

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

**Fifteenth session
Online
8-11 February 2022**

Item 10 of the provisional agenda: Preliminary reflections to recognise and encourage the efforts made by cultural institutions and organisations to provide access to a diversity of cultural expressions

In accordance with Resolution DCE/21/8.CP/13, this document provides a basis for reflection with a view to recognising and encouraging the particular efforts made by cultural institutions and organisations to provide access to diverse cultural expressions. At this session, the Committee is invited to consider this preliminary reflection in order to inform the next steps it may wish to take.

Decision required: paragraph 21

I. Introduction

1. At its eighth session, the Conference of Parties to the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Conference of Parties” and “the Convention”) invited the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Committee”) to include in its future activities for the period 2022-2023 **a reflection with a view to recognising and encouraging the particular efforts made by cultural organisations and institutions that are committed to providing access to diverse cultural expressions from their territory as well as from other countries of the world and/or to promoting the representation of diversity in cultural content** ([Resolution 8.CP.13](#)).
2. This document provides the basis for a preliminary reflection that is also consistent with UNESCO’s Medium-Term Strategy for 2022-2029 (document 41/C4), particularly Strategic Objective 3 “Build inclusive, just and peaceful societies by promoting freedom of expression, cultural diversity, education for global citizenship, and protecting the heritage” and Outcome 5 “Enhance the protection and promotion of the diversity of heritage and cultural expressions.” This reflection also addresses issues related to UNESCO’s two global priorities, gender equality and Africa, and also to the Organisation’s priority groups, youth and small island developing states (hereafter “SIDS”).
3. This preliminary reflection should ensure that cultural diversity is recognised as essential to the full realisation of human rights and fundamental freedoms, to support the status and recognition of professions in UNESCO’s fields of competence and to establish innovative partnerships. It takes advantage of the opportunities offered by renewed multilateralism to strengthen UNESCO’s actions, in particular in the area of South-South and North-South-South cooperation, and presents prospects for action in line with the reflection undertaken with Member States while drawing on the results of initiatives already implemented by UNESCO, including the 100 recommendations that have emerged from the global ResiliArt movement (document [DCE/21/8.CP/INF.8](#)).

II. Cultural organisations and institutions: strategic partners to promote the diversity of cultural expressions

4. In accordance with Article 7 of the 2005 Convention, Parties shall endeavour to create in their territory an environment which encourages individuals and social groups to create, produce, disseminate, distribute and have access to their own cultural expressions, paying due attention to the special circumstances and needs of women as well as various social groups, including persons belonging to minorities and Indigenous Peoples. In accordance with Article 7.2 of the Convention, Parties also undertake to **“recognise the important contribution of artists, others involved in the creative process, cultural communities, and organisations that support their work, and their central role in nurturing the diversity of cultural expressions.”**
5. In particular, some cultural organisations and institutions play an essential role in promoting the diversity of cultural expressions as mediators between creators and audiences that facilitate, through their programmes and initiatives, the distribution of and equitable access to a wide and diverse range of cultural expressions from their territories and the rest of the world. They thus contribute to achieving the objectives described in Article 1 of the Convention, including to create the conditions for cultures to flourish and to freely interact in a mutually beneficial manner; to encourage dialogue among cultures with a view to ensuring wider and balanced cultural exchanges in the world in favour of intercultural respect and a culture of peace; and to foster interculturality in order to develop cultural interaction with a view to building bridges among peoples.
6. The cultural organisations and institutions considered in this reflection, which belong to both the public and private sectors, **are those specialised in disseminating and distributing cultural**

goods and services. They include cultural organisations and events, such as cultural centres, festivals, theatres, cinemas, book fairs, libraries and art galleries (see Annex for a non-exhaustive list of examples). Their practices, which are often innovative particularly with regard to dissemination of and access to culture, make them strategic allies in achieving the objectives of the 2005 Convention.

7. In more specific terms, cultural organisations and institutions contribute, through their programmes and initiatives, to promoting:
 - **the mobility of artists at the national, regional, and international levels**, particularly through residencies, festivals, and visa facilitation programmes;
 - **the emergence of new markets**, including by promoting access to new opportunities for dissemination in some territories and by facilitating funding in the framework notably of fairs, trade shows, and distribution and co-production markets;
 - **the diversity of cultural expressions beyond economic considerations**, notably through initiatives aimed at enhancing the visibility of emerging artists and of works that are not widely disseminated, support for young artists, and activities to promote gender equality and cultural minorities;
 - **training and professionalisation** through, *inter alia*, workshops, peer learning sessions, and the creation of mentoring mechanisms that offer artists special support to help them to address the challenges of their profession and take advantage of opportunities;
 - **participation in cultural life**, including access to artistic creation through the implementation of special programmes for economically, socially and geographically disadvantaged populations; and
 - **positive economic, social and environmental externalities**, such as festivals that contribute to creating dynamic ecosystems with a significant impact on the attractiveness of territories, their cultural heritage and their economic development, and initiatives to improve the representation of diversity in cultural expressions.
8. **However, the economic and social consequences of the COVID-19 pandemic have undermined the capacity of cultural organisations and institutions to maintain and strengthen their initiatives to promote access to diverse cultural expressions.** The measures taken by governments to curb the spread of the virus, in particular the closure of cultural venues and the complete or partial closure of borders, have had a major impact on the entire creative value chain, from creation to production, and from access to creation. This profound disruption of the creative ecosystem has particularly affected cultural organisations and institutions, leading at best to the postponement or transformation of their activities and at worst to their cancellation or permanent termination.
9. In this context, recognising the contribution of cultural organisations and institutions to the objectives of the 2005 Convention could **encourage continuation of the efforts already made**, while complying with the wish of the Conference of Parties to collaborate further with cultural institutions and organisations that show a special interest in the promotion of the diversity of cultural expressions. This would also help UNESCO to **raise awareness of the Convention's objectives throughout the world** while engaging key stakeholders that have had little involvement thus far in the work of the Secretariat and the Convention's governing bodies.
10. While a number of cultural organisations and institutions already collaborate with UNESCO, either as NGOs/INGOs in official partnership with the Organisation or under UNESCO's auspices, and some have been admitted as participants in the work of the governing bodies of the 2005 Convention according to the procedures laid down in their respective rules of procedure, it would be opportune to expand this network and further mobilise organisations

around specific commitments to promote the distribution of and equitable access to diverse cultural expressions.

11. Indeed, in recent years, **collaboration between the Secretariat and some cultural organisations and institutions, especially in the film sector, has achieved very positive results in line with the Convention's objectives.** For instance, the partnership between UNESCO and the **Asia Pacific Screen Awards** between 2007 and 2019 led to the establishment of a specific annual award that recognises a film's outstanding contribution to defend and promote cultural diversity. Collaboration between UNESCO and the **Académie des César** as part of the "Nuits en Or" initiative has significantly contributed to promoting short films by young talent from various countries that have won awards at national and international film festivals. UNESCO's long-standing collaboration with the **Pan-African Film and Television Festival of Ouagadougou** (FESPACO) has placed the promotion of gender equality in film in Africa at the heart of the Festival since 2019.
12. These successful partnerships have demonstrated the strong potential – and above all expectations – of many other cultural organisations and institutions to work more closely with UNESCO to promote the objectives of the Convention, each in their own artistic field (theatre, dance, music, literature, film, etc.). Strengthening the links between the 2005 Convention and cultural organisations and institutions through the establishment of concrete mechanisms could not only **optimise these partnerships and systematise their contributions to the implementation of the Convention, but also encourage the sharing of best practices and create an effective pool of professionals in the field who are committed to promoting the equitable distribution and access to diverse cultural expressions.**

III. **Encouraging and strengthening the commitment of major cultural organisations and institutions to the objectives of the Convention**

13. In accordance with the objectives of the Convention and building on UNESCO's unique convening power, the establishment of an initiative or programme to recognise and encourage the efforts of cultural organisations and institutions to promote the diversity of cultural expressions could be considered. This initiative would also raise awareness of the values of the Convention among these organisations and institutions, mobilise them to achieve its objectives, and create synergies among its various stakeholders. In addition to strengthening the promotion and implementation of the Convention, it would provide a unique platform for UNESCO to further encourage international cooperation to promote access to a diversity of cultural expressions.
14. Various modalities could be considered to recognise and encourage the efforts made by cultural organisations and institutions, based on existing models within UNESCO and the United Nations system, namely: **(i) formal commitments, (ii) alliances, and (iii) structured selective networks.**
15. To recall, formal commitments are aimed at defining a set of principles that individuals and/or organisations commit to adhere to and promote, often publicly through social networks, such as UNESCO's **#MyOceanPledge** and the **#Standup4humanrights** commitment of the Office of the United Nations High Commissioner for Human Rights (OHCHR). While this type of initiative is relatively simple to implement and has low human and financial costs, it has relatively little impact and is often very short-lived, not extending beyond the time when the public commitment is made.
16. Alliances and coalitions bring together a group of like-minded organisations that decide to unite, often by signing a charter, in pursuit of specific goals or in response to a specific emergency. Examples of these are the **UNESCO Media and Information Literacy Alliance** and **UNESCO's Global Education Coalition** launched during the pandemic. Alliances have advantages in terms of their simplified membership processes and governance, but they tend to have a short lifespan, often due to a lack of involvement of their members.

17. Selective networks and accreditations are more structured, such as the **UNESCO Creative Cities Network** and the **UNESCO Associated Schools Network**. They have the advantage of mobilising solid expertise, through a formal selection process, and have a sustainable activity with greater impact in the field. However, they require more complex organisation and have significant human and financial costs.
18. A **hybrid structure** based on these different models could be developed as part of an initiative or programme that draws on the benefits of these different operational modalities and provides greater flexibility with fewer human and financial resources. This potential initiative, which would be led by the Secretariat on the basis of its expertise and the actions already undertaken by UNESCO, could be **built upon shared commitments** that rally the cultural organisations and institutions that wish to be involved. This could be achieved, for instance, through **a charter to support the implementation of concrete actions** to promote diversity not only in their artistic programmes, but also in the composition of their teams and the range of projects they support.
19. In addition to regular communication and advocacy activities, the cultural organisations and institutions involved in the initiative could meet at a biannual event in order to share their perspectives, discuss challenges and opportunities and develop concrete proposals to promote equitable access to diverse cultural expressions. A dedicated online platform could also be created to encourage the exchange of best practices and information between organisations taking part in the new initiative, thus strengthening the implementation of Article 19 of the Convention on “Exchange, analysis and dissemination of information.” This platform would also connect cultural organisations and institutions with each other in order to foster new regional and international collaboration to promote the diversity of cultural expressions.

IV. Next steps

20. In accordance with Resolution 8.CP 13, the Committee is invited to continue its reflection with a view to defining relevant actions to encourage the particular efforts made by cultural institutions and organisations to provide access to a diversity of cultural expressions. In this context, the Committee may wish to request the Secretariat to submit to it at its sixteenth session specific modalities, taking into account its discussions at the present session and in accordance with the workplan it will adopt for 2022-2023.
21. The Committee may wish to adopt the following decision:

DRAFT DECISION 15.IGC 10

The Committee,

1. *Having examined document DCE/22/15.IGC/10,*
2. *Recalling the provisions of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, and in particular Articles 7, 12, 15 and 19 thereof,*
3. *Recalling Resolution 8.CP 13 of the Conference of Parties,*
4. *Welcomes the preliminary reflection with a view to recognising the particular efforts made by cultural organisations and institutions to provide access to diverse cultural expressions;*
5. *Requests the Secretariat to submit to it, at its sixteenth session, a project document outlining the modalities of an innovative initiative to recognise and further engage major cultural organisations and institutions to promote access to diverse cultural expressions from their territory or from other countries of the world.*

ANNEX

Non-exhaustive overview of some of the cultural organisations and institutions committed to promoting and providing access to diverse cultural expressions

FILM		
Organisation	Location	Activities
Les Cinémas du Grütli https://www.cinemas-du-grutli.ch	Geneva, Switzerland	The venue showcases film heritage and emerging cinema through film clubs, thematic cycles and art house films. It hosts many festivals promoting diversity, including: Black Movie (international independent film festival), the International Film Festival and Forum on Human Rights, the International Oriental Film Festival of Geneva and the Festival FILMAR en América Latina.
Festival de Cannes https://www.festival-cannes.com/en/	Cannes, France	Established in 1946, it is one of the most important film festivals, aimed at promoting and rewarding quality works and promoting the development of the film industry worldwide. More than 150 feature films are screened, with the participation of an average of 30,000 accredited professionals, including 5,000 journalists, and tens of thousands of viewers. The Festival has signed the Collectif 50/50 charter and made commitments to gender parity (with a team composed of 48% women in 2019).
Berlinale https://www.berlinale.de/en/home.html	Berlin, Germany	The Berlinale or Berlin International Film Festival was created in 1951 and is held every year in February, bringing together more than 20,000 professionals from 120 countries, including 4,200 journalists. An important film market, retrospectives and parallel sections complete the event, carried by the international feature film competition, whose best film is awarded the Golden Bear. In 2019, the festival has signed the Charter for

		Parity and Diversity in Film Festivals supported by the Collectif 50/50 and has committed to providing gendered statistics, in particular on the number of films submitted for selection, to publish the list of members of selection committees and programmers and finally to commit to a timetable for the transformation of governing bodies to achieve perfect parity.
Toronto International Film Festival (TIFF) https://www.tiff.net	Toronto, Canada	For 37 years, TIFF's mission has been to showcase the best of international and Canadian cinema by creating transformative experiences for film lovers and creators of all ages and backgrounds. TIFF is enhancing its programme through screenings, conferences, discussions, festivals, workshops, events, professional development and opportunities to meet, hear and learn from filmmakers from Canada and around the world. Films from 84 countries were screened in 2019.
Ambulante Film Festival https://www.ambulante.org	Mexico (tour)	The Ambulante Film Festival is an international documentary festival committed to supporting and promoting documentary film as a tool for social and cultural change. Ambulante brings documentary films and educational programmes to places where they are not readily available with a view to promoting cultural exchange and encouraging inclusion through cultural diversity. Each year, the travelling festival takes the form of a two-month tour across Mexico, which allows it to screen 100 documentaries in 150 locations. In partnership with Netflix, the Festival created the #MIRADAS Fund in 2021, which has supported more than 80 productions by filmmakers affected by the Covid-19 pandemic, thus benefiting some 500 artists. The initiative involves some 30 indigenous and Afro-descendant groups.
Festival Internacional del Nuevo Cine Latinoamericano de La Habana http://habanafilmfestival.com	Havana, Cuba	Since 1979, this festival has been one of the most important events in Latin American cinema. Each edition brings together half a million viewers to watch some 500 international films, mostly independent. The Festival met the urgent need to recreate a meeting place for the continent's film professionals. Its mission is to promote regular encounters with Latin American filmmakers who, through their work, enhance the artistic culture of their countries, and to contribute to the international distribution and circulation of the works.

<p>Mar del Plata International Film Festival http://mardelplatafilmfest.com/</p>	<p>Mar del Plata, Argentina</p>	<p>This Argentine festival was founded in 1954 to meet the need for increased exposure for Argentine and international production and is the only competitive festival in Latin America recognised by the International Federation of Film Producers Associations (FIAPF). Each year, the Festival brings together some 100,000 viewers and screens 230 films, accompanied by tributes and retrospectives.</p>
<p>Nara International Film Festival https://nara-iff.jp/</p>	<p>Nara, Japan</p>	<p>The Nara International Film Festival is a biennial film festival that celebrates emerging Japanese and foreign filmmakers. The Festival hosts two film competitions: the International Competition and the NARA-wave Student Film Competition – specifically for students. In partnership with UNESCO, the Nara International Film Festival will establish an artist residency in 2022 to support young African women directors. The initiative will be led by filmmaker Naomi Kawase, winner of the Grand Prix at the Festival de Cannes, Executive Director of the Nara International Film Festival, and UNESCO Goodwill Ambassador.</p>
<p>Asia Pacific Screen Awards (APSA) https://www.asiapacificscreenawards.com</p>	<p>Brisbane, Australia</p>	<p>APSA is the most prestigious film award in the region. APSA is an international cultural programme presented by the Asia Pacific Screen Academy. It is supported by its founding partners, UNESCO and FIAPF. Since 2007, nearly 3,000 films have featured in competition and reflected diversity through their country of origin, genre, style and scope. APSA is helping to strengthen links between Asia and the Pacific and the rest of the world through its alliance with the European Film Academy and the recently announced partnership with the Premios PLATINO del Cine Iberoamericano awards. These initiatives have enabled APSA and its Academy to be represented on four continents and in more than 100 countries.</p>
<p>Busan International Film Festival (BIFF)</p>	<p>Busan, Republic of Korea</p>	<p>Since 1996, this has been one of the most important festivals in Asia but also internationally. It is devoted mainly to new currents and auteur cinema, and is one of the largest Asian film markets. Each year, BIFF features some 270 films, one third of which are regional and international premieres. The two main sections of the Festival are: New Currents, a competition reserved for Asian films, and World Cinema, an international competition. BIFF welcomes some 7,000 film industry professionals and 1,700 members of the press every year.</p>
<p>Pan-African Film and Television Festival of Ouagadougou (FESPACO)</p>	<p>Ouagadougou, Burkina Faso</p>	<p>The Festival has been held as a biennial event in the capital of Burkina Faso since 1969. Aimed at promoting and developing African cinema, it</p>

<p>https://fespaco.org</p>		<p>constitutes a unique platform for African film and audiovisual professionals. The Festival awards the following official prizes: the Étalon d'Or de Yennenga and the Poulain d'or de Yennenga, and also Special Prizes. FESPACO is currently collaborating with UNESCO to develop African cinema and its economic and social potential.</p>
<p>Cinémathèque de Tanger https://www.cinemathequedetanger.com</p>	<p>Tangier, Morocco</p>	<p>The Cinémathèque de Tanger (1937) aims to promote world cinema in Morocco and Moroccan cinema in the world, to create a collection of documentaries, artists' films and videos and experimental films, to propose educational activities and to create a forum for dialogue and a meeting place for cinema professionals.</p>
<p>Carthage Film Festival (JCC) https://www.jcctunisie.org</p>	<p>Carthage, Tunisia</p>	<p>Tunisian film festival aimed at promoting African and Arab cinema, particularly through films that address the social and cultural challenges faced by countries. In 2018, the Festival selected 800 films from 47 countries. The Festival also endeavours to make cinema accessible to all. For instance, it now allows 14,000 Tunisian prisoners to see some of the Festival programme in their prisons and meet and talk to the filmmakers. By fostering integration, the JCC facilitates the emergence of new young talent. To this end, tributes, master classes and project workshops are organised with the participation of filmmakers.</p>
<p>Dubai International Film Festival</p>	<p>Dubai, United Arab Emirates</p>	<p>The Festival, established in 2004, is now internationally renowned and is a leading showcase of Arab cinema contributing to the development and growth of the regional film industry. DIFF has also expanded its selection to include Asian and African films and established various competition categories to reward films and documentaries from the Middle East, Asia and Africa. It also organises the Dubai Film Connection and the Dubai Film Market on the sidelines of the annual event. Each year, some 180 films are shown to 55,000 viewers.</p>
<p>Cairo International Film Festival (CIFF) https://www.ciff.org.eg</p>	<p>Cairo, Egypt</p>	<p>The Festival, founded in 1985, is accredited by FIAPF under the auspices of the Egyptian Ministry of Culture. Each year, some 150 films are shown to 70,000 viewers. In addition to its International Competition, CIFF has a competition for Arab films and a competition for human rights films. The Festival programme further includes contests, screenplays, film classes and workshops.</p>

MUSIC		
Organisation	Location	Activities
O2 Academy Brixton https://www.academymusicgroup.com/o2academybrixton/	London, United Kingdom	O2 Academy Brixton is a legendary concert hall which has had an international programme since 1983 and hosts both established international artists and emerging artists.
WOMEX https://www.womex.com/about/womex	Berlin, Germany	More than 2,500 professionals (including 260 performing artists) from 90 countries come together in October each year, making WOMEX the number one networking platform for the world music industry in all its varieties. With 7 stages, some 700 exhibiting companies and over 100 speakers, WOMEX is also a capacity-building and skills development method that supports artists and other music professionals who wish to strengthen their skills in order to access international circuits and markets, while also helping emerging artists to network and take their first steps on the international music scene.
The Krzysztof Penderecki European Centre for Music https://www.penderecki-center.pl	Lusławice, Poland	The mission of the Centre is to promote music and support young musicians in perfecting their skills and reaching full artistic maturity. Through international collaboration, concerts, meetings, master classes and workshops are organised between world-renowned teachers and artists, with a programme that reflects cultural diversity. Around 100 artistic and educational events are held annually at The Krzysztof Penderecki European Centre for Music.
Circularart https://circularart.org/	Medellín, Colombia	Circularart is a trade show that brings together buyers and sellers: artists, producers, academics, journalists, entrepreneurs, record companies and various organisations that promote musical diversity. This initiative has facilitated meetings between artists and producers, festival directors, professionals in the digital environment and record companies. Since it was founded, more than 25,000 meetings have taken place, involving more than 2,000 artists and programmers from over 80 countries.
Modern Sky	Beijing, China	Modern Sky is a Chinese record label and the largest independent record company in China, promoting 100 independent bands, and its business has expanded to the United States and the United Kingdom. Modern Sky has created the largest online live music service platform in China since 2015. The organisation has developed an innovative strategy that provides for

		experimental and lesser-known artists to build their audience, in particular through interaction between the platform and more well-known platforms such as TikTok.
Sauti za Busara Festival https://www.busaramusic.org	Zanzibar, Tanzania	This cultural event is aimed promoting East African culture and employment opportunities in the music industry. Its goal is to enhance both social cohesion and economic growth in Zanzibar by promoting local, regional and international music. In addition to promoting Swahili culture to the public, the Festival allows local and foreign artists to collaborate to develop their art and enrich local culture through regional and international culture. Since it was established in 2003, the Festival has generated an estimated economic impact of US\$90 million for Zanzibar through the tourism it attracts.
Visa for Music https://www.visaformusic.com	Rabat, Morocco	The festival celebrates emerging artists from the African and Middle Eastern music scene and also renowned artists. The mission of Visa For Music is to discover and showcase new talent to international cultural professionals with a view to fostering partnerships.
Jazz à Carthage	Gammarth, Tunisia	Jazz à Carthage is an international Tunisian festival established since 2005. It takes place every year in April at the beach resort of Gammarth. The programme generally showcases new and young voices on the international scene and established international artists.
WOMAD https://womad.co.uk/	International	WOMAD (World of Music Arts and Dance) is an international music festival created in 1982. Its goal is to celebrate the music, arts and dance of the world, regardless of genre or geographic origin. WOMAD organises festivals in more than 20 countries around the world, usually attracting more than 80,000 spectators. WOMAD encourages collaboration between the artists it invites to perform and offers workshops and an international marketplace.

VISUAL ARTS		
Organisation	Location	Activities
Centre Pompidou https://www.centrepompidou.fr/en/	Paris, France	The Centre Pompidou is a world-renowned cultural institution dedicated to modern and contemporary creation in the visual and plastic arts. It holds one of the two largest collections of modern and contemporary art in the world and the largest collection in Europe, with 113,675 works by some 6,000 artists as at 1 January 2019. In 2019, it received 3,273,867 visitors, which represents an average of 10,595 visits per day.
Instituto Inhotim https://www.inhotim.org.br	Brumadinho, Minas Gerais, Brazil	The Instituto Inhotim covers an area of over 1,000 hectares and is often described as an open-air museum. It comprises a contemporary art centre, a research centre and a botanical garden, thus combining the beauty of nature and art. The contemporary art centre itself comprises several museums dedicated to the public and has exhibited hundreds of international artists since it was opened to the public in 2006.
ZONAMACO https://zsonamaco.com	Mexico City, Mexico	ZONAMACO is the largest art fair platform in Latin America and brings together a selection of artists, mostly Mexican, but also including international artists. It aims to encompass and promote the art, design, antiques and art photography sectors in Mexico. In 2019, the fair welcomed 72,000 visitors and 170 participating galleries.
ARTEBA https://arteba.org	Buenos Aires, Argentina	ARTEBA is an Argentine foundation that organises a three-day contemporary art festival in the capital, Buenos Aires. The event brings together 40 Argentine art galleries and involves performances and talks.
Dak'Art https://biennaledakar.org	Dakar, Senegal	The festival is an internationally renowned contemporary African art event. Its selection is focused exclusively on artists inside and outside Africa, the relevance and power of the proposal, geographical proportionality and diversity of genre and medium. The art forms featured are drawing, installation, painting, photography, sculpture, sound, weaving/textile and video. The Dak'Art Biennale brings together 300 professionals from the art world, 150 journalists (including 58% foreign journalists) and some 30,000 visitors from more than 53 countries.

<p>ART X Lagos https://artxlagos.com</p>	<p>Lagos, Nigeria</p>	<p>ART X Lagos is a contemporary art fair that showcases emerging and established artists from the African continent and diaspora. Its varied programme of works includes: metal sculptures, 3D murals, textiles, graphic works and paintings. On the sidelines of the fair, ART X Lagos proposes activities such as conferences and interviews on the challenges and innovations of contemporary art in Africa. At its sixth edition, ART X Lagos brought together 120 artists from over 30 countries, presented by 30 leading international galleries.</p>
<p>Les Ateliers Sauvages http://phonetics.fr/les-ateliers-sauvages/</p>	<p>Algiers, Algeria</p>	<p>Les Ateliers Sauvages is an artistic creation centre aimed at promoting contemporary art in Algeria through its culture and talent, to contribute to the cultural development of the city of Algiers. Through its artist residency programme, the centre facilitates collaboration between international artists and Algerian artists. Les Ateliers Sauvages is directed by Wassyla Tamzali, one of Algeria's first women lawyers and former programme director in the field of women's rights at UNESCO.</p>
<p>Jeddah Arts http://www.thesaudiartcouncil.org/about-us-3/</p>	<p>Jeddah, Saudi Arabia</p>	<p>Jeddah Arts is an arts initiative organised by the Saudi Art Council (SAC) which engages with local artists to produce self-owned works. This initiative helps to launch the careers of many emerging artists.</p>
<p>Sharjah Biennial http://sharjahart.org</p>	<p>Dubai, United Arab Emirates</p>	<p>The Sharjah Biennial is an international platform for exhibition and experimentation for contemporary artists from the region and beyond. The selection features large-scale installations, performances and films by artists from around the world.</p>

LITERATURE		
Organisation	Location	Activities
First Nations Book Fair	Wendake – Québec City Canada	The purpose of the First Nations Book Fair is to disseminate the literature and works of indigenous peoples, showcase the talent of indigenous authors from Quebec and contribute to developing the literary infrastructure of the First Nations. Promoted by the non-profit organisation Kwahiatonhk! It also highlights the contribution of cultural organisations to preserving, promoting and supporting indigenous literature as a tool for diversity and social inclusion.
Frankfurter Buchmesse	Frankfurt, Germany	The Frankfurter Buchmesse is the world's largest publishing fair. It is held every year for five days in mid-October in Frankfurt am Main, Germany. In 2019, it brought together some 300,000 visitors and 7,500 exhibitors.
Book World Prague https://www.svetknihy.cz/	Prague, Czechia	It is the largest celebration of books in Czechia and welcomes more than 50,000 visitors and 400 exhibitors. Each year, the literary festival features some 800 writers, illustrators, translators, experts and other stakeholders in the book industry. The book fair and festival welcome guests from over 30 countries around the world.
Guadalajara International Book Fair https://www.fil.com.mx/ingles/	Guadalajara, Mexico	The Guadalajara International Book Fair is the most important professional gathering of the publishing community in the Ibero-American region, with the participation of authors from all continents. In 2020, despite the pandemic, more than 2,470 virtual business meetings were held through an online platform, involving 1,045 publishers and bookstores based in 140 cities and 24 countries.
Feria Internacional del Libro de Lima	Lima, Peru	Organised by the Peruvian Book Commission (Cámara Peruana del Libro), the Feria Internacional del Libro de Lima brings together national and international authors and publishers, publishing universities, ministries, companies, booksellers and readers to promote and celebrate books and reading. In 2018, the fair brought together 160 publishers representing over 200,000 books and welcomed 565,000 visitors around 900 cultural activities.
DSC Prize for South Asian Literature https://www.dscprize.com	New Delhi, India	The Prize, established by DSC Limited – a private Indian construction company – supports non-fiction literature in English and the local languages of India, Pakistan, Sri Lanka, Bangladesh, Bhutan, Myanmar,

		Nepal, the Maldives and Afghanistan. Translations from these languages into English are also eligible for the Prize. The DSC Prize for South Asian Literature is increasingly recognised in international literary forums and is accompanied by a US\$25,000 award.
Amazwi South African Museum of Literature https://amazwi.museum	Makhanda, South Africa	The Amazwi South African Museum of Literature has a mandate to collect literary artefacts from all the linguistic communities of South Africa and offers in-house educational programmes and mobile services in order to enrich the diverse communities.
Bibliotheca Alexandrina https://bibalex.org	Alexandria, Egypt	A major library and cultural centre that aims to be a centre of excellence in the production and dissemination of knowledge and a place of dialogue, learning and understanding between cultures and peoples. The library has shelf space for eight million books and the main reading room has an area of 20,000 square meters (220,000 square feet). The complex includes a conference centre; specialized libraries for maps, access for blind and visually impaired persons, libraries for young people and children; four museums; four art galleries for temporary exhibitions; permanent exhibitions, a planetarium and a laboratory.
Foire Internationale du Livre de Tunis	Tunis, Tunisia	This is one of the most important cultural events in Tunisia and one of the most important book fairs on the continent, and is accompanied by a multitude of intellectual and artistic activities. It provides an ideal setting for the development of partnerships between book sector professionals in Tunisia and internationally. It strives to promote intercultural dialogue through literature and art, through seminars, meetings and various cultural events, while also strengthening the international dimension by engaging with other cultures.

PERFORMING ARTS		
Organisation	Location	Activities
Edinburgh Fringe Festival https://www.edfringe.com/	Edinburgh, Scotland	Cultural event that brings together several arts festivals across various disciplines, including theatre, opera, music, dance, spoken word and comedy. Recognised as the largest festival in the world, it has signed up to the Attitude is Everything Charter, which endeavours to improve access to culture for deaf persons and persons with disabilities.
The Festival d'Avignon	Avignon, France	Internationally renowned theatre and performing arts event established in 1947. Performances take place in various historic sites in the city listed as UNESCO World Heritage. Exhibitions, readings, debates and meetings are held as side events. In 2021, the festival featured 47 shows for more than 130,000 visitors.
Sibiu International Theatre Festival	Sibiu, Romania	The Sibiu International Theatre Festival is one of the most important theatre and performing arts festivals in the world and the third largest festival after the Festival d'Avignon and the Edinburgh Festival Fringe. The Festival programme features prominent names on the international scene and offers audiences a wide range of genres, with guests from around 73 countries at each edition, featuring some 550 events.
Sydney Opera House https://www.sydneyoperahouse.com/	Sydney, Australia	The Sydney Opera House in Australia has reinvented the organisation's programming to promote diversity. In 2012, it launched its First Nations programme aimed at developing "actions and initiatives to safeguard these traditions and cultures for future generations". The programme has enabled staff and visitors – more than 10.9 million people annually – to access First Nations content through programming and visitor experience projects, and promotes a safe and inclusive workplace.
SIDance (Seoul International Dance Festival) http://www.sidance.org/online_en/main.php?ckattempt=1	Seoul, Republic of Korea	Founded in 1998, the Festival is held every year for 15 days in October. The artists are Korean and international dancers and choreographers who perform before dance professionals and spectators. The Seoul Section of the International Dance Council (CID-UNESCO) is the organising body of the Festival, which also manages production programmes in collaboration with foreign dancers, provides international representation for Korean dancers and organises various exchange programmes.

<p>Santiago a Mil International Festival https://www.teatroamil.cl</p>	<p>Santiago de Chile, Chile.</p>	<p>The Santiago a Mil International Festival is one of the most important cultural events on the performing arts scene in Chile, with a national and international programme in the areas of theatre, dance and music. The purpose of the Festival is to make events accessible to the public and promote the different forms of Chilean art worldwide. The Festival provides an opportunity to see politically and socially relevant contemporary creations by high-quality Chilean artists. Since its establishment 28 years ago, the Festival has been attended by more than 11 million spectators and featured 1,132 Chilean shows and 538 international shows.</p>
<p>Festival Internacional de Buenos Aires (FIBA) https://www.buenosaires.gob.ar/fiba-en</p>	<p>Buenos Aires, Argentina</p>	<p>The Festival brings together various areas of the performing arts: theatre, visual arts, music, dance and other forms of contemporary stage performance. It is one of the most important cultural events in Buenos Aires, with several neighbourhoods and public spaces being used to host artistic performances and urban cultural routes in order to promote cultural diversity.</p>
<p>Carthage Dance</p>	<p>Carthage, Tunisia</p>	<p>Carthage Dance is an art event aimed at highlighting the quality of the Tunisian choreographic scene and to create a solid platform for exchange between international professionals. Its last edition featured 37 shows, namely 22 international and 15 Tunisian shows. The programme also includes round tables, workshops and artist residencies.</p>
<p>Abidjan Market for Performing Arts (MASA) https://www.fr.masa.ci</p>	<p>Abidjan, Côte d'Ivoire</p>	<p>MASA was founded in 1990 following the second Ministerial Conference of the Francophonie on Culture. Its festival features theatre, dance and music performances by African artists. The festival is aimed at supporting the creation and production of quality shows and facilitating the circulation of creators, the training of artists and the overall development of the performing arts scene in Africa.</p>

<p>Bluez Cafe http://www.bluezcafe.org</p>	<p>Bulawayo, Zimbabwe</p>	<p>The Bluez Cafe is a venue dedicated to music, dance, theatre, arts education and rehearsal space, accessible to all. It aims to establish a vibrant and multidimensional cultural space for artists and arts practitioners, a space to create, a space for free expression in constant interaction with civil society. Artistic collaboration, fusion, internal and external exchanges, tours and residencies primarily involve cultural exchanges between Zimbabwe and African countries.</p>
<p>Downtown Contemporary Arts Festival (D-CAF) https://d-caf.org</p>	<p>Cairo, Egypt</p>	<p>D-CAF is a performing arts festival that places performing arts and other artistic disciplines at the heart of public spaces in the city centre. It breaks new ground by using non-traditional sites such as historical buildings, storefronts and streets for performances, events and arts installations, thereby engaging audiences and performers with the city in a new way. According to a 2017 report provided by D-CAF, the festival featured 91 shows, concerts and other events, 150 artists and speakers from 22 countries, with a total of 6,800 participants.</p>

MULTIDISCIPLINARY CREATIVE INDUSTRIES

Organisation	Location	Activities
<p>La Biennale di Venezia https://www.labiennale.org/en</p>	<p>Venice, Italy</p>	<p>World-renowned cultural event that brings together various fields: cinema, contemporary music, dance, visual arts, architecture and theatre. Its main prize is the prestigious Golden Lion, awarded in each art category and internationally recognised in the various professional circles. The Biennale di Venezia is one of the most prestigious cultural organisations in the world. In 2019, it brought together some 600,000 visitors.</p>
<p>Summer Solstice Festival https://summersolsticefestivals.ca</p>	<p>Ottawa, Canada</p>	<p>The Summer Solstice Indigenous Festival helps Canadian citizens to recognise the contributions that Inuit, First Nations and Métis peoples have made to Canada. With input from indigenous peoples' national organisations, the Government of Canada designated 21 June National Indigenous Peoples Day (NIPD) to celebrate indigenous peoples' culture and heritage. It is a multidisciplinary arts festival that seeks to truly represent the cultural diversity of the urban indigenous communities, with the full participation of First Nations artists.</p>
<p>The Cultural Centre of Belgrade www.kcb.org.rs</p>	<p>Belgrade, Serbia</p>	<p>The Cultural Centre of Belgrade is one of the most active cultural institutions in the capital, with artists on its programme. It has several creative spaces, including the ARTGET gallery, which organises regular exhibitions ranging from documentaries to historical and contemporary visual art creations by local and foreign photographers.</p>
<p>Gilberto Alzate Avendaño Foundation (FUGA) https://fuga.gov.co</p>	<p>Bogotá, Colombia</p>	<p>The Gilberto Alzate Avendaño Foundation (FUGA) is a public institution whose main objective is to adopt, integrate, coordinate and finance programmes to promote and develop culture. It is one of the most important arts and cultural centres in Bogotá, providing a stage and space to promote plastic, visual, performance, musical, literary and audiovisual arts and a space for training and, more recently, facilitating transformation in public spaces through the strategy of tactical urbanism.</p>
<p>Casa Amarela http://www.canartchangetheworld.net/casaamarela/</p>	<p>Rio de Janeiro, Brazil</p>	<p>The organisation, located in the oldest favela of Rio de Janeiro, Morro da Providência, undertakes initiatives in the fields of culture, art and education to foster social harmony and cohesion between communities. Arts workshops, drama classes, photography, dance, capoeira, among others, are provided to local residents. Many world-renowned artists have gone there to teach the young people in the community.</p>

<p>Douala Music'Art Festival (DOMAF) https://doualamusicartfestival.com</p>	<p>Douala, Cameroon</p>	<p>DOMAF is a multidisciplinary cultural festival with a varied programme including concerts, dance performances, fashion shows and art exhibitions. It also promotes urban culture by organising a street-market that offers a variety of products derived from urban lifestyle such as street art, streetwear, hip-hop dance and street food. Through this approach, the Festival helps emerging artists from the region and the continent to be discovered, attracts young talent and appeals to a young audience.</p>
<p>Winter at Tantora Festival</p>	<p>Al-Ula, Saudi Arabia</p>	<p>This is a 12-week cultural festival embracing art, music, theatre and history through concerts, activities and unique experiences. It takes place in the town of Al-Ula, which is on the UNESCO World Heritage List.</p>