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INFORMATION DOCUMENT

This document presents a list of examples of good practice to guide Parties in the implementation of the Convention in the digital environment ([Resolution 7.CP 9](#)). These good practices are drawn from the Parties' quadrennial periodic reports (QPRs), the consultation conducted with Parties in autumn 2019 on the development of their national roadmaps for implementing the Convention in the digital environment, and the responses to the global survey on the 1980 Recommendation Concerning the Status of the Artist.

1. To recall, examples of good practices were presented as early as the twelfth session of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Committee”) in 2018 and were updated for the seventh session of the Conference of Parties in 2019 and again for the thirteenth session of the Committee in 2020 in order to illustrate the activities proposed in the Open Roadmap for the implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Convention”) in the digital environment.
2. The examples of good practice have been drawn from the information presented in the two editions of the Convention’s Global Report *Re/Shaping Cultural Policies* (2015 and 2018), the Policy Monitoring Platform (<https://fr.unesco.org/creativity/policy-monitoring-platform>), the Parties’ quadrennial periodic reports, the replies to the global survey on the 1980 Recommendation Concerning the Status of the Artist, and the replies to the consultation on the development of Parties’ national roadmaps carried out in autumn 2019 (see Document DCE/20/13.IGC/7).
3. The Secretariat will continue to collect examples of good practice to foster knowledge exchange and peer-to-peer learning. It will also monitor the implementation of all the Open Roadmap’s activities and provide an overview of Parties’ achievements in the development of their national roadmaps.
4. The list of examples of good practice in Annex is not exhaustive, but is intended to illustrate the types of activities proposed in the Open Roadmap with relevant and succinct examples. Parties are invited to continue to share their experiences with the Secretariat in order to enrich this list of examples. They are also invited to share their national roadmaps for the implementation of the operational guidelines to promote the diversity of cultural expressions in the digital environment.

ANNEX

EXAMPLES OF GOOD PRACTICE

Output 1 – Regulatory frameworks, cultural policies and measures are designed or revised to meet the challenges of the digital environment in an informed and participatory manner.

Activity 1.1: Conduct overall mapping of the digital cultural and creative sectors

The Government of **Trinidad and Tobago** has developed a National Register of Artists and Cultural Workers to create a digital database of all professionals in the arts and culture sector. The aim is to give visibility to those on the register and to enable them to access the various benefits offered by public and private stakeholders.

In **Tunisia**, the Ministry of Cultural Affairs launched the OpenCulture portal (www.openculture.gov.tn/fr/) in 2016, which provides a wide range of information on the creative sector, in line with the national policy on open data.

Turkey has elaborated a project on the development of cultural statistics with the aim of improving the structure and quality of statistics in order to use accurate data to support the mapping of the cultural and digital creation sectors.

At the end of 2013, **Uruguay**'s National Directorate of Culture developed a Cultural Map, a tool enabling artists, actors, and the general public to gain access to information on the cultural sector in a geo-referenced and interactive format.

Activity 1.2: Establish national teams of government officials, private sector and civil society organizations (including women and youth organizations) and hold country-wide consultations

In **France**, the High Authority for the Dissemination of Works and the Protection of Rights on the Internet (HADOPI), established by law on 12 June 2009, promotes the dissemination and protection of creative works on the Internet. Through this Authority, France promotes and protects the diversity of cultural expressions in cultural industries against the challenges of digitization and the Internet, and has prepared a digital strategy "Digital France 2012-2020."

An Inter-ministerial working group was established in **France** in 2019 to organize consultations that will lead to the development of the country's national roadmap for implementing the Convention in the digital environment.

Indonesia has set up a working group in 2019, including public institutions, CSOs and private sector organizations, to identify the needs, opportunities and challenges for culture in the digital environment.

Activity 1.3: Establish interministerial coordination mechanisms to monitor the impact of the regulatory frameworks, cultural policies and sector strategies

In 2014, **Burkina Faso** established the National Agency for the Promotion of Information and Communication Technologies, an autonomous body attached to the ministry in charge of the digital economy, in order to support all sectors, including culture. The Government subsequently initiated a comprehensive process to prepare the strategy “Digital Burkina 2025.”

In March 2019, **France** and **Quebec (Canada)** launched a joint project to address the issues related to the presence and visibility of Francophone cultural content on the Internet, particularly on major transnational distribution platforms, in order to promote the discoverability of artists and creations from Francophone countries. The results will be submitted to the Francophonie Summit in Tunis in autumn 2020

Activity 1.4: Design, revise or implement regulatory frameworks, cultural policies, sector strategies and action plans to support cultural and creative sectors in the digital environment

In **Colombia** in 2018, Law 1915 incorporated provisions to ensure adequate legal protection and effective solutions to restrict the unauthorized use of digital works protected by copyright. This law was drafted in a collaborative framework with civil society, which made several proposals, some of which were incorporated into the final text.

In **France**, the 2016 law on freedom of creation, architecture and heritage calls for the establishment of a fee to remunerate the authors of works of visual art, graphic and photographic works, or their beneficiaries, charged for the use of images made available to the public through search engines on the Internet without obtaining prior authorization.

Germany has introduced a tax on video-on-demand providers based on the annual revenues generated in the country. This tax is then redistributed and used for national productions, thus helping to ensure diversity in the availability of local films.

Adopted in 2014, the law relating to copyright in **Indonesia** aims to establish greater transparency of the system for collecting royalties, and to regulate the commercial use of music distributed online.

In collaboration with civil society, the Copyright Act has been amended in **Jamaica** to establish more effective technological tools to prevent the circumvention of copyright protections covering digital works. This change implies that digital works receive the same protection as non-digital works.

Lithuania has added a digital dimension to its Law on Copyright and Neighbouring Rights, which provides for the removal of illegal access to cultural content through a device that blocks internet domains with illegally obtained content, as long as they do not remove the content. This measure has been in force since 1 April 2019.

The Ministry of Communication and Culture of **Madagascar** has set up an Anti-Piracy Brigade to combat piracy and counterfeiting in the film and moving image sectors.

In 2018, **Mexico** designed and made available online a detailed national roadmap for digital creative industries, which was developed in a participatory way with the government, artists, and civil society - *El mapa de ruta para las industrias creativas digitales* (<http://agendadigital.cultura.gob.mx/documentos/mapaderutaicd.pdf>).

In **Nicaragua**, Law 312 on Copyright and Neighbouring Rights will provide digital goods with equivalent protection to creations in conventional formats. This law was developed in a participatory way with artists and their associations.

Quebec (Canada) developed a digital cultural plan for 2014-2020 (C\$110 million) providing support to the cultural sectors to invest in the digital environment so that it could remain competitive in the global markets. The plan was followed by a digital strategy in 2017, which enables Quebec to develop a vision for ensuring the coherence of government action in collaboration with professionals in different cultural industry sectors.

Turkey has put in place its Eleventh National Development Plan for the 2019-2023 period, which includes measures related to the digital environment. These include the development of support programmes for the cultural and creative industries in the area of copyright and related rights in the digital environment.

Several European Union countries have amended their national legislation on book prices, including **Austria**, **Luxembourg**, **Italy**, and **France**, which have adapted the legislation on the single book price to digital books.

Output 2 – Policies and measures support digital creativity, enterprises and markets to ensure a diverse digital ecosystem

Activity 2.1: Conduct studies and collect data on the traceability of diverse creative expressions and their accessibility, on the fair remuneration of creators in the digital environment and on the use of metadata in different creative sectors

In **Argentina**, statistics have been collected to assess the impact of the digital environment on culture, including indicators on “digital content” in its cultural satellite account, thereby allowing the production of essential information and data on Argentinian digital content.

In **Brazil**, the Creative Economy Observatory of the Ministry of Culture incorporated the indicator “digital culture and software” into surveys on the country's creative economy, thus ensuring the collection and dissemination of the country's cultural data of relevance to the digital environment.

In **Norway**, the Ministry of Culture is currently conducting a review of existing subsidy schemes in the film sector to ensure that they adapt to the challenges posed by digital technology and meet policy objectives. This review is intended to address issues related to fair compensation for creators in the digital environment, specifically for those working in the film industry.

Activity 2.2: Provide spaces dedicated to digital creativity and innovation that enable artistic experimentation and collaboration

In **Austria**, the Agency for Creative Spaces, established in 2016, helps entrepreneurs and artists to identify office space, which helps to support key players in the digital economy and to stimulate laboratories or incubators engaged in digital creation.

Azerbaijan has created Creative Azerbaijan, a digital platform (www.creative.az) which aims to create a favourable environment for the development of cultural and creative industries. The platform comprises a series of activities, including the dissemination of information on cultural and creative industries, training for youth and creative talents, creation of funding instruments for cultural and creative industries, stimulation of export of local creative and cultural products, support for research and studies in the cultural and creative industries sector.

In **Brazil**, the NGO *Thydêwa* has empowered the country's indigenous creators in order to ensure their participation in digital publishing, the expected result of which is the establishment of a digital publishing start-up producing e-books in several languages.

Since 2015, **Brazil** has been developing an extensive network of creative forums throughout the country, thereby ensuring spaces devoted to digital creativity and innovation enabling artists and culture professionals to experiment artistically in the digital environment.

The National Film Board of **Canada** developed in 2013 a partnership with the company Phoenix New Media Ltd. to create the NFB Zone, the first online channel with Canadian content in China. In addition, the 2020 strategy “A space for us all” was developed in 2014 by CBC/Radio Canada to provide the national public broadcasting company with the tools necessary to adapt to a rapidly changing media environment, in particular for the distribution of local content through online and mobile platforms.

Launched in March 2016 by the Superintendency of Information and Communication (SUPERCOM) in **Ecuador**, the platform *Latitud1x1* enables Ecuadorian musicians to promote their songs and track their media broadcasting. This measure not only facilitates the distribution of Ecuadorian music, it also encourages creators to record their works and join collective management organizations.

In **Kenya**, several digital platforms provide new sources of income for artists. For example, the *Skiza toons* platform now allows more than 21,000 artists to offer their songs as ringtones for mobile phones and ensures fair remuneration. Another platform, *Viusasa Film*, is a video-on-demand service that allows short films, television shows, and other local audiovisual content to be watched using social network platforms.

Inaugurated in September 2012, at the initiative of the Ministry of Culture of **Mexico**, the Digital Culture Centre focuses on the cultural, social, and economic impact of using digital technology. The Centre aims to promote a constructive approach to digital knowledge and information sharing, a critical perspective, self-management, and the production of quality content in a context where users become creators.

Tunisia, through efforts supporting the promotion of the digital arts and platforms such as the E-Fest festival, contributes to a better understanding of the country's contemporary artistic practices and its artists.

Supported by film institutes in six Latin American countries – **Bolivia, Colombia, Ecuador, Peru, Mexico, and Uruguay** – and supported by the Inter-American Development Bank (IDB) and the Conference of Ibero-American Cinematographic Authorities (CACI), the *Retina Latina* portal has been offering a wide selection of movies online since March 2016 in order to introduce local films to new audiences in the region. In the long term, the project aims to strengthen the Latin American film market and facilitate the international distribution of films produced in the region.

Activity 2.3: Provide financial or other forms of support to small and medium sized enterprises and entrepreneurs working in the digital cultural and creative sectors

In 2013, the Media Fund of **Canada**, along with several independent media funds signed a Framework for International Digital Media Co-production. New mechanisms that encourage co-production were then established with partners in New Zealand and Belgium (Walloon), ensuring the successful completion of five projects since 2014. Other projects involving co-producers in the United Kingdom, France, Colombia, and Denmark have also been financed through the Fund.

France has established a set of development paths for legally available online cultural content to improve the remuneration of creators and the financing of cultural industries through the “Creation and Internet” law, adopted on 12 June 2009. The aim is to enable consumers, as well as creators, to reap the full benefits of the new legal framework, through the development of an attractive legal supply and new sources of funding and remuneration for artists and the businesses that support them.

Lithuania has supported various projects with funds from the Foundation for the Support of Culture, such as the “Cultural and Creative Industries: Cultural Start-ups programme” or the “Cultural Education: Media Promotion and Media Culture Projects” programme.

The Organization for the Development of Small and Medium Enterprises of **Turkey** provides financial support to enterprises in the cultural and creative sectors to strengthen their entrepreneurial, digitization and internationalization capacities.

Activity 2.4: Design regulations, policies and measures to ensure discoverability of local and diverse cultural content, fair remuneration for creators, greater transparency in the use of algorithms

The *Vive Digital* programme (2014-2018) is an integral part of technical upgrading in **Colombia** to improve Internet access significantly, particularly in rural areas, in order to strengthen the technical skills of the population and to establish itself as a world leader in terms of content development and digital applications for the most disadvantaged communities. Among the programme’s many successes, it should be noted that in 2017, more than 10,100 municipalities were equipped with optical fibre and 6,885 *Vive Digital* kiosks were installed to improve access to digital content and its distribution.

The Government of **Côte d’Ivoire** has set itself the goal of ensuring the development of information and communication technologies, in order to create a basis for the deployment of a long-term digital economy that should have a lasting impact on the economy, radically changing the way the social economy works and laying the foundations for a knowledge economy to serve the Ivorian people.

In **Madagascar**, the Ministry of Communication and Culture has set up a digital library, through the Malagasy Centre for the Development of Reading and Cultural Activities (CEMDLAC), to facilitate access to public reading and access to information for disadvantaged populations.

The *Cinema Digitaal BV* programme, launched in 2011 in **the Netherlands**, has served to coordinate the modernisation or transition of the film industry to the digital environment through an alliance between associations of film producers, distributors and operators throughout the country.

The National Library of **Norway** has concluded an agreement with the organization Kopinor, working in the field of copyright protection, to make all digital books and journals published in Norway since 2000, inclusively, accessible on the National Library's website.

The **European Union** requires that by 2021, its Member States transpose into their national legislation a regulatory framework to ensure that each on-demand service contains at least 30% European content in its library. This rate may be increased to 40% if the Member State so wishes. This framework will promote the diversity of cultural expressions in the digital environment.

The CaribbeanTales Media Group (CTMG) initiative was conceived as a “one-stop shop” for buyers and creators of audiovisual content in the Caribbean region and its diaspora, to produce, market, and distribute **Caribbean**-themed films and television content for audiences worldwide.

Output 3 – International agreements promote the balanced flow of cultural goods and services and equality among countries in the digital environment

Activity 3.1: Conduct an audit of clauses in trade agreements that have an impact on the cultural and creative sectors in the digital environment

The **Government of Quebec (Canada)** has provided support for the production of a guide on cultural clauses in trade and investment agreements in order to strengthen the negotiating strategies of governments, particularly those of developing countries.

Activity 3.2: Set up working groups between officials responsible for culture, intellectual property, trade, development, technology and innovation

Within the **European Union (EU)**, European institutions (Commission, Parliament, and Council) have reached a final text of the draft directive on copyright in the digital single market (15 February 2019) which was adopted by the European Parliament (26 March 2019) and is now submitted to the EU Council for approval. The objective of this draft directive is to guarantee freedom of expression, including the fair, equitable, and transparent remuneration of artists and cultural professionals in the digital environment.

Activity 3.3: Conclude co-production and co-distribution agreements to improve the distribution of cultural goods and services in the digital environment

Mediterradio is a North-South co-production agreement involving **France, Italy**, and developing countries located along the southern shores of the Mediterranean. The agreement in the field of radio broadcasting allows cultural production from the Southern Mediterranean to enter markets of the North and pursues several objectives, such as improving the capacity of developing countries to develop, promote, and sell their radio programmes.

The World Music Expo (WOMEX), launched in 2017, is a dedicated space for international music from **all continents**, taking into account the impact of the digital environment on the music industry by offering an event specifically focused on the subject. It brings together professionals committed to promoting the diversity of musical content and ensures a more balanced flow of cultural goods and services in the digital environment.

Activity 3.4: Negotiate cultural clauses in trade and investment agreements dealing with e-commerce and digital products to recognize the dual nature of cultural goods and services

The free trade agreements concluded by **New Zealand** with trading partners (China, Australia, Republic of Korea) since the adoption of the Convention contain a cultural exemption clause that excludes a broad category of cultural goods and services including digital cultural products.

A number of free trade agreements concluded by **Canada** and the **European Union**,¹ as well as by **Australia, China**, and **Chile**, contain provisions that call upon States to not impose customs duties on goods delivered in electronic form.

Output 4 – Digital literacy, skills, and competencies are reinforced

Activity 4.1: Audit and identify specific digital skill gaps in the cultural and creative sectors

L'**Autriche** a procédé à un atelier avec des experts en juin 2019 dans le but d'identifier les besoins et les défis des industries culturelles et créatives dans l'environnement numérique. Le pays centre aussi ses actions sur la recherche afin d'identifier les parties prenantes en Autriche ainsi que sur le suivi des derniers développements sur le terrain.

¹ Agreements made with CARIFORUM states, the Republic of Korea, Colombia and Peru, Georgia, the Republic of Moldova, Ukraine, and Viet Nam.

Activity 4.2: Establish training programmes to strengthen the digital skills and competencies of the cultural and creative sectors to fully participate in the ongoing changes to the cultural value chain

The DADAA organization in **Australia** has set up a training programme on new technologies in the arts sector for people with disabilities and mental illness. The programme provides support for artists to explore their creativity and share their stories through applications, new technologies and various digital platforms. Ranging from basic training in the use of digital tools to mentoring with renowned artists from the Perth region, this program aims to enable these artists to find their place in regional, national and international spaces.

In **Austria**, the Broadcasting Corporation (ORF) has established a public-private partnership with *Flimmit*, a local video-on-demand (VOD) platform. The objective of the partnership is to strengthen diversity in the national audiovisual sector through initiatives such as collaboration between the Austrian Film Academy and Austrian film festivals; the collaboration seeks to promote national film production. The platform currently contains more than 6,000 films, children's movies, documentaries, and operas, most of which are from Austria or elsewhere in Europe.

The Mirror Image Media and Innovation Labs (MMIL) were created as part of **Barbados'** Strategy for the Renewal of Social Identity and Integrated Improvement (SIRIUS), which aims to improve young people's skills in innovation, creativity, and entrepreneurship and to help them start their own businesses. The MMIL program offers training in animation, production, application design, coding, robotics, artificial intelligence, and computer-aided design. Young artists are encouraged to produce innovative and indigenous content rooted in Barbados' history and culture.

The International Image Festival (Manizales, **Colombia**) offers spaces for dialogue and has developed projects to reinterpret the complex reality of digital creativity in order to find new ways of understanding culture in the digital age. Organized by the University of Caldas, the Festival has focused in particular on research, experiments and transversal creative processes that have led to the renewal of its programmes, with the creation of a PhD in design and creation and a Master's degree in interactive design and creation.

The Institute for African Culture and International Understanding (IACIU) of **Nigeria**, a Category 2 Centre under the auspices of UNESCO, opened the Virtual Institute for Culture in the Digital Environment in 2019 to strengthen the digital competencies of cultural stakeholders.

In 2017, **Slovakia** created a training programme for teachers at the pre-school, primary and secondary levels. The programme aims to provide better knowledge and skills for teachers in creative education, including training in the use of digital media for learning.

Turkey is developing a digital platform for cultural industries where all stakeholders from the cultural and creative sectors can present and share their projects, objectives and policy suggestions.

The Turkish Academy of Intellectual Property in **Turkey** hosts the Copyright Training Center and the Industrial Property Center, which offer training courses related to digital and Internet protocols

Activity 4.3: Provide support to cultural and media institution so that they become learning spaces for the public to acquire digital literacy skills and competencies through creation and experimentation

In order to reduce the digital divide between children from different socioeconomic classes, **Argentina** has started providing individual laptop computers to all children attending public primary and secondary schools in Buenos Aires. The objective is not only to provide digital content for children and young people, but also to turn the city into a hub for the production of Spanish content.

Egypt established the *Egyptian Knowledge Bank (EKB)* in 2016, a digital archive library that provides access to educational resources and tools for educators, researchers, students and the general public. The EKB recently partnered with Clarivate Analytics to launch the first Arab Citation Index (ARCI) by 2021, which will be accessible to researchers in Egypt as well as 22 member states of the League of Arab States.

In 2007, **Uruguay** established a national digital literacy plan through which all school children and teachers had access to a laptop computer, while investments have been made in infrastructure.

Activity 4.4: Design and implement cultural cooperation programmes that support digital literacy and skills

In order to bridge the digital divide and improve media and digital access for vulnerable target groups, the Government of Flanders (**Belgium**) has established *Mediawijs*, a knowledge centre for digital and media literacy. Through several initiatives, including information campaigns, training, and knowledge exchanges, aimed particularly at young people, *Mediawijs* fosters active, critical, and creative participation in the use of information and communications technologies. A mapping of digital-media education has also been carried out in order to help identify the various actors in the sector and the fields where additional efforts are still required.

In 2013, the French Institute of Madagascar organized an event in **Madagascar** entitled “Afrika 2.0” which included a series of professional meetings dedicated to exchange and debate on innovation and digital technology, particularly in the film industry, in order to discuss the effects of digital technology on African cinema.

Output 5 – Human rights and fundamental freedoms are promoted in the digital environment

Activity 5.1: Collect and analyze data on women working in the digital cultural and creative sectors to inform policy making

Activity 5.2: Adopt and/or strengthen policies to empower women and girls, ensure their effective participation and equal opportunities to work in the digital cultural and creative sectors

Australia, through the *National Gallery of Australia (NGA)*, has established a programme to recognize, celebrate and increase the representation of women artists. Through this program, a social media campaign was launched with the hashtag *#KnowMyName* which appears in 131 NGA publications on various platforms, including Facebook, Twitter and Instagram.

In **Mexico**, NGO *Artes Escénicas Teatro de Aire A.C.* is setting up a training programme for young women to learn virtual-reality production skills. Training will enable these women to use virtual-reality technologies to produce content; through their productions, they will be establishing a new space for women of their generation and creating a new market for digital creative industries in Mexico.

In **Nicaragua**, the aggregate statistics that are available for cultural and creative industries include digital data. These statistics make it possible to identify and analyse the share of women in the cultural sectors.

Theatre Day Productions (TDP) is an NGO in **Palestine** that develops programmes centred on three key elements: digital audiovisual animation, theatre, and storytelling. These programmes enable young women to create short videos using new technologies and smartphones. Upon completion of the TDP programmes, participants will be able both to produce more audiovisual material specific to the Palestinian context and to present their work at international festivals and in regional markets.

In 2018-2019, NGO *Africulturban* in **Senegal** will train young women musicians in music-production technologies (mixing and mastering) to enable them to start up their own businesses, thereby contributing to women's entrepreneurship in the digital environment.

In Dushanbe, **Tajikistan**, the ACTED - Bactria Cultural Centre is establishing a digital academy for Afghan and Tajik women cultural entrepreneurs who are under the age of 40. The academy offers courses on digital creation (covering topics such as coding, animation, graphic design, web design, and video editing) and entrepreneurship. Through their digital artistic creations, the young women who participate in these courses will, for the first time, be contributing to the cultural industries and the digital arts scene in Central Asia.

Trinidad and Tobago has established a *Girls in ICT* programme that aims to empower and encourage young women to consider a career in the information and communication technology sector by exposing them to various digital occupations, including coding and programming, and enabling them to see the benefits of greater female participation in the sector.

Activity 5.3: Set up bodies to receive complaints and monitor violations to artistic freedom in the digital environment

Activity 5.4: Adopt or revise legislation to address cyber harassment, online trolling and targeted attacks, particularly against female artists on digital platforms