said that she agreed with Ms Khan's comments on female self-censorship. As an artist, she refused to abandon her integrity, even if the pressure of self-censorship came to bear on the ideas which a female artist could contribute or on the way she dressed or behaved. Age somewhat affected the intensity of self-censorship, while social background affected it a great deal.
208. **Mr Papagiannis** asked Ms Oka to discuss her "Body Talk" exhibition.
209. **Ms Oka** said that the exhibition was about the white man's view of the black woman as a sexual object. The Hottentot Venus, for example, had been exhibited naked in a cage. Thus, as part of the Body Talk show, she had had a nude black woman, whose nudity was neither obscene nor sexual, standing inside an open cage to symbolize free will. That image challenged the viewer, who was left to judge his or her own interpretations, which betrayed his or her prejudices. The discomfort expressed by the viewers signalled the problem, opening the door to dialogue.
210. **Ms Khan** said that it was particularly interesting to be confronted with one's own stereotypical prejudices. Being black, in addition to being a woman, made for an additional barrier to artistic freedom. She had been particularly moved by the film because it reminded the viewer of the crucial role which artists played in current society worldwide, a society in which division, hatred and fear were growing. In the face of such circumstances, art was a language of emotions which made it possible to rebuild social bonds.
211. **Mr Papagiannis** asked Ms Hapsari about her views on the role played by art and by creative industries in Indonesia's democratic transition.
212. **Ms Hapsari** said that the Government paid particular attention to the creative industries. For example, the President had created the Creative Economy Agency, which had played a major role in working with civil society. In her view, that was due both to democratization and to the fact that governments had a better sense of the value of culture, particularly with regard to the economy and development.
213. **Mr Papagiannis** asked Ms Hapsari whether creative industries in Indonesia had sought to push the boundaries of artistic freedom in that new democracy.
214. **Ms Hapsari** said that there was a commitment to democracy and diversity on the part of the Indonesian media. Artists as well were very clearly committed to those values.
215. **Mr Papagiannis** said that he would appreciate it if Ms Khan could talk about her film *White Right: Meeting the Enemy*. The film raised the issue of financial freedom, since art could not be created on an empty stomach. He would be interested to hear about what had led her to choose white supremacy as the subject of a documentary which had been acclaimed by critics but which would not be a financial success.
216. **Ms Khan** said that she was an extremely curious person and that she really wanted to understand why white supremacists behaved the way they did. She also wanted to find out if it was possible to make a human connection with people whose opinion she considered

profoundly unacceptable. Art opened up the possibility of empathy, which was at the heart of her work. Her work sought to create a space in which the feeling of otherness could dissolve, to the benefit of a common humanity. While financial security would certainly be beneficial, she felt compelled to do her work, which she considered useful and hopeful. That sense of obligation was reinforced by the fact that she had been born in Norway, which gave her the privilege of being able to choose to take risks for her work.

217. **Ms Oka** said that she shared Ms Khan's views. Artists had a whistle-blowing duty, especially under circumstances of growing extremism. They had a duty to create a space for dialogue, especially when it came to difficult topics.
218. **Mr Papagiannis** asked Ms Khan whether there was anything on which she had occasionally agreed with the white supremacists she had interviewed.
219. **Ms Khan** said that she had never agreed with their political views or ideology, but that she had felt connected to their humanity, their pain, their difficulties and their weaknesses, in the context of rising global inequality. Two supremacists had left the movement after their dialogue with a person they had thought they hated.
220. **Mr Papagiannis** said that he would like to ask Ms Hapsari about Indonesia's incredible cultural diversity. He wished to know whether there were any problems surrounding access to culture in the country.
221. **Ms Hapsari** said that cultural infrastructure in Indonesia was practically non-existent and that public funding was not sufficiently reliable. For instance, the film sector was ruled by commercial logic. There was, for example, no public audiovisual system for documentaries which would enable the funding of independent documentaries. All those cultural resources were under threat. The term "cultural industry" connoted a need to sell, while non-profitable forms of culture, such as the cultures of indigenous communities, also needed to be protected and cherished. Recent legislation was moving in the right direction, but there was still work to be done.
222. **Mr Papagiannis** opened the floor to the audience.
223. All the audience members who spoke thanked the Secretariat and the speakers for the quality of the Create | 2030 debates.
224. The delegation of **Brazil**, referring to a phrase in the film, asked whether artistic freedom should have limits, for example, in cases where a work of art was offensive.
225. **Ms Oka** said that the limit was respect for others, for their dignity and for their humanity.
226. **Ms Hapsari** said that artistic freedom was limited by the artist's responsibility to allow other points of view to be expressed.
227. **Ms Khan** said that she agreed with the other two speakers. The limits to artistic expression should not be imposed from the outside; only the artist him- or herself could set those limits. In that respect, she felt that freedom and creativity gave the artist a responsibility. In addition, being part of a free society also meant being exposed to artistic content which one might find insulting or offensive.
228. The delegation of **Belize** said that it would appreciate clarification as to the links between artistic freedom and sustainable development. It also took note of the matter of financial security as a prerequisite for true artistic freedom.
229. **Ms Hapsari** said that artists should not produce only content which met consumer demand. However, it was true that the financial viability of creative work was a major challenge. In the

documentary world, one of In-Docs' aims was to create an ecosystem for documentary creators so that they would have more opportunities to obtain funding.

230. **Ms Khan** said that the existence of such forums for connecting art forms and countries was crucial. UNESCO's role was to serve as such a forum.
231. The delegation of **Latvia**, referring to the question of the authenticity of artistic expression in the digital era and in the context of mass production, said that it was relevant to recall the words of the Spanish philosopher José Ortega y Gasset, who had said that in art, all repetition was sterile.
232. **Ms Oka** said that if authenticity was a kind of signature specific to the artist, then she felt authentic, even though she worked with digital tools. However, in the case of AI-generated paintings, there was not the same authenticity.
233. The delegation of **Paraguay** said that it would like to share an observation made by Ticio Escobar, a philosopher and former Minister of Culture of Paraguay. In his book *The Beauty of Others: Indigenous Art of Paraguay*, he questioned whether it was even possible to speak of "indigenous art" because often in traditional societies, art in and of itself, as something separate from religion, the economy, or any other cultural expression, did not exist. It would be interesting to hear the panellists' views on what was a very clear-cut separation between art and everything else in modern societies.
234. **Ms Oka** said that she identified with those observations in the context of what was known as "black art" and "tribal art". Western terms could not necessarily be applied to concepts in the rest of the world. For example, in Africa, all objects were intended for a very specific purpose, with a particular shape; however, that was not termed "design". That difference in the words used could lead to a lack of understanding and even to exclusion, even though the cultural expressions of traditional societies, integrated into everyday life, were often sources of inspiration for Western art.
235. **Ms Hapsari** said that because indigenous communities did not produce or market their knowledge and art in the same way as did modern industries, their value was reduced. For example, the current system of intellectual property and copyright put indigenous communities at a disadvantage.
236. The delegation of **Senegal** said that it wondered about artists receiving funding from the public authorities they sometimes criticized. Various funds had been set up to support artists in Senegal. Those funds came to a total annual amount of 5.8 million euros and were managed by artists, rather than by politicians.
237. **Ms Oka** said that perhaps fiscal measures could be implemented to encourage the private sector to support creativity. That would help to ease the pressure on governments.
238. **Ms Khan** said that it was crucial to better articulate why it was essential to fund the arts, in order to attract new supporters that worked with governments.
239. **Mr Srirak Plipat**, Executive Director of **Freemuse**, said that his organization had recently published a report on women and artistic freedom. In the previous five years, more than 70% of violations of women's artistic freedom had been related to indecency and 20% to religion. Given that context, he would like to know what major advances the panellists hoped to see in the coming decade, and how those advances could be made.
240. **Ms Hapsari** said that the major advance she hoped to see was the ability of all nations to use culture as a means of achieving sustainable development and justice.

241. **Ms Khan** said that she hoped for a better understanding of the importance of art. She also hoped that women and other marginalized groups would no longer be persecuted or oppressed.
242. **Ms Oka** said that success for her would be to see young African women artists who had freed themselves of social prejudices to pursue their artistic careers.
243. **Mr Papagiannis** thanked the panellists and concluded the discussion.
244. The **Secretary of the Convention** said that in 2013, the General Conference had adopted three resolutions to evaluate the performance of all UNESCO's governing bodies in order to reform the governance of the Organization and reduce costs. The first period (2013-2015) had involved a self-assessment exercise, which had confirmed the relevance and effectiveness of the Convention's existing governance model. In addition, there had been a clear need to strengthen the human and financial resources of the Secretariat. During the second period (2015-2017), an open-ended working group on governance had been established by the General Conference. The Committee had then noted that the recommendations of the external auditor were relevant and that a number of them had already been implemented, even though not all the recommendations were applicable to the Convention. The third period (2017-2019) had led to the implementation and follow-up of the recommendations. Of the 34 recommendations applicable to the Convention, 27 had already been implemented, including nine which had also been identified as good practices. Progress had also been made with regard to recommendations in the process of implementation, for example, recommendations on the sharing of good practices, such as the survey on the preparation and organization of statutory meetings. Nevertheless, the response rate for the previous survey had been so low that the results could not be interpreted. She therefore wished to request that the Parties respond to the survey for the current session.
245. The delegation of **Finland** said that it would like to congratulate the Secretariat. It would also be interested to know whether, with a view to the sharing of its good practices, links had been established between the 2005 Convention and other conventions.
246. The delegation of the **Republic of Korea** also commended the Secretariat. It welcomed the fact that recommendation 66 requested clarification of the role and composition of the Bureau, whereas until then only its composition had been mentioned. With regard to recommendation 74, it was not sure that a new mechanism to link the work of the Convention with the C/4 and C/5 documents was needed. Finally, for recommendations 77 and 94, it stressed that it was essential to determine the minimum levels of resources required to ensure the functioning of the programmes and to determine which should be prioritized.
247. The **Secretary of the Convention** detailed the recommendations requiring action by the Committee: Recommendations 65, 66, 74, 77, 94 and 108a. She requested the **Republic of Korea** to convey its suggestions in writing to the Secretariat. She replied in the affirmative to Finland's question, adding that the more recent 2005 Convention had been able to draw on the experience of the other conventions to adopt more modern and flexible rules of procedure from the outset. She concluded by noting that the only recommendation that would have a significant impact on the Convention's rules of procedure was recommendation 65, which proposed to bring forward the deadline for the submission of nominations to the Committee from 48 hours to seven days before the date of the elections.
248. The delegation of **Finland** pointed out that recommendation 65 seemed to be underpinned by a harmonization of the rules of procedure of all governing bodies. Indeed, 48 hours was a particularly short deadline. It requested that the change be communicated to the other conventions so that they too could adopt it.
249. The delegation of **Egypt** noted that the other conventions had already been already informed.

250. The delegation of the **Republic of Korea** explained that its previous comment was motivated by the fact that the Secretariat was preparing the C/4 and C/5 documents with knowledge of the Committee's discussions and therefore reflecting them. An additional mechanism would therefore not be helpful.
251. The **Secretary of the Convention** said that the idea had already been reflected in the decision and would also be expressed in the summary record.
252. The **Chairperson**, seeing no objections, declared Decision 12.IGC 10 adopted.

Decision 12.IGC 10 was adopted.

Item 11 – Draft stakeholder outreach strategy (Document DCE/18/12.IGC/11)

253. The **Secretary of the Convention** recalled that at the sixth session of the Conference of the Parties, the Committee had been asked to develop a stakeholder outreach strategy. She presented the draft strategy detailed in Document 11, which had been inspired by the knowledge exchange approach developed by the World Bank in a guide entitled "[The art of knowledge exchange](#): a results-focused planning guide for development practitioners". The model was based on peer-to-peer learning and aimed to connect different levels of stakeholder so that each could have an impact on its environment, by influencing policies and standards and strengthening institutions. First, the proposed strategy defined the stakeholders: governments, civil society, NGOs, the private sector, associations and academia/research centres. Subsequently, different outreach instruments and activities were detailed: physical meetings, expert visits, technical deep-dives, multi-stakeholder consultations, communities of practice, and twinning. Those approaches should lead to more knowledge for all stakeholders, enhanced skills for decision-making, improved communication, enhanced connectivity among stakeholders, increased funding for the Convention and new partnerships. The Secretary of the Convention stressed that the proposed strategy was not an end in itself, but rather a vital form of engagement to raise stakeholder awareness of the Convention and ensure its implementation.
254. The delegation of **France** asked whether the strategy provided new elements because it had the impression that the activities described were already being implemented.
255. The delegation of **Finland** responded that the proposal provided a more strategic framework for the approach already taken, and expressed its support for the draft.
256. The **Secretary of the Convention** replied that the strategy might indeed seem familiar, but in reality it was still in its infancy. For example, the multi-stakeholder consultations could not have progressed as they had without the support of Sweden. In order to continue to move forward, particularly in terms of fundraising and the coordination of activities, a strategy was needed. The Secretary of the Convention mentioned as an example the possibility of a meeting of the 100 IFCD beneficiaries to facilitate cooperation and peer learning.

[Observers]

257. A representative of the **International Federation of Arts Councils and Culture Agencies (IFACCA)**, which covered 70 countries, said that the strategy provided a basis for contact between civil society and the statutory bodies of the Convention in order to strengthen their work together.
258. The **Chairperson**, seeing no objections, declared Decision 12.IGC 11 adopted.

Decision 12.IGC 11 was adopted.

Item 12 – Report of the Committee on its activities (Document DCE/18/12.IGC/12.REV)

259. The **Chairperson** announced the fourth and final Create | 2030 talk entitled “Civil Society: An Actor of Change in the Governance of Culture”.
260. **Mr Papagiannis** stressed the importance of civil society involvement in the development and implementation of public policies, to which target 7 of SDG 16 (peace, justice and strong institutions) referred. In the preparation of the Global Report, a survey had been conducted. Among the respondents, more than 63 per cent of civil society organizations had contributed to consultations on national cultural policies and 70 per cent of them said they believed that their organization could bring about change in the political environment. Nevertheless, many civil society organizations had the impression that current legislation hindered their full engagement and that cultural policy-making processes were not always transparent. He recalled that UNESCO was working to ensure that civil society voices were heard. He then introduced the panellists. **Ms Dida Nibagwire** (Rwanda) was the founder and managing director of YUGI, a creative company. With experience as an actress, producer and cultural project manager, she had produced film festivals, radio and theatre plays, films and advertisements. She had also worked as a researcher. **Ms Lisa Irawati** (Indonesia) had co-founded the *Erudio School of Art*, Indonesia’s first international secondary school for arts education. She had also co-founded *Suar Artspace*, a creative platform to promote and showcase Indonesian visual arts, the creative scene and emerging artists in Jakarta. **Mr Mauricio Delfin** (Peru) was the technical secretary to the Peruvian Alliance of Cultural Organizations (APOC) and director of *Asociación Civil Solar*, a non-profit organization that promoted open governance of the cultural sectors in Peru. He was the founder and director of *Realidad Visual*, the Peruvian National Summit of Culture and *Culturaperu.org*, a cultural information system designed and maintained by civil society. Mr Papagiannis asked Mr Delfin about the role of civil society in protecting the diversity of cultural expressions and its current cultural policy priorities.
261. **Mr Delfin** explained that while civil society should be informed and consulted, public authorities should also collaborate with it in the development of cultural policies. To that end, civil society must improve its actions and develop a form of “institutionality” in order to make its participation more effective. His organization had set up a network in 14 regions of Peru that had enabled 670 people to create a common advocacy agenda for cultural policies with 12 chapters. The network had chosen not to focus on specific issues, but rather to create a method that mapped the different local, regional and national agendas in order to create synergies between them.
262. **Mr Papagiannis** asked Ms Nibagwire what the priorities of the civil society agenda for cultural policies in Rwanda were today, and whether culture was a government priority.
263. **Ms Nibagwire** explained that Rwanda’s cultural policy was primarily centred on heritage. Civil society thus sought to put themes such as creativity and the status of the artist on the agenda. She noted with hope that the government was paying increasing attention to creative industries and sustainable development. She explained that many artists were not aware of the Convention and that there was a lot of work to be done to raise awareness about artists’ rights, as well as the value of culture and its links with sustainable development.
264. **Mr Papagiannis** recalled that a Swedish-funded project had strengthened civil society participation in the governance of culture in Indonesia and he asked Ms Irawati how that was being done in practice. He also wondered how civil society, dispersed throughout Indonesia, was able to unite.
265. **Ms Irawati** noted that the project had been very positive as it had created a dialogue between civil society and the government, beyond the preparation of the periodic report. It had brought together for the first time civil society organizations from across Indonesia with the government to share their initiatives, of which they were not necessarily aware. In addition to the geographical challenge posed by bringing those organizations together, it was necessary to

ensure that new forms of creativity and organizations were also included, for example on social networks.

266. **Mr Papagiannis** asked Mr Delfin to what extent developments related to the digital environment posed a challenge to civil society in the cultural sector.
267. **Mr Delfin** replied that the current problems of Peruvian civil society lay in the search for better governance of culture. His concerns were more focused on obtaining funding or decentralizing cultural policy than on AI and technological developments. However, digital tools were used by civil society to increase participation and compensate for the lack of funds. One of the major challenges of Peruvian civil society was to increase its legitimacy and political maturity.
268. **Mr Papagiannis** asked Ms Nibagwire what work was being done by civil society on intellectual property (IP) and copyright.
269. **Ms Nibagwire** explained that there was substantial work to be done in awareness-raising and education of artists, and welcomed the fact that a project to that end was being funded by the IFCD. Action had also been taken with the Government, including through the Ministry of Trade and the Rwanda Development Board.
270. **Mr Papagiannis** then turned to Ms Irawati to ask her how civil society participation in the periodic report had been organized in Indonesia.
271. **Ms Irawati** said that the government had first invited about a hundred civil society organizations and had then set up a dialogue by organizing regular meetings. Within six months, all stakeholders had been able to develop the periodic report. However, it was not possible to invite the whole of civil society. Internet thus made it possible to broaden consultation and better understand what was happening throughout the territory.
272. **Mr Papagiannis** asked Mr Delfin to tell him about his website *Culturaperu.org*.
273. **Mr Delfin** explained that his organization had selected a local institute to map cultural associations. The database thus created had given rise to a cultural information system, which had been cross-referenced with that of the Government. That had highlighted the diversity of definitions of the cultural field. The State focused on institutions such as museums or galleries, but neglected associations. The civil society database had managed to remedy this, enabling local stakeholders to contact each other and the Government.
274. **Mr Papagiannis** asked Ms Irawati about formal and informal means of cooperation with civil society in Indonesia.
275. **Ms Irawati** said that she believed consultation with civil society should begin informally, in order to avoid civil society being included too late in the discussion process, which prevented its voice from being truly heard. Regarding more formal means, she explained that the effectiveness of collaboration depended a lot on political will.
276. **Mr Papagiannis** opened the floor to debate.
277. The delegation of **Kenya** asked what civil society could do to ensure that countries whose cultural policy focused on heritage take better account of creativity and the diversity of cultural expressions. Civil society in Kenya was not yet sufficiently organized to fully participate in governance.
278. **Ms Nibagwire** explained that Rwanda was in the same position. The first step had been the creation of artists' federations by the Ministry of Culture. It was now necessary to support and involve those federations in governance, while emancipating them from government influence.

279. **Mr Delfin** added that civil society must be involved in setting the political agenda. In that connection, he quoted a sentence of Laurenellen McCann, which explained that there was a need to build with civil society, not for it. Governments must be persuaded that empowering civil society did not imply losing their power, but simply sharing it to act more effectively and appropriately.
280. A representative of the **Swedish International Development Cooperation Agency (SIDA)** in the delegation of **Sweden** asked how civil society could organize and structure itself and how the government could contribute to the process.
281. **Mr Delfin** recommended being specific about the sectors and activities targeted, because civil society as a whole was a broad and vague concept. For example, the first step was to bring together cultural organizations that wished to become partners of the government in the development of public policies in order to convince others that acting together was more effective.
282. **Ms Irawati** recommended that the government organize consultations by sector to identify their specific issues and then prioritize one or two.
283. **Ms Nibagwire** emphasized too that civil society was vast and diverse. However, her recommendation was to work together as much as possible. She stressed once again that governments needed to involve civil society as early as possible in the development of cultural policies.
284. The delegation of **India** asked Ms Irawati how to involve emerging artists whose voices were struggling to be heard in the face of established figures in the art world.
285. **Ms Irawati** noted that skills differed considerably from one organization to another. In the absence of capacity-building systems, access to government was very uneven. She suggested that governments should be proactive in identifying the stakeholders in each sector who would need assistance for involvement in governance.
286. The delegation of **Senegal** asked how civil society could distinguish between being a privileged partner of the government and the ambition to take its place in decision-making.
287. **Mr Delfin** replied that the responsibilities of the State and civil society in the public policy-making process must be clearly defined, as everyone must be accountable to those they represented. On the other hand, the more civil society was represented in its diversity, the more it was legitimate.
288. The delegation of **Spain** asked the panellists to give an example of good practice and a tool for civil society involvement.
289. **Mr Delfin** highlighted as a good practice the invitation from government, which must be adapted and disseminated at multiple levels. With regard to tools, he cited social networks combined with face-to-face information sessions.
290. **Ms Irawati** stressed the importance of co-creation and explained that the most appropriate tools were those co-created or co-determined with civil society.
291. **Ms Nibagwire** explained that as a member of civil society, she would visit the cultural leaders in each district, who would then organize meetings.
292. The delegation of **Nigeria** commented that civil society organizations must be equal partners of the government. Too often, they were seen as creating problems, while on the contrary they contributed to solving them.

293. **Mr Papagiannis** thanked the panellists and the audience and closed the discussion.
294. The **Assistant Director-General for Culture** and the delegation of **Colombia** paid tribute to Mr Álvaro Garzón, who had died the previous day.
295. The **Chairperson** introduced item 12, the report of the Committee on its activities.
296. The **Secretary of the Convention** noted with satisfaction that the majority of the activities of the mandate set by the Conference of the Parties in June 2017 had been carried out by the Committee. The report was in line with the priorities of the Conference of the Parties, namely capacity-building strategies, the IFCD, policy monitoring activities, knowledge sharing through the Global Report and the policy monitoring platform, the revision of the operational guidelines on Article 9, the development of an open road map for the implementation of the Convention in the Digital Environment, support for civil society participation, the development of a stakeholder outreach strategy and the survey on the status of the artist. Some activities were still pending, such as the raising of extrabudgetary funds for the monitoring and evaluation of the IFCD and for supporting civil society participation in statutory meetings and the second Civil Society Forum. She stressed the major challenge of the Fund's sustainability in the face of growing demand for funding.
297. All the delegations and observers who took the floor commended the Committee for its work and welcomed the report produced by the Secretariat.
298. The delegation of Canada welcomed the adoption of the open road map on the implementation of the Convention in the digital environment, mentioning again the [study](#) on cultural cooperation with Francophone Africa in the digital age, launched by the Chair at Laval University. In accordance with one of the recommendations of the study, Quebec would produce a guide on cultural clauses in trade and investment agreements designed to better equip negotiators in developing countries.
299. The delegation of **Germany** noted that the Convention's toolbox had been substantially developed. It thanked the Secretariat for organizing the "Create | 2030" talks, and stressed the quality of co-production between Headquarters, regional offices, National Commissions and National Contacts.
300. The delegation of **Colombia** recalled that 2019 would be the International Year of Indigenous Languages, and expressed its conviction that the Convention would contribute actively to the celebration.
301. The delegation of **China**, echoing Germany, welcomed the organization of the side meetings for National Commissions and National Contacts. It noted the major challenge of the sustainability of the IFCD and pledged to maintain its contribution.

[Observers]

302. The delegation of **Ecuador** agreed that the Convention was very relevant in the celebrations of the International Year of Indigenous Languages. It encouraged all stakeholders to take action to preserve indigenous languages.
303. The delegation of **El Salvador** and the representative of the NGO Traditions for Tomorrow expressed their support for the statements made by Colombia and Ecuador. They recalled that 50 per cent of the 6,000 living languages, largely indigenous languages, were currently endangered.
304. The delegation of **France** agreed with the substance of the comments on indigenous languages.

305. The **Chairperson**, seeing no objections, declared Decision 12.IGC 12 adopted.

Decision 12.IGC 12 was adopted.

Item 13 – Date of the next session of the Committee (Document DCE/18/12.IGC/13)

306. The **Chairperson** explained that it had been proposed that the Committee should hold its annual sessions at the beginning of the year, in order to be more efficient, to avoid a string of statutory meetings in odd-numbered years and to implement recommendation 79 of the external evaluation. He then took note of the proposed dates for the next session: from 11 to 14 February 2020.

307. The delegation of the **Republic of Korea** supported the proposal and asked if it was possible for future sessions of the Committee to be held over three days instead of four.

308. The **Secretary of the Convention** confirmed that most of the Committee's sessions had indeed succeeded in completing their work in three days and that it was therefore possible.

309. The delegation of **France** also expressed its agreement with the dates selected. With regard to the duration of the sessions, it was noted that it heavily depended on the agenda.

310. The delegation of **Finland** also expressed its agreement.

311. The **Chairperson**, seeing no objections, declared Decision 12.IGC 13 adopted.

Decision 12.IGC 13 was adopted.

Item 14 – Election of members of the Bureau of the thirteenth session of the Committee (Document DCE/18/12.IGC/14)

312. The **Chairperson** explained that the Committee was invited to elect a Bureau of six members, one from each of the electoral groups, as established by the General Conference of UNESCO. He noted that the Bureau elected by the Committee would be composed of a Chairperson, four vice-Chairpersons and a Rapporteur. On the understanding that informal consultations had taken place among the members of the Committee regarding the candidates for election, he invited them to submit the nominations.

313. The delegation of **Mali** nominated **Mr Mzalendo Kibunja (Kenya)** for the position of Chairperson.

314. The delegation of **Canada** nominated **Finland** for the position of Vice-Chairperson.

315. The delegation of **China** nominated the **Republic of Korea** for the position of Vice-Chairperson.

316. The delegation of **Colombia** nominated **Argentina** for the position of Vice-Chairperson.

317. The delegation of **Czechia** nominated **Croatia** for the position of Vice-Chairperson.

318. The delegation of **Morocco** nominated **Mr Falah Al-Ani (Iraq)** for the position of Rapporteur.

319. The **Chairperson**, seeing no objections, declared Decision 12.IGC 14 adopted as amended.

Decision 12.IGC 14 was adopted as amended.

320. The **Chairperson** thanked all the members of the Committee for their excellent work and their contributions to the rich discussions, as well as all the observers, in particular the civil society organizations, for their participation.
321. The **Rapporteur** presented a report of the deliberations and of the decisions taken during the session.
322. The **Chairperson** expressed his gratitude to the Director-General on behalf of all members of the Committee, and thanked the Secretary of the Convention for her continued support and the Secretariat for its dedication and excellent work. He also thanked the interpreters, the technicians and all the colleagues who had ensured the success of the session.
323. The **Secretary of the Convention** thanked the Chairperson for his participation, dedication and successful chairmanship.

CLOSURE OF THE SESSION