

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

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

**Detailed summary record of the fourteenth session
of the Intergovernmental Committee for the Protection and Promotion
of the Diversity of Cultural Expressions**

(Adopted by the Committee at its fifteenth session)

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OPENING OF THE SESSION

1. The fourteenth session of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Committee”) was held from 1 to 5 February 2021.
2. It was attended by 102 representatives of the 24 States members of the Committee, 194 representatives of 77 Parties to the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Convention”) non-members of the Committee, 12 representatives from 6 UNESCO Member States not Parties to the Convention, 4 representatives of 4 intergovernmental organizations, 46 representatives of 38 civil society organizations (hereinafter “CSO”), 12 representatives of 8 UNESCO Chairs, 3 representatives of 3 Category 2 Centres under the auspices of UNESCO and 7 observers.
3. The **Secretary of the 2005 Convention, Mr Toussaint Tiendrebeogo** (hereinafter “the Secretary”), welcomed the participants to the Committee by recalling the technical modalities of its online operation.
4. The **Chairperson**, H.E. Mr Park Yang-woo, Minister of Culture, Sports and Tourism of the Republic of Korea, thanked all the participants for their presence online, despite the sometimes significant time differences. He announced that the opening of the Committee would be an opportunity to celebrate the launch of the International Year of Creative Economy for Sustainable Development and invited the moderator of the event to take the floor.
5. The **Moderator**, Ms Fatimata Wane, introduced herself and then invited the representative of Ms Audrey Azoulay, Director-General of UNESCO, to take the floor.
6. The **Assistant Director-General for Culture and representative of the Director-General of UNESCO**, Mr Ernesto Ottone, recalled the extent to which the health crisis had shaken the entire cultural sector. He listed three major challenges the cultural and creative economy would have to face: the hardship experienced by artists and creators, the necessary regulation of the digital economy of culture and the fight against cultural standardization. He highlighted the essential role played by the Convention in addressing those challenges and encouraged all States to ratify it and redouble their efforts to implement it. He then said that the celebration of the International Year of the Creative Economy for Sustainable Development was an invitation to pool everyone’s efforts in order to collectively realize the full potential of culture, including in stimulating economies, uniting societies around common goals and inspiring sustainable development.
7. The **Moderator** presented four video messages, broadcast in honour of the launch of the International Year of the Creative Economy for Sustainable Development. The messages were delivered respectively by the **President of the 75th Session of the United Nations General Assembly**, H.E. Mr Volkan Bozkir; the **Deputy Secretary-General of the United Nations Conference on Trade and Development** (hereinafter “UNCTAD”), Ms Isabelle Durant; the **Global Director for the World Bank’s Urban, Disaster Risk Management, Resilience and Land Global Practice**, Mr Sameh Wahba; and the **President of the Republic of Colombia**, H.E. Mr Iván Duque.
8. The **Chairperson** thanked all the distinguished guests for their speeches.
9. The **Assistant Director-General for Culture** noted that while the current year’s meeting arrangements, made necessary by the pandemic, did not offer the same opportunities, particularly with regard to informal exchanges, they nevertheless enabled CSOs to participate without having to bear any financial costs, and reduced the environmental impact of the

Committee. He reiterated the extent to which the COVID-19 pandemic crisis had affected the entire creative value chain, and said that major public and private investment would be crucial if there were to be any hope of curbing the potentially irreparable damage. He pointed out that the pandemic had pushed many creators into hardship, highlighting the inadequacies of social security systems in the cultural sector and the lack of redistribution to artists of the income generated by digital broadcasting, which, moreover, was far from compensating for the losses of physical dissemination. He stated that those difficulties posed challenges for the Convention, and wondered how to ensure that the crisis, and its unequal impacts, would not harm cultural diversity. He cited two initiatives implemented by UNESCO to address those issues: the ResiliArt movement, a platform which had enabled cultural professionals to express their concerns and recommendations; and the publication of the "[Culture in Crisis](#)" policy guide, dedicated to sharing good practices in order to help cultural and creative industries to overcome the consequences of the pandemic. Finally, he stated that the crisis had only amplified pre-existing vulnerabilities and that the work on the agenda of the Committee was a critical step towards finding solutions for a more resilient, inclusive and equitable cultural ecosystem. He concluded by wishing everyone fruitful discussions.

10. The **Chairperson** thanked UNESCO's Assistant Director-General for Culture and opened the fourteenth session of the Committee, declaring that a quorum had been reached.

Item 1 – Adoption of the agenda

Documents [DCE/21/14.IGC/1](#) and [DCE/21/14.IGC/INF.1 REV](#)

11. The **Secretary** read out the agenda items, noting the proposal to address items 10 to 15 in the following order: 11, 10, 14, 12, 13, 15.
12. The delegation of **Saint Vincent and the Grenadines** asked whether it would be possible to collectively amend some of the words of the decisions during the discussions via chat.
13. The **Secretary** stated that amendments should be made orally, by requesting permission from the Chairperson to take the floor.
14. The **Chairperson**, seeing no objection, declared the decision adopted.

Decision 14.IGC 1 was adopted.

Item 2 – Approval of the list of observers

Document [DCE/21/14/IGC/INF.2 REV](#)

15. The **Chairperson** invited the Committee to admit observers to the session and requested the Secretary of the Convention to read out the names and functions of the observers. He then explained that observers would be given the floor in the following order: Parties to the Convention; UNESCO Member States not Parties to the Convention; Associate Members and Permanent Observer Missions; and intergovernmental and non-governmental organizations. After reading out the observers included in the provisional list of participants and seeing no objections, he declared the decision adopted.

Decision 14.IGC 2 was adopted.

Item 3 – Adoption of the detailed summary record of the thirteenth session of the Committee

Document [DCE/21/14.IGC/3 REV](#)

16. The **Chairperson** informed the Committee that the Secretariat had received amendments from the delegation of Canada, which had been considered. He asked the Committee whether the proposed draft Decision 14.IGC 3 could be adopted and, seeing no objections, declared the decision adopted.

Decision 14.IGC 3 was adopted as amended.

Item 4 – Secretariat’s Report on its activities (2020)
Document [DCE/21/14.IGC/4](#)

17. The **Chairperson** recalled that the past year had marked the fifteenth anniversary of the Convention, the tenth anniversary of the International Fund for Cultural Diversity (hereinafter referred to as “IFCD”) and the fortieth anniversary of the 1980 Recommendation concerning the Status of the Artist. He then invited the Secretary to present the report in more detail.
18. The **Secretary** recalled that the purpose of the Secretariat’s report was to provide an overview of the progress made and challenges faced by the Secretariat in implementing the decisions taken by the Convention’s governing bodies. He recalled that the past year had been profoundly disrupted by the COVID-19 pandemic and outlined the four priority areas around which the Secretariat had focused its activities in 2020: support for the governance of the Convention; the deployment of international cooperation programmes, including the IFCD; and monitoring the implementation of the Convention and raising awareness of it among stakeholders. He then highlighted some of the key results of the Secretariat’s work during 2020, which had also contributed to the implementation of the strategies and the action plans of UNESCO’s global priorities.

First, regarding stakeholder awareness, he recalled that by 31 January 2021, 240 debates had been held in over 101 countries as part of the ResiliArt movement, which had been established in response to the pandemic. He then announced that 79 quadrennial periodic reports had been received during the year and that 94% of the 34 Parties that had received direct support from the Secretariat for the preparation of their report had submitted it. In addition, the Secretariat had continued its research efforts and had endeavoured to produce practical and relevant tools, such as the “[Culture in Crisis](#)” policy guide. Finally, in 2020, more than 60 Member States had been supported at a distance by the Secretariat, in close cooperation with UNESCO field offices, through various international cooperation and assistance programmes. He finally thanked the countries that had financially supported the Secretariat.

The Secretary concluded by calling on Parties to contribute to the work, either with human or financial resources. He also highlighted the modest rate of voluntary contributions to the IFCD, and the lack of staff in the Secretariat. The voluntary contributions were essential in view of the growing interest in creativity as a strategic sector for sustainable development and the international awareness of its increasing fragility in the wake of the COVID-19 pandemic.

19. The **Chairperson** asked whether any Committee members wished to comment on the Secretariat’s report.
20. The members of the Committee who took the floor all thanked the Chairperson and the countries that had made voluntary contributions, and commended the Secretariat for its work, especially in view of the difficulties faced during the year owing to the pandemic.
21. The delegation of **Denmark** welcomed the four new ratifications and hoped that others would follow in the future. It expressed strong support for bringing the Convention into line with the 2030 Agenda for Sustainable Development, given the driving role of cultural diversity in sustainable development. It also expressed its support for the development of synergies with the 1980 Recommendation concerning the Status of the Artist. It requested that the Secretariat maintain the protection of fundamental rights, and in particular the right of every person to participate in cultural life, at the centre of its approach. It concluded by urging the Secretariat to foster collaboration and exchange between the different sectors of UNESCO, and stated that artists, journalists, scientists and educators were essential in building and maintaining a culture of progress.
22. The delegation of **Canada** welcomed the many actions taken by the Secretariat to combat the devastating impact of the COVID-19 pandemic on the entire value chain of creative and cultural industries. It mentioned how interesting it had been to participate in several ResiliArt debates. The delegation expressed its pride that commitment to cultural diversity was still alive and well, fifteen years after the signing of the Convention.

23. The delegation of the **Republic of Korea** expressed its hope that international cooperation efforts would continue, in order to limit the damage caused by the pandemic to creative and cultural industries. It announced that during the current year, it had contributed to the IFCD for the first time. It pledged to support the efforts of the Secretariat in the context of the International Year of the Creative Economy for Sustainable Development.
24. The delegation of **Finland** congratulated the four new countries that had ratified the Convention and welcomed the high number of quadrennial periodic reports submitted. However, it noted that the financial situation of the Convention gave cause for concern. It recalled that contributions to the IFCD were eligible for Official Development Assistance (hereinafter referred to as “ODA”), and said it hoped that they would increase. The delegation then emphasized the importance of World Press Freedom Day, gender equality and intersectoral collaboration within UNESCO, especially with the Communication and Information Sector. It concluded by underlining the crucial role that the Convention and the 2030 Agenda for Sustainable Development would have to play in UNESCO’s next medium-term strategy.
25. The delegation of **Kenya** welcomed the efforts to strengthen and solidify the links between the Convention and the 2030 Agenda for Sustainable Development. It commended the Secretariat for its innovative actions and support throughout the pandemic. International solidarity and the peer-to-peer learning thus implemented had been helping to mitigate the negative economic effects of the COVID-19 pandemic on cultural and creative industries. The delegation affirmed that the resilience of culture was essential for social and economic recovery and expressed its enthusiasm for the partnership messages transmitted during the celebration of the International Year of the Creative Economy for Sustainable Development. It also welcomed the close collaboration between the Secretariat and the African Union (AU) and the African Regional Intellectual Property Organization (ARIPO).
26. The delegation of **Armenia** reaffirmed its commitment to cultural diversity and congratulated Botswana, Niue, Turkmenistan and Uzbekistan on their recent ratification of the Convention. It also welcomed the active participation of civil society groups. The delegation then commended the growing success of the IFCD, thanking the Parties that had contributed to it, but said that it regretted the limits of its capacity given the importance of the projects submitted. It expressed satisfaction over the fact that the work of the Secretariat had taken into account the two main global priorities, Africa and gender equality. It went on to emphasize the importance of the support provided by the Secretariat in the preparation of quadrennial periodic reports, noting that its country’s report had been submitted in 2020. Lastly, it wished to commend in particular the ResiliArt movement, which had provided a vital framework for exchanges with artists and cultural professionals during the health crisis.
27. The delegation of **Austria** thanked the Secretariat for the actions undertaken in response to the health crisis, such as the April 2020 meeting of Ministers of Culture and the ResiliArt discussions. It stated that despite the terrible consequences of the pandemic for culture, the crisis had once again demonstrated how essential creators and artists were to democracy and sustainable development. The delegation then emphasized the need to think about the post-COVID environment from now on, as UNESCO had been doing. It reaffirmed the importance of a human rights-based approach to the implementation of the Convention. It also stated that artistic freedom, including not only freedom of expression but also the economic and social situation of artists, was a clear indicator of the state of a country’s democracy. In that regard, it commended the non-governmental organization Freemuse for its work and report. The delegation also expressed concern over IFCD funding. It concluded by highlighting three priorities to be considered in future efforts: the sustainable improvement of working conditions for creators, strengthening cultural diversity and inclusion and promoting respect for the environment and sustainable development in the cultural sector.
28. The delegation of **Latvia** said that it welcomed the launch of the International Year of Creative Economy for Sustainable Development. It stated that the health crisis had once again demonstrated the importance of culture, especially in the economy. It welcomed the establishment of the UNESCO-Bangladesh Bangabandhu Sheikh Mujibur Rahman

International Prize for the Creative Economy, which would reward youth involvement in the creative economy. The delegation commended the efforts made by UNESCO and the Secretariat to strengthen the link between the Convention and the 2030 Agenda for Sustainable Development, and noted that said efforts were also welcomed in other international forums, including several European Union expert working groups. Finally, it commended the early establishment of the online knowledge-management system, a tool essential for the success of the Convention.

29. The delegation of **China** commended the launch of the International Year of Creative Economy for Sustainable Development. It praised the Secretariat's efforts in responding to the problems in the culture and creative sector caused by the pandemic, notably through ResiliArt debates and the *Culture in Crisis* policy guide. China reported having made resources available to the Secretariat in order to help strengthen its capacity.
30. The delegation of **Brazil** highlighted the extent of the impact of the pandemic on the world in general, and particularly on the cultural and creative industries. In that regard, it commended the ResiliArt initiative, explaining that it had led to greater awareness of the scale of the problem and potential solutions. The delegation nevertheless stressed the need for cultural events to be held in person again and assured the Intergovernmental Committee of its support for the Convention. Brazil reaffirmed its commitment to cultural diversity, as demonstrated in particular by its extensive participation in UNESCO's Creative Cities Network. It then expressed its willingness to act collectively to address the challenges that digital platforms continued to pose for the cultural and creative industries. The delegation concluded by reminding participants of the essential nature of the IFCD, to which Brazil regularly contributed, and of the 1980 Recommendation concerning the Status of the Artist.
31. The delegation of **Mongolia** expressed its gratitude to the Secretariat for having maintained its international cooperation efforts, particularly through the IFCD, despite the COVID-19 crisis. It highlighted the great value of tools for discussion and experience-sharing like the *Culture in Crisis* policy guide and the ResiliArt initiative, for which Mongolia had hosted three debates.
32. The delegation of **Saint Vincent and the Grenadines** welcomed the four new Parties to the Convention. It acknowledged that the pandemic had affected the implementation of the work plan but welcomed the Secretariat's efforts to address it as best as possible. The delegation highlighted the ResiliArt initiative, which had served as a platform for the creative and cultural sector, civil society, and policymakers to exchange views, making it possible to bring to light problems and find solutions. Invoking Article 1 of the Convention, the delegation stated that it was essential to advocate for the status of the artist and the implementation of social protection systems for the 17 million workers in the cultural and creative sector. It noted that the problem of the Secretariat's lack of resources, including human resources, was not new, and stated that a thorough reflection was needed in order to find a solution. The delegation then asked for clarification on paragraph 35 of document [DCE/21/14.IGC/4](#), concerning the need to increase the predictability and flexibility of voluntary contributions, and concluded its intervention by stressing the need for continuous dialogue with civil society.
33. The delegation of **Azerbaijan** announced that it had worked hard in 2021 to promote creativity in order to develop an inclusive society, giving everyone access to the diversity of cultural expressions. The Government had developed 21 projects, campaigns and competitions to encourage creativity, especially among young people. In addition, Azerbaijan was preparing a roadmap for the restoration of monuments in the liberated territories. The representative also pointed out that in 2022 Azerbaijan was celebrating the thirtieth anniversary of its membership of UNESCO and reaffirmed the country's full support of the Convention.
34. The delegation of **Egypt** stated that it was working on disseminating the Convention, but would need more support to reinforce its ability to carry out its awareness-raising and advocacy work effectively. It highlighted the difficulties faced by workers in the cultural sector as a result of the pandemic. The delegation explained that it was, for example, working to connect artisans with digital platforms so that they could continue conducting business.

35. The **Secretary** thanked the Committee members for their positive comments. He noted that the health crisis linked to the COVID-19 pandemic was not over and assured the members that the Secretariat would spare no effort to continue the actions already undertaken in order to meet the needs of the Parties and of artists and cultural professionals. In response to the question asked by the delegation of Saint Vincent and the Grenadines regarding paragraph 35, he explained that some States made multi-year commitments in respect of their contribution amounts, giving the Secretariat a clearer picture of the resources available to it in the future. Regarding the need for resource flexibility, he explained that some Parties that supported the Secretariat through voluntary contributions had been willing to revise the terms of the projects supported, in order to better respond to the challenges related to the health crisis, which no one could have anticipated. He emphasized the Secretariat's gratitude to the Parties that had been able to contribute, either through human or financial resources, to the implementation of the Convention.
36. The **Chairperson** invited observers to take the floor.
37. The observers all thanked the Chairperson and the Secretariat for their work.
38. The delegation of **Lithuania** commended the actions implemented by the Secretariat to combat the effects of the pandemic on cultural and creative industries, such as the ResiliArt debates, capacity-building actions, publications, and the Revive the Spirit of Mosul initiative. It then highlighted the importance of the UNESCO-Sabrina Ho "You Are Next: Empowering Creative Women" initiative, which had supported creative women in the fight for gender equality. The delegation pointed out that Lithuania contributed very regularly to the IFCD, and it thanked the other Parties that did the same.
39. The delegation of **Côte d'Ivoire** reported on a national initiative launched in April 2020: the Ministry of French Language and Culture and the Ivorian Copyright Office (BURIDA) had set up an emergency aid commission to assist creators who had fallen ill. They had been able to grant 300 000 CFA francs to each service provider, an amount separated from the additional aid granted to small and medium-sized cultural enterprises. That support policy was to continue in 2021. The Secretariat's initiatives had inspired civil society movements such as the Ivorian Cultural Figures' Collective against COVID-19 (Collectif des acteurs culturels ivoiriens contre la COVID-19, or CACIC-19). That organization had conducted a study on the economic impact of the crisis on the cultural sector and had designed a digital platform, in partnership with the National UNESCO Office in Abidjan, to disseminate the works of Ivorian artists. Côte d'Ivoire concluded its intervention by expressing strong encouragement for the exploratory study on African film and audio visual industries, launched in 2020.

[The intervention by the delegation of Iraq was inaudible]

40. The delegation of **Georgia** announced that several ResiliArt debates had been held in the country and stated that the platform had been essential for artists around the world. It announced that its capital city, Tbilisi, had been chosen as the World Book Capital for the year 2021 as part of the International Year of the Creative Economy for Sustainable Development.
41. The delegation of **Botswana** thanked all the Parties for their welcome.
42. The representative of the **UNESCO Chair in Copyright, Neighbouring, Cultural and Information Rights** said that the Chair had been established in October 2020 to improve knowledge and understanding of the aforementioned rights at the international level. He stressed that the protection of cultural diversity was largely based on the protection of creators' rights. The representative referred to the difficult question of the attribution of rights in the case of creation assisted by artificial intelligence, and raised the idea that the matter could be the subject of an amendment to an instrument of international law, such as the Convention.
43. The representative of the **International Federation of Coalitions for Cultural Diversity** (hereinafter referred to as "IFCCD") noted that the ResiliArt movement had made it possible to give a voice to civil society and to make the local circumstances of artists and cultural professionals visible, while at the same time sparking dialogue at the international level. He pointed out that his organization had worked in partnership with other CSOs present at the

meeting of the Committee, such as the Arterial Network, the International Music Council and the International Federation of Library Associations and Institutions, to launch the [#culture2030goal](#) campaign, which sought to have culture recognized as the fourth pillar of sustainable development. The representative commended the Secretariat's continued support for international assistance and cooperation programmes, as outlined in paragraph 9. He also expressed doubts over the numerous fundraising channels created in recent years, indicating concern that such dispersion could prove detrimental to the IFCD.

44. The representative of **Culture and Development** said that only through collaboration involving all States, the private sector and civil society could the crisis be overcome. She emphasized that, currently, many parallel efforts were being made in order to highlight the crucial role of culture in achieving the Sustainable Development Goals (hereinafter referred to as "SDGs"). She hoped that synergies between the various actors concerned would be established in order to increase the impact of those actions.
45. The representative of the **Regional Centre for the Living Arts in Africa** thanked the Secretariat for its extraordinary readiness to cooperate and the varied technical support granted to his institution. He reiterated its commitment to the implementation of the Convention in Africa, notably through its participation in the ResiliArt initiative.
46. The delegation of **Finland** proposed that paragraph 5 be clarified with wording along the lines of "encourages Parties to contribute to the strengthening of human resources".
47. The delegation of **Saint Vincent and the Grenadines** asked whether the next report of the Secretariat could also mention which activities it had not been possible to carry out, and the reasons therefor, so that they could be included in the next programme cycle if necessary.
48. The **Chairperson** thanked the observers. As the Secretariat had noted the request of Saint Vincent and the Grenadines and there were no further comments from the other members of the Committee, he declared the decision adopted as amended by Finland.

Decision 14.IGC 4 was adopted as amended.

49. The **Chairperson** announced that some Parties wished to make general statements before the item 5 was discussed.
50. The **Colombian Minister of Culture**, H.E. Mr Pedro Felipe Buitrago Restrepo, congratulated the Secretariat on the progress made in the implementation of the Convention, which had been made possible by its diligent work in recent years. He announced that Colombia had submitted its quadrennial periodic report on the implementation of the Convention in 2020; the report detailed all the actions undertaken in support of the "orange economy", in other words, the cultural and creative industries. He thanked the Secretariat for its support in the preparation of the report. He then presented a study on the participation of women in the Colombian cultural sector, with a special focus on the audiovisual sector. The Minister commended the extensive involvement of civil society in the work of the Convention, particularly through the ResiliArt initiative. He then discussed Colombia's efforts to promote the Convention in other international forums, such as the Pacific Alliance, the Andean Community, the Inter-American Committee on Culture and the Organization of American States. The Minister also applauded the second edition of the Orange Economy Summit, which had been held in hybrid format in November 2020, again in partnership with multiple international organizations. He concluded by announcing that the third edition of that international forum on art, culture and creativity would be held in September 2021, and invited all Parties to attend.
51. The **Peruvian Minister of Culture**, H.E. Mr Alejandro Neyra, announced that Peru had recently submitted its periodic report. He said that his country had submitted its periodic report in July 2020, in the midst of the state of emergency arising from the COVID-19 pandemic. The report provided an overview of the country's efforts to implement the 2005 Convention in cultural policies over the previous four years. Its preparation had involved a broad participatory process and open spaces for consultation, which had enabled the voices of different actors from the public and private sectors, civil society, and academia to be heard. With the aim of

making this report an accessible contribution to the cultural sector and the general public, the Ministry of Culture and UNESCO Peru have published an analytical version of the periodic report, entitled *Policies for the Diversity of Cultural Expressions: Actions Taken and Ways Forward*, which had been publicly presented on 21 January 2021.

The challenges established from the information systematised in the Quadrennial Periodic Report gave us a clear overview of the urgencies and priorities for the arts and cultural industries sector in the short term; however, the health emergency gave us the opportunity to identify tasks that could not be postponed, in this context, given the suspension of all face-to-face activities and in the face of the forced migration to the virtual environment Transforming the way of creating, producing, distributing and participating in activities related to the cultural industries.

In this sense, and in close relation to the provisions of the National Culture Policy - which was also launched in 2020 - the Ministry of Culture has promoted a series of actions for the revival of the cultural sector after the end of face-to-face activities in the following five areas of work: i) financing, ii) capacity building of agents and organisations of the cultural sector, iii) access to digital content, iv) information management, and v) regulatory frameworks and reactivation protocols.

In order to know the different impacts generated in the arts and cultural industries sector, a series of information gathering actions were carried out, which allowed the generation of mitigation and reactivation strategies. Based on the information collected and analysed, policies and measures were developed to address the specific needs of the context:

- A diagnosis was prepared on the impact of the state of emergency due to COVID-19 in the arts, museums and cultural and creative industries sector.
- The "Survey on the impacts of COVID-19 and the health emergency on agents of the book sector in Peru" was carried out, which was applied to 157 organisations in 16 departments of the country.
- The "Study on the dimension of the social impacts of COVID-19 in projects for the promotion of reading and/or writing".
- Regarding consumption and participation, the Gran Teatro Nacional launched "GTN Live: Audience profiles and viewing of stage experiences", managing to digitally transmit 107 shows in 2020.

Similarly, as access to up-to-date information has been identified as one of the main challenges for the sector, concrete actions have been proposed that are fundamental for the development of the arts and cultural industries. One of them is the National Register of Workers and Organisations in Culture and the Arts - RENTOCA. To date, progress has been made throughout the design phase of the registration forms, as well as in the classification of economic activities and cultural professions, which are registered as international economic activities. The process will identify the universe of cultural workers and organisations across Peru.

In the line of financing, economic support for culture - approved by Emergency Decree No. 058-2020 - was granted in order to mitigate the impact produced by the suspension or cancellation of cultural activities related to cultural industries, arts and expressions of intangible heritage due to the health emergency caused by the COVID-19 pandemic. Thus, 15 million dollars were made available to the public through 8 lines of support, both for cultural industries and the arts sector and for intangible cultural heritage, reaching approximately 10 000 people. It is important to highlight that 42% of the beneficiary projects belong to or are directed towards indigenous peoples, Afro-Peruvians and people with disabilities. These funds have been used in various ways: in the support of organisations and independent cultural workers, in the redesign of fairs, festivals and any offer of cultural goods and services in the context of the health emergency, as well as in actions aimed at strengthening community memory and in expenses for the conservation, dissemination and promotion of intangible cultural heritage on digital platforms.

On the other hand, some of the calls for Economic Stimulus for Culture - competitive funds for arts and cultural industries have been reformulated. In the first quarter of 2020, the call was opened for 29 lines of support, however, due to the health emergency, 3 competitions were eliminated which, due to their nature and proposed objectives, could not be realised. In 2020, more than USD 6.5 million was disbursed to over 360 cultural projects in the publishing, audio visual, film, music, dance, performing and visual arts sectors.

In line with capacity building, it sought to provide tools for the sustainability of actors and the strengthening of their cultural projects. Thus, the CONECTA programme was implemented, which had already been developed in previous years as a national meeting, but which in 2020 became a permanent capacity building programme for agents and organisations of the cultural sector, focusing on three thematic axes (i) Conecta Crea, to develop and strengthen the creative processes of artists and creators (ii) Conecta Emprende, aimed at promoting and/or reactivating cultural enterprises in the context of the health emergency, and (iii) Conecta Públicos, intended to provide tools that enable cultural workers and organisations to understand the behaviour of their audiences and to develop strategies to establish sustainable relationships with them.

Similarly, in collaboration with the Unesco office in Peru, the Metropolitan Municipality of Lima and the National School of Public Administration, the Cultural Public Management programme was implemented, which aims to develop the capacities of local and regional government officials. Participants learned, among other things, how to develop initiatives to reduce the impacts of the crisis in the sector, design cultural policies that favour the application of the gender approach in their locality and promote cultural governance.

With regard to access to digital content, it is worth highlighting the work of the Grand Théâtre National and the six National Ensembles of the Ministry of Culture, which have provided artistic production services as part of the diversified cultural offer to citizens. In this way, and in response to the social distancing measures caused by the pandemic, various digital contents have been developed for the public. In 2020, the National Ensembles, the artistic companies of the Ministry of Culture, produced 160 new audio visual productions, reaching over 4 million people.

For its part, the Gran Teatro Nacional has broadcast more than 100 programmes on virtual platforms, reaching more than 5 million views, mostly via mobile devices. In addition, it is worth highlighting the Aló BNP initiative of the National Library of Peru, a free telephone reading service, through volunteer readers, to which the elderly, people with difficulties in accessing the Internet or with reduced mobility can access, according to their needs, literature, information, social sciences, newspapers or digital magazines, among others, during the health emergency.

On the other hand, the Ministry of Culture, to date, has approved different health protocols to prevent COVID-19 in the cultural industries and the arts. These include the marketing by delivery of books, the recording and transmission over the Internet of performing arts and music, the production of films and other audio visual works and the exhibition of visual arts. Similarly, a protocol has been approved to allow performing arts works with a capacity of 40% in closed spaces and 60% in open spaces. A next protocol to be approved will be for cultural education.

Based on the experience and results of the quadrennial periodic report, as well as the proposals for the recovery of the cultural industries and the arts sector, in 2021 we will carry out two processes of central importance in collaboration with the UNESCO office in Peru: the recovery plan for the promotion of the arts and cultural industries after the crisis, for the next five years, and the law on artists, which aims to create a framework for improving the working conditions of artists and cultural workers, as well as reducing inequalities in the cultural professions. Both processes will be participatory and decentralised and will respond to national cultural policy guidelines.

52. The **Chairperson** thanked the two ministers. He reminded the participants that interventions should not exceed three minutes. He then announced that he would unfortunately not be able

to chair the Committee on 3 and 4 February 2021 and that the Vice-Chairperson of the Committee, Mr Amr Morsy, representative of the Permanent Delegation of Egypt, would replace him on those two days.

Item 5 – Preliminary analytical report on the impact of the COVID-19 pandemic on the cultural and creative industries, and the findings of the ResiliArt movement

[Document DCE/21/14.IGC/5](#)

53. The **Assistant Director-General for Culture** (ADG/CLT) said that the COVID-19 pandemic had severely affected cultural life, noting that 13% of museums would never reopen again and that international tourism had decreased by 80% in 2020. Faced with an enormous threat particularly affecting artists and cultural professionals, UNESCO had launched the ResiliArt initiative, a global platform that would enable creatives to express themselves, exchange their views and demand reforms. ADG/CLT announced that he would share with the Committee the salient findings of the Secretariat’s in-depth analysis of those discussions.
54. 240 ResiliArt debates were held; 30% took place in Latin America and the Caribbean, while 22% had been in Africa, 18% in the Asia-Pacific region, and 18% in the Arab States. The debates had complied with the principle of parity and had enjoyed a high degree of participation on the part of civil society. Some of the recommendations made most frequently by panellists included: specific financial aid to compensate for the loss of income; more collaboration with the private sector, facilitated by States; the explicit inclusion of culture in national recovery plans; granting artists permanent, fundamental social and economic rights, such as access to health care and pensions; reducing the digital divide; and safeguarding the diversity of cultural expressions. ADG/CLT concluded by announcing that the ResiliArt movement would continue, and invited all Parties to participate.
55. The **Secretary** explained that the Secretariat’s efforts to compile, systematize and structure the information available to it had had a dual purpose: to provide Member States with an idea of the impact of the crisis on cultural and creative industries and to bring together initiatives that had proved to be effective. The first objective was under way, and section II of document DCE/21/14.IGC/5 outlined its initial elements. The second objective had resulted in the publication [Culture in Crisis: Policy Guide for a Resilient Creative Sector](#). The document provided practical guidance for the quick implementation of good practices, classifying measures into three categories: direct support for artists and cultural professionals, support for sectors of the cultural and creative industries, and strengthening of the competitiveness of the cultural and creative industries.

The Secretary then shared some of the preliminary analyses presented in section II of the document. He began by emphasizing that the pandemic had affected the entire cultural value chain. That reinforced the relevance of the holistic approach promoted by the Secretariat, which would continue to be implemented through international cooperation and technical assistance programmes carried out in partnership with the European Union (hereinafter referred to as the “EU”), the Swedish International Development Cooperation Agency and the Republic of Korea. The Secretary then said that the Secretariat had intensified its advocacy efforts with regard to the 1980 Recommendation concerning the Status of the Artist in order to combat the economic and social hardship experienced by artists. He also mentioned that consumption of cultural goods and services had skyrocketed during lockdowns, but the benefits, particularly from digitalization, had not been distributed equitably. Finally, he highlighted that the year 2020 had presented a serious threat to the diversity of cultural expressions. Given the limited digital visibility of independent artists and smaller cultural entities, the bulk of cultural consumption had taken place on major international digital platforms.

56. The delegation of **Argentina** explained that the South American Common Market (MERCOSUR), which Argentina had presided over during the past year, had launched a collaborative project to collect evidence on the impact of the pandemic on the cultural sector, in partnership with UNESCO, the Inter-American Development Bank, the Ibero-American

General Secretariat and the Organization of Ibero-American States for Education, Science and Culture. An [online conference](#) had been held in December to present the results of the project, and a report would be published in May 2021.

57. The delegation of **Armenia** explained that, in its case, the priority had been to ensure an economic and social safety net for artists. Furthermore, the damage caused to heritage sites by the conflict with Azerbaijan was ongoing. The destruction by Azerbaijan of certain cultural sites was deplorable.
58. The delegation of **Azerbaijan** stressed the need for long-term actions to improve the resilience of the cultural sector. It then presented the “Stay at home, create at home” competition that had been launched during the self-isolation periods. The delegation concluded by denying Armenia’s accusations of destruction, and accused it of similar abuses during the period of occupation recognized by the United Nations Security Council.
59. The delegation of **Egypt** welcomed the success of the ResiliArt movement and asked the Secretariat for information on the impact of the crisis on programme delivery and on the budget of the Convention, noting that any remaining funds could be allocated to the ResiliArt initiative.
60. The delegation of **Denmark** informed the Committee of the financial support it had provided to artists and cultural professionals to limit their loss of income. The provision of that support reflected the priority given to culture and its diversity.
61. The delegation of **Brazil** thanked the Secretariat for its efforts that would help countries to address the health crisis, which unfortunately appeared likely to continue. In addition to the regional initiative presented by Argentina, it announced that it had launched an emergency aid programme which had already benefited 700 000 artists and cultural professionals.
62. The delegation of **Austria** announced that its government had taken a series of general and sectoral measures, focusing in particular on independent artists who had been hardest hit by the crisis. It stressed that those efforts must now be sustained to improve the resilience of the cultural sector. It then referred to the example of the 2019 European Directive on copyright and related rights in the Digital Single Market.
63. The delegation of **Mongolia** stated that it had already organized three ResiliArt debates, and that at least two more were to come. The experience had strengthened collaboration between government bodies, civil society and the private sector. It also highlighted the crucial importance of digitization in addressing the crisis.
64. The delegation of **Saint Vincent and the Grenadines** welcomed the outcome of the ResiliArt initiative, and all of the recommendations proposed. It expressed the view that it was more important to focus on sharing good practices than on collecting additional data on the impact of the pandemic on the cultural sector. It acknowledged the Secretariat’s very substantial investment in the ResiliArt movement and asked whether the other conventions of UNESCO’s Culture Sector were also involved.
65. The delegation of **Burkina Faso** said that the health measures implemented to combat the pandemic, such as the lockdown and the cancellation of major events, had had a serious impact on the creative economy. In order to support the sector, Burkina Faso had also introduced financial measures to assist cultural professionals and create the conditions for recovery.
66. The delegation of **Latvia** informed the Committee of the stabilization plan it had implemented, which included compensation for losses incurred by cultural operators, subsistence allowances for artists and cultural professionals, and subsidies for the creation of new cultural content, training and research.
67. The delegation of the **Republic of Korea** said it was pleased to have been able to participate in the publication of the [Culture in Crisis](#) policy guide. It announced that seven online forums had been held in the Republic of Korea as part of the ResiliArt movement.

68. The delegation of **Canada** announced that it had set up a Can \$500 million emergency fund in April 2020 to support heritage, cultural and sports organizations as a response to the COVID-19 pandemic. That specific assistance to the cultural sector was in addition to Canada's other measures to support workers and employers in general.

The representative of the Government of **Quebec** within the delegation of Canada welcomed the online Forum of Ministers of Culture in April 2020 and the success of the ResiliArt initiative. He informed the Committee about the establishment of Quebec's Can\$400 million recovery plan for the cultural sector.

69. The delegation of **Colombia**, echoing other delegations, stressed the importance of international cooperation. It explained that Columbia's two objectives for the cultural sector in 2020 had been economic recovery and access to culture for all, particularly via digital technology. The various measures implemented to meet those objectives had been brought together in the *Resiliarte* law, passed in December 2020.
70. The delegation of **Croatia** explained that the impact of the pandemic on the cultural sector had been compounded by two major earthquakes, in April and December 2020. It expressed the view that the crisis should provide an opportunity to think about a more collaborative and sustainable approach to addressing structural problems in the sector, such as the precarious position of artists.
71. The delegation of **Kenya** announced that a series of ResiliArt debates had been organized in the country, bringing together the public sector, civil society, and the private sector.

[Intervention by the delegation of the People's Republic of China inaudible]

72. The **Secretary** thanked the Committee Members for their positive comments. He welcomed the fact that the Parties and civil society had taken up the ResiliArt movement as well. He stressed that within UNESCO, the initiative had been carried out in partnership with the Communication and Information Sector (CI), Social and Human Sciences Sector (SHS) and all the other conventions of the Culture Sector (CLT). He also said that despite the considerable efforts required for the ResiliArt project, the Secretariat had completed all its other tasks and obligations. The implementation rate of the Convention's regular budget for 2020 thus stood at around 80%.
73. The **Assistant Director-General for Culture** recalled that the ResiliArt movement was only part of the specific support provided by the sector in the context of the pandemic, in addition to its usual statutory obligations. Moreover, he stressed that the work could not stop now, and that additional data collection was necessary in the constantly changing context.
74. The delegation of **Ethiopia** thanked UNESCO for its extraordinary work, given the scale and complexity of the crisis. The Ethiopian Government was also currently working on a series of measures for culture.
75. The **Chairperson** invited observers to take the floor.
76. The delegation of **Germany** welcomed the momentum created by the initiatives of UNESCO, the Parties to the Convention and civil society. It said that impetus was needed to establish a new normality for culture that was more dynamic and sustainable. It highlighted the immense contribution of culture to global resilience and praised international solidarity in response to the pandemic. Finally, it recalled that the crisis had made the challenges of digital platforms even more acute.
77. The delegation of **Jamaica** said that the creative and cultural industries had lost about J\$ 26 billion between March and July 2020. Jamaica had put in place emergency assistance programmes, focusing on independent artists and creators, so that they could survive and continue to pursue their profession.
78. The representative of the **Institute for African Culture and International Understanding**, speaking also on behalf of **Nigeria**, explained that the digital environment had been beneficial for the continuation of cultural life during the lockdown periods. He informed the Committee of

the capacity-building programmes in Africa, particularly for cultural professionals, in partnership with the World Bank.

79. The delegation of **Egypt** expressed concern about inequalities in funding and support for cultural professionals.
80. The representative of the **International Federation of Coalitions for Cultural Diversity (IFCCD)** said that she was pleased to have been able to organize the second ResiliArt global debate in partnership with the UNESCO Secretariat. She highlighted the heterogeneity of the organization of work in the cultural sector. She said that she hoped States' responses to the pandemic would enable cultural workers, especially the most precarious, to enjoy greater economic and social security. She concluded by stressing the importance of accelerating the adaptation of cultural policies to the digital environment, while continuing to promote local content to preserve cultural diversity.
81. The representative of **Freemuse** expressed her concern about the state of artistic freedom in the world, which had been further degraded by the pandemic. In 2020, Freemuse had reported 900 violations of artistic freedom in 89 countries, 17 murders of artists in 6 countries and more than 200 artists held against their will. She concluded by requesting that 2% of the funds from the recovery plans be allocated to art and creation.
82. The representative of the **Portuguese Coalition for Cultural Diversity** said that the impact of the pandemic had been particularly noticeable in the performing arts sector. She stressed the importance of implementing the 1980 Recommendation concerning the Status of the Artist so that creators could work in more secure and sustainable conditions. She concluded by quoting the Portuguese illustrator Antonio Jorge Goncalves: "In order for there to be drawings, songs, books and films in life, it is necessary that their creators have a life".
83. The representative of **Culture and Development** referred to a [report](#) published in 2019 by the International Labour Organization (ILO), which already highlighted the precarious situation of some workers in the cultural sector. She thus asked Parties to consider the resilience and sustainability of the creative and cultural sectors in the long term.
84. The representative of the **Malian Coalition for Cultural Diversity** noted that the digital format made it easier for civil society and participants with limited resources to join the discussions.
85. The **Chairperson** thanked the participants for their remarks and read out the draft decision.
86. The delegation of **Saint Vincent and the Grenadines** proposed the addition, between paragraphs 1 and 2, of a paragraph, "Recalling Article 1 of the Convention".
87. The delegation of **Azerbaijan** requested the addition of a paragraph to encourage all stakeholders in the cultural and creative industries to take into consideration the recommendations included in the Annex to document DCE/21/14.IGC/5, as appropriate.
88. The **Chairperson**, seeing no objection, declared the decision adopted as amended.

Decision 14.IGC 5 was adopted as amended.

Item 6 – Transmission of the new quadrennial periodic reports and implementation of the capacity building programme on participatory policy monitoring

[Document DCE/21/14.IGC/6](#)

89. The **Secretary** said that the statutory date for the submission of periodic reports in 2020 had been postponed until 1st November to take the exceptional circumstances into account. He applauded the particularly high submission rate: 61.5% of the 104 periodic reports due in 2020 had been submitted. He recalled that the [full reports](#) were available online. He wished to emphasize that the reports submitted that year had been the first to incorporate the new structure decided upon by the Conference of the Parties in June 2019. He wished to thank Sweden, whose voluntary contributions had made it possible to provide technical assistance to the Parties. That assistance had proved decisive, as 97% of the countries supported in 2020

had submitted their periodic reports that same year. Thanks to the many reports submitted, he was pleased to note that the third edition of the global report, to be published in February 2022, could be based on 96 reports, 55% more than the second edition.

The deadline for submission of the 2021 periodic reports had been extended until 30 June. He wished to conclude by highlighting the priority actions for the future: the continued development of the Convention's knowledge-management system; preparation of the third edition of the global report; and mobilization of the voluntary contributions necessary for the preparation of the fourth edition of the global report, to be published in 2026, and the continuation of the capacity-building programme of participatory policy monitoring.

90. The delegation of **Latvia** said that the periodic reports submitted that year were particularly important, as they raised awareness of the problems in the cultural sector caused by the COVID-19 pandemic, as well as of the Parties' responses to said problems. It highlighted the convenience and efficiency of the new online forms. It concluded by saying that Latvia looked forward to the report on culture's contribution to the implementation of the 2030 Agenda for Sustainable Development.
91. The delegation of **Canada** thanked the Canadian Coalition for the Diversity of Cultural Expressions for its crucial investment in the preparation of the country's latest periodic report. It also mentioned the establishment of a working group, composed of several countries and civil-society and private-sector organizations, to develop guidelines on the diversity of online content. It announced the introduction of a bill to modernize the broadcasting law in 2020 to better take into account the diversity of cultural expressions in the digital environment.

The representative of the government of **Quebec** in the delegation of Canada said that the province had also submitted its third periodic report in 2020. It included measures such as the [Partout, la Culture](#) ("Culture Everywhere") policy, which had been implemented in 2018 and which made explicit reference to the Convention. That initiative, the result of an extensive consultation, sought to promote the presence and vitality of Québécois culture in the international digital universe.

92. The delegation of **Denmark** expressed its appreciation for the alignment of the consultation forms with the framework of the Convention. It noted that there was still room for improvement in terms of the number of reports submitted, timeliness, compliance with the required format, and the user-friendliness of the online form. It concluded by stressing the importance of having a robust system for monitoring the implementation of the Convention.
93. The delegation of **Ecuador** said that the country had benefited from a capacity-building programme in 2018. In addition, it applauded the high number of periodic reports submitted in 2021.
94. The delegation of **Azerbaijan** complained that not all Parties to the Convention refrained from politicizing their periodic reports. It said that Nagorno-Karabakh was under the sovereignty of Azerbaijan, despite the false statements in the periodic report of Armenia. The delegation maintained that the conflict had ended, and that reconstruction should be the current focus. In that connection, it bore noting that the city of Shusha had been declared the cultural capital of Azerbaijan.
95. The delegation of **Armenia** stressed the periodic reports' importance to the implementation of the Convention and the 2030 Agenda for Sustainable Development. Armenia's report had been prepared under the aegis of several ministries and had involved the extensive participation of civil society. In response to Azerbaijan, the delegation maintained that it had been fulfilling its obligations pursuant to international treaties.
96. The delegation of **Burkina Faso** announced that its third quadrennial period report had been submitted in July 2020. It thanked UNESCO and Sweden for their support with regard to that undertaking. It shared some of the report's salient findings, including: the improvement of the sustainable governance of culture; the operationalization of the programme of support for creative industries; increased integration of culture in the sustainable development framework; and the proliferation of cultural initiatives carried out by civil society. The delegation concluded

by pointing out some challenges to address in the future: the reinforcement of the cultural industries' production system; the reinforcement of artists' economic and social rights and mobility; capacity-building for creators which took into account the digital environment; and the promotion of the rights of cultural professionals.

97. The delegation of **Brazil** announced that it had just submitted its third periodic report. The report highlighted the fact that cultural and creative activities constituted a dynamic sector which was part of Brazil's economy and social life. The report included details on new measures taken in the country, including the establishment of an economic atlas of culture, the establishment of the creative economy tax map, and the census of the video game industry.
98. The delegation of **Austria** said that it was pleased that the monitoring system made it possible to establish clear links with the objectives of the Convention and the Sustainable Development Goals. It announced that it was going to implement a comparative analysis of selected reports in order to learn from international experiences. The delegation underscored the importance of the participatory nature of the process.
99. The delegation of **Colombia** announced that several ministries, as well as 14 civil society organizations, had participated in the preparation of the country's 2020 periodic report. It constituted an extensive inventory of the work done in support of culture, describing 80 measures taken. The delegation expressed its satisfaction with the new reporting form and suggested that the aggregation of expenditures on culture should be re-examined, as such expenditures came from different sources and could not always be combined.
100. The delegation of the **Republic of Korea** said that the periodic reports constituted the most reliable tool for assessing the effectiveness of the Convention's implementation. It welcomed the increase in the number of reports submitted, saying that the increase would make the third global report even more representative. It undertook to submit the country's third periodic report in 2022.
101. The delegation of **Finland** said that the increase in the number of periodic reports submitted demonstrated the effectiveness of the capacity-building programmes. It noted with concern that the number of reports submitted by African countries remained low, even though Africa was one of UNESCO's global priorities.
102. The delegation of **Mongolia** announced that it had been able to submit its third quadrennial report in 2020 thanks to the support of UNESCO and Sweden.
103. The delegation of **Ethiopia** said that it had submitted the country's second periodic report in 2020. It pointed out that the appointment of the new Prime Minister in 2018 had had a very positive impact on the cultural and creative industries. For example, several laws had been passed, the Government had been restructured, tourism had been revitalized and civil society organizations' involvement had increased.
104. The **Secretary** thanked all the Parties which had fulfilled their statutory obligations by submitting their respective quadrennial reports. He welcomed the rate of report submission, as well as the high number of measures which had been reported. Indeed, nearly 2 000 measures had been listed, including 500 coming from civil society. That demonstrated the dynamism, relevance, and adaptability of the Convention. He requested all Parties to submit their reports by the deadline and in accordance with the format proposed by the Secretariat. He reminded them that the points concerning the budget for investment in culture were optional, but he encouraged those Parties that were able to do so to submit the corresponding information on them. He concluded by saying that the Conference of Parties had adopted [Resolution 7.CP 11](#), which invited the Parties to apply to the quadrennial periodic reports recommendation 60 of the Open-Ended Working Group on Governance, Procedures and Working Methods of the Governing Bodies of UNESCO, which concerned the need to reduce and manage the politicization of nominations and decisions.
105. The **Chairperson** invited the observers to take the floor.

106. The delegation of **Algeria** announced that it had submitted its first periodic report and it expressed its deep appreciation to Sweden and the Secretariat for their support in that regard.
107. The delegation of **Germany** said that it was pleased to see developing among the Parties to the Convention a community based on good practices, thanks to the quadrennial periodic reports. It congratulated, in particular, the 19 countries which had submitted their respective first reports in 2020. It welcomed the collaborative nature of the multi-stakeholder process and civil society's extensive involvement in the preparation of the country's third periodic report, which listed some 100 measures.
108. The delegation of **Madagascar** described the collaborative process resulting in the submission, in 2020, of the country's second periodic report, under the responsibility of the Ministry of Culture, and thanked UNESCO for its support.
109. The delegation of **Armenia** said that it wished to respond to Azerbaijan, explaining that it had mentioned Artsakh in the context of the description of exchanges for student musicians who were part of the Armenian diaspora. It added that people living in the territory, regardless of their status, were only exercising their legitimate right to participate in cultural life and diversity.
110. The delegation of **Lithuania** thanked the Secretariat for extending the deadline, which had allowed the country to submit its third periodic report in 2020. It suggested that the Committee consider reforming the periodic reporting system so that it took into account regional cycles, as had already been done with regard to the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.
111. The delegation of **Cuba** announced that it had submitted the country's third periodic report in 2020. It reaffirmed its commitment to the Convention, despite the punitive measures taken against Cuba by the United States of America. Among the initiatives presented in the report, the delegation cited the improvement of copyright policy; the approval of a national programme against racism and discrimination in the cultural domain; and the promotion of the creative economy for sustainable development.
112. The delegation of **France** underlined the importance of the periodic reports. It said that it welcomed the high number of reports received, especially those from countries reporting for the first time.
113. The delegation of **Timor-Leste** said that the preparation of its first periodic report had been an important milestone in the country's implementation of the Convention. Among the initiatives outlined in the report, the delegation highlighted the establishment of National Culture Day and direct support for specific cultural activities.
114. The delegation of the **Syrian Arab Republic** announced that it had submitted the country's third periodic report in 2020. The report was developed under the auspices of the Syrian Ministry of Culture, in collaboration with all the stakeholders involved. The delegation stated that culture had been a factor in stability and reconciliation throughout the previous 10 years of conflict. It also spoke about the new law concerning the status of the artist. The delegation said that it wished to draw the attention of the Parties to [document 210 EX/13](#), on the Internal Oversight Service evaluation of UNESCO's action to protect culture in emergencies. Lastly, it announced that Syrian projects would soon be presented to the IFCD.
115. The delegation of **Sweden** said that it welcomed all efforts to strengthen and support the cultural sector at the international level. It thanked the Secretariat and the Parties for their initiatives to implement the Reshaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expressions programme, for which it was providing funding. It said that it welcomed the large number of periodic reports submitted despite the ongoing health crisis.
116. The representative of **Culture Funding Watch** spoke on behalf of various civil society organizations. She reported that 79% of the periodic reports submitted contained initiatives implemented by civil society. The representative suggested giving respondents the chance to mention the challenges and obstacles that civil society organizations might face during their

activities. She concluded by commending the Secretariat's efforts to include civil society in all its work.

117. The representative of **Eurovisioni** said that he welcomed the fact that the organization had participated for the first time in a wide-ranging consultation with a view to preparing Italy's periodic report.
118. The representative of **Freemuse** said that the inclusion of civil society in the preparation of the periodic reports was beneficial for the Convention. She supported the establishment of more capacity-building workshops for civil society and hoped that more reporting flexibility would be given to civil society.
119. The representative of the **UNESCO Chair on the Diversity of Cultural Expressions** highlighted the fact that the periodic reports produced by the Parties were used in various research projects. She noted, however, that the Parties could make greater use of the reports to identify measures that fell under Article 16, on preferential treatment for developing countries, or under Article 21, on international consultation and coordination. She suggested that reflection on those provisions be carried out in the coming years with a view to clarifying their scope.
120. The **Secretary** thanked the observers for their comments and took note of the proposals for improving the process of monitoring the implementation of the Convention. With regard to the possibility of regional reports, he explained that issuing a global report every four years was preferred for the time being, as that approach allowed for a more comprehensive overview. Furthermore, he pointed out that civil society organizations could mention the challenges they faced in the section of the reports dedicated to future priorities.
121. The delegation of **Saint Vincent and the Grenadines** proposed a change in the order of the paragraphs.
122. The **Chairperson**, seeing no objections, declared the decision adopted as amended.

Decision 14.IGC 6 was adopted as amended.

Item 7 – Narrative report on the implementation of the International Fund for Cultural Diversity (2020)

Documents [DCE/21/14.IGC/7](#) and [DCE/21/14.IGC/INF.7](#)

123. The **Secretary** recalled that the IFCD — which had celebrated its 10th anniversary in 2020 — was the Convention's main tool for international cooperation. He outlined the five main items that the Committee would have to consider: the narrative report on the implementation of the IFCD (item 7); recommended projects from the eleventh call for funding requests to the IFCD (item 8); the update on the implementation of the recommendations of the second external evaluation of the IFCD (item 9); analysis of the Guidelines on the use of the resources of the IFCD, with a view to their possible revision and updating (item 10); and draft of the new fundraising strategy for the IFCD for the period 2021-2023 (item 11).

He noted that since 2010, the IFCD had funded 114 projects in 58 countries, of which 42% were in Africa, 33% in Latin America and the Caribbean, 12% in Eastern Europe, 8% in Asia and the Pacific and 4% in the Arab States. He reported on the sharp increase in the number of applications for funding, from 254 in 2010 to 1 027 in 2020. The same was true for the number of countries that had contributed to the IFCD, which had risen from 10 in 2008 to more than 50 in 2020. He expressed his deepest thanks to the 50 Parties. Unfortunately, the level of contributions was too low in relation to the number of quality applications: in 2020, the Committee would be able to approve less than 1% of applications.

124. The **Chairperson** called on all Parties that were able to do so to contribute to the IFCD at the rate of 1% of their total contribution to the regular budget of UNESCO. He then invited those members of the Committee who wished to do so to take the floor.

125. The delegation of the **Republic of Korea** announced that it had contributed to the IFCD that year in addition to its contribution through its funds-in-trust, which had been active since 2008.
126. The delegation of **Austria** affirmed its strong support for the IFCD, to which it regularly contributed. It expressed the view that only a significant increase in funding would be able to bring about lasting change and increase the impact of the IFCD.
127. The delegation of **Saint Vincent and the Grenadines** asked whether unused budgets, for example for the travel of representatives of the least developed countries that were members of the Committee, could be allocated promptly to pending projects. It also suggested that the Guidelines on the use of the resources of the International Fund for Cultural Diversity be revised to lower the maximum amount requested from the IFCD for each project to USD60 000 (paragraph 11.1).
128. The **Secretary** recalled that, for the time being, 70% of IFCD funds were allocated directly to the project funding, upon the decision of the Committee, which had sole power on the subject. He explained that the Guidelines on the use of the resources of the IFCD must be revised in order to lower the maximum amount for funding requests.
129. The **representative of the Bureau of Strategic Planning (BSP)** explained that the funds allocated for communication on the IFCD and for the travel of representatives of the least developed countries that were members of the Committee, were placed in special accounts and could not be transferred.
130. The delegation of **Finland** expressed the view that the agenda items relating to the IFCD were the most important. It suggested that future calls for funding requests to the IFCD could be postponed until more funds were available.
131. The **Chairperson** invited observers to take the floor.
132. The delegation of **Belgium** said the government of Wallonia-Brussels had mobilized more than USD 500 000 for the IFCD since 2010. It encouraged all Parties in a position to do so to contribute to the Fund. It concluded by stressing the importance of evaluation for the credibility and long-term effectiveness of the IFCD.
133. The delegation of **France** expressed concern about the large gap between available funds and funding requests, which was very worrying. It called on the Parties to contribute to the IFCD and pledged to maintain its contribution of USD 140 000 in 2021.
134. The representative of **Cultura Contra Conflict**, speaking on behalf of various civil society organizations, said that the low level of contributions to the IFCD could send the wrong message about the importance that the Parties attached to the Fund and the Convention. She noted with satisfaction that the regions of Africa and Latin America and the Caribbean were those that had benefited most from the IFCD.
135. The representative of the **International Music Council (IMC)** also spoke on behalf of various civil society organizations. She welcomed the success of the capacity-building operations led by the National Commissions for UNESCO. She regretted, however, that the relations of some CSOs with their countries might prevent them from submitting projects to the IFCD. Given the shortfall in funding relative to demand, she warned that CSOs might turn away from the Fund and the Convention out of frustration. She concluded by adding her voice to those of all Parties that had called for increased contributions to the Fund.
136. The representative of the **French Coalition for Cultural Diversity**, speaking on behalf of the **IFCCD**, pointed out that the IFCD's funding ratio was a lot lower than any other funding ratio in the cultural field. She expressed concern about the current situation of the Fund and suggested that civil society be consulted on the matter.
137. The delegation of **Madagascar** reaffirmed the importance of the IFCD.
138. The **Chairperson** thanked the speakers for their comments. He read out the decision, as amended by Saint Vincent and the Grenadines. Seeing no objection, he proceeded to adopt the amended decision.

Decision 14.IGC 7 was adopted as amended.

Item 8 – Recommended projects from the eleventh call for funding requests to the IFCD Document [DCE/21/14.IGC/8](#)

139. The **Secretary** recalled that in 2020, the Secretariat had received 1 027 projects from 102 countries, of which 94 were eligible countries. He said the record number of submissions was a testament to the plight of the creative sector in the face of the pandemic. He thanked the 79 National Commissions which had then finalized their pre-selection, shortlisting 190 projects, in addition to 24 requests submitted by international non-governmental organizations. He invited the National Commissions that had not contributed to the pre-selection process to approach the Secretariat so that it could offer them the necessary support. During the Secretariat's technical evaluation, 111 applications, or 58%, were considered technically complete. He was pleased that the percentages of applications passing each of these stages were increasing. As a result of the evaluation by the IFCD Panel of Experts, 17 of the 111 technically complete projects had been awarded 30 points or more. However, the experts were forced to limit themselves to the six highest rated projects owing to the limited funds available. The six projects were from Cambodia, Honduras, Jamaica, Mexico, Serbia and the United Republic of Tanzania.

The disproportion between the number of projects submitted and the funds available obliged the Committee to question the viability of the IFCD, since in the current year, only 0.5% of the funding requests submitted could be approved. The Secretary of the Convention explained that the Panel of Experts was proposing to the Committee not to launch a call for funding requests in 2021 in order to focus on the implementation of the new fundraising strategy.

140. The **Coordinator of the IFCD Panel of Experts**, Ms Sarah Gardner, explained that the projects were evaluated according to five criteria: the relevance of the project to IFCD priorities; its feasibility; the project's financial management; its potential impact; and the sustainability of the results. She stated that the evaluation process was particularly rigorous and transparent. She explained that the 17 projects that had received more than 30 points would all have deserved to be funded. She regretted that the funds available would only allow for six projects, reducing the funding requested by 27%.

She then briefly presented the six projects selected, explaining that five were from international non-governmental organizations and one from a Party to the Convention. The projects were the following: a [project](#) evaluating Jamaica's cultural and creative industries; a [project](#) called Cultural Nests, supporting indigenous cultural start-ups in Mexico; a [project](#) strengthening civil society engagement in cultural policy development in Cambodia; a [project](#) strengthening the contemporary dance scene in the United Republic of Tanzania and East Africa; a [project](#) building the capacities of women and young creators for an inclusive cultural policy in Honduras; and a [project](#) promoting gender equality for cultural diversity in Serbia.

Lastly, she said that while the Panel of Experts unanimously supported the annual existence of the IFCD and recognized its central role in the implementation of the Convention, the Panel had also noted that it might be appropriate to suspend it for 12 months so that the Secretariat could focus on raising additional funds.

141. The **Chairperson** invited those members of the Committee who wished to do so to take the floor.

142. The delegation of the **Republic of Korea** suggested that the Secretariat provide the results of the monitoring and evaluation of the funded projects in the medium and long term. Demonstrating the impact of the projects would indeed increase the legitimacy of the IFCD and enable it to learn even more from past experiences.

143. The delegation of **Azerbaijan** asked whether it would be possible to consult the list of projects that had obtained more than 30 points. It expressed the view that the 2021 call for funding requests should still be issued, because a temporary interruption in a time of crisis was not the solution to the IFCD's problems.

144. The delegation of **Kenya** asked whether the decreasing number of projects funded was partly owed to requests for higher amounts. It stated that the current situation of the IFCD required an adaptation of the fundraising strategy, in order for it to sustainably overcome the impact of the pandemic.
145. The delegation of **Austria** suggested that Parties could fund projects that had scored more than 30 points but had not been selected. It advocated a call for funding requests in 2021, in parallel with a reform of the IFCD's fundraising strategy.
146. The delegation of **Saint Vincent and the Grenadines** asked whether the switch in the IFCD's budget from annual to biennial had affected its funding capacity.
147. The delegation of **Canada** said that it considered the amount proposed in item 7 of the draft decision to be very substantial and therefore requested clarification on how it would be used.
148. The **Chairperson** invited observers to take the floor.
149. The delegation of the **Syrian Arab Republic** also expressed its opposition to a temporary interruption of IFCD funding.
150. The delegation of **Jamaica** thanked the IFCD for providing funding for the project evaluating Jamaica's cultural and creative industries.
151. The **Secretary** recalled that in 2010, 31 projects had been funded, compared to the current 6. He made a similar observation with regard to financial resources: there had been USD 1 563 216 in 2011, although contributions had been made since 2007 pending the operationalization of the Fund, compared to USD 827 275 on average between 2015 and 2020. He explained that the adoption of the biennial budget had no major consequences in terms of the amount available for the Fund. Regarding item 7 of the draft decision, he explained that the amount was an advance to cover IFCD-related tasks between 31st December 2021 and the fifteenth session of the Committee in February 2022, and that it could indeed be revised downwards.
152. The delegation of **Saint Vincent and the Grenadines** asked whether the advance was being requested because the funds provided for the Secretariat two years previously had not been sufficient.
153. The **Secretary** recalled that it was an advance for January 2022, for which no budget had yet been voted. He then presented one by one the projects selected by the IFCD Panel of Experts.
154. The **Chairperson**, seeing no objection from the Committee, stated that the recommended projects would be funded. He then read the draft decision and, seeing no objections, declared it adopted, with the clarifications made by Saint Vincent and the Grenadines.

Decision 14.IGC 8 was adopted as amended.

Item 9 – Update on the implementation of the recommendations of the second external evaluation of the IF CD

Document [DCE/21/14.IGC/9](#)

155. The **Secretary** recalled that document DCE/21/14.IGC/9 reported on the implementation status of the 17 recommendations from the second external evaluation of the IFCD, adopted at the twelfth session of the Committee in December 2018. The studies commissioned on the implementation of the priority recommendations provided avenues for improvement, such as increasing human resources so the Secretariat could administer the IFCD effectively, notably by monitoring fundraising and communication and sharing best practices in evaluating and using the results of projects financed by other agencies.

He then proposed that in future, the updated implementation status of those recommendations be included in the narrative report on the IFCD. Finally, he stressed that some recommendations such as Recommendation 15 or Recommendation 21, for instance, required more precise guidance regarding their implementation methods.

156. The **Chairperson** thanked the Secretary for his presentation and gave the floor to the members of the Committee.
157. The delegation of the **Republic of Korea** underscored that the lack of human resources in the Secretariat did not concern the IFCD alone. The responsibility for the evaluation of results could be shared with the organizations responsible for implementing the projects financed. In conclusion, it said that the visibility of the Convention and the IFCD needed to be enhanced in the Arab States and Asia-Pacific regions.
158. The delegation of **Saint Vincent and the Grenadines** proposed amending paragraph 3 of the draft decision, to request the Secretariat to report on the implementation status of the recommendations at the eighth session of the Conference of Parties to the Convention in June 2021.
159. The **Chairperson**, seeing no objections, declared the decision adopted as amended.

Decision 14.IGC 9 was adopted as amended.

Item 10 – Analysis of the Guidelines on the use of the resources of the IF CD with a view to their possible revision and updating
Document [DCE/21/14.IGC/10](#)

160. The **Secretary** recalled that the Committee had chosen, at its thirteenth session, to inform the Conference of Parties on whether it was necessary to revise the Guidelines on the use of the resources of the IFCD, but not to present it with draft revised guidelines. He explained the methodology adopted by the Secretariat to prepare document DCE/14.IGC/21/10. He then recalled the main challenges facing the IFCD: cumbersome evaluation procedures; unclear selection criteria; difficulties in leveraging the impact of financed projects to advocate for the IFCD; a lack of understanding of the role of the IFCD as a support mechanism for the implementation of the 2005 Convention; and a trend towards the stagnation of contributions to the IFCD in conjunction with an exponential increase in the number of projects submitted. He concluded by informing the Committee that the Secretariat proposed that the Guidelines be revised.
161. The delegation of **Canada** pledged to maintain its contribution of CAD 375 000 over 5 years. It expressed its support for a revision of the Guidelines to render the Fund more efficient and transparent, and also for a partnership with the private sector.

The representative of the Government of **Quebec** within the Canadian delegation also spoke in favour of a revision of the Guidelines so that the projects supported could have concrete, sustainable results, particularly at the national level, the use of resources could be prioritized for projects and, finally, so that the IFCD could be more responsive to the needs of developing countries, particularly regarding capacity building and technical assistance.
162. The delegation of **Austria** expressed its support for a revision of the Guidelines on the use of the resources of the IFCD. It highlighted the significant efforts made by CSOs in the application process. It suggested that the Fund could be used to further support the long-term development of public cultural policies, capacity development and South-South cooperation. It asked the Secretariat for clarification on the possibility of earmarking funds to increase voluntary contributions from the Parties.
163. The delegation of **Brazil** asked for clarification on an apparent contradiction between Article 18, paragraph 5, of the Convention, which stated that the Fund could receive contributions for specific projects, and item 4 of the table in Annex to document DCE/21/14.IGC/10, which mentioned, on the contrary, that the IFCD could not receive earmarked contributions.
164. The delegation of **Finland** expressed its agreement with the Parties that had spoken earlier. It said it hoped that more links would be made with official development assistance (ODA).

165. The delegation of **Saint Vincent and the Grenadines** expressed its opposition to amending paragraphs 1, 2, 4, 5, 7 and 25 of the Guidelines. It asked for clarification on paragraph 15. It also suggested that the Committee consider a mechanism for prioritizing projects left over from the current year for the next call for funding requests. It proposed that the ceiling of USD 100 000 mentioned in paragraph 11.1 of the Guidelines be lowered to US\$70 000 or USD 60 000 to finance more projects.
166. The delegation of **Colombia** stated that the Guidelines needed to evolve, but that it was crucial to preserve the multilateral vocation of the Fund.
167. The **Secretary** recalled that, for the time being, it was not a question of deciding which articles should or should not be revised. He agreed with Brazil that the contradiction highlighted did indeed exist and that it could be revised if the Committee decided to initiate a revision of the Guidelines on the use of the resources of the IFCD.
168. The **Chairperson** invited observers to take the floor.
169. The delegation of **Saint Lucia** recalled that Article 18 of the Convention had been one of the most difficult to draft in order to achieve consensus during the negotiations on the Convention. She explained that there was no contradiction between Article 18 of the Convention and paragraph 4 of the Guidelines. While the Convention was being drafted, the Parties had wished to allow a possibility for some donors to finance specific projects, but not within the framework of the IFCD, so that the latter would remain a multiparty account and not receive pre-allocated funds. It also clarified, replying to Finland, that ODA was not mentioned in the Guidelines because a number of countries were not eligible.
170. The representative of the **International Music Council (IMC)** spoke on behalf of civil society organizations globally. She noted, with concern, the lack of understanding of the role of the IFCD as a support mechanism for the implementation of the Convention. She therefore expressed her support for a clarification of the Fund's mandate. She proposed that the project selection process could be carried out in partnership with the Convention's national points of contact when National Commissions were not in a position to do so in the time available. She stressed the importance of systematically carrying out a quality evaluation of the projects financed. She concluded her statement with four suggestions: to create two branches within the IFCD, one for small-scale projects and the other for larger projects; to lower the maximum funding limit in order to finance more projects; to dedicate a third branch of the IFCD to supporting the participation of civil society in the work of the governing bodies of the Convention; and, to not add a mid-term report in addition to the final report so as not to overburden the beneficiaries.
171. The delegation of **Saint Vincent and the Grenadines** requested that the following be added at the end of paragraph 3 of the draft decision: "taking into account the discussions held during the present session". It also proposed the addition of a paragraph stating that the Committee requested the Secretariat to add the revision of paragraph 11.1 of the Guidelines and give thought to a mechanism to deal with projects that had been set aside so that they would be given priority the following year.
172. The delegation of **Armenia** seconded the proposed amendments.
173. The **Chairperson**, seeing no objections, declared the decision adopted as amended.

Decision 14.IGC 10 was adopted as amended.

Item 11 – Draft of the new fundraising strategy for the IF CD (2021–2023)
Documents [DCE/21/14.IGC/11](#) and [DCE/21/14.IGC/INF.11](#)

174. The **Secretary** recalled that, of the 17 recommendations referred to under agenda item 9, 5 related to the fundraising strategy and communication: recommendations 16 to 20. In order to evaluate the previous fundraising and communication strategy (2013–2018) and propose a new one, the Secretariat had launched a call for tenders, following which the Consortium

composed of IZI spa (Italy) and the International Fundraising Consultancy (United Kingdom of Great Britain and Northern Ireland) had been selected to carry out those tasks.

The evaluation of the previous strategy showed that the expected objectives, such as a threefold increase in IFCD revenue or the establishment of partnerships with the private sector, had not been achieved. Nevertheless, the strategy had made it possible to increase the number of Parties contributing to the Fund, as 49% of the Parties had already contributed at least once to the IFCD.

The new fundraising strategy aimed to double the amount of annual contributions to the IFCD in three years so they would increase to an annual average of USD 1.8 million. The communication strategy had been designed to support the fundraising strategy by explaining why the 2005 Convention was important and how the IFCD contributed to its objectives.

The Secretary explained that those strategies could be implemented in two ways. Either the Secretariat could recruit dedicated staff (option 1) or it could outsource the implementation of the strategy to a specialized firm (option 2). He concluded by stating that the Secretariat would seize the opportunity offered by the International Year of Creative Economy for Sustainable Development to give maximum visibility to the IFCD as a mechanism for supporting the creative economy in developing countries.

175. The delegation of **Saint Vincent and the Grenadines** asked for clarification on a sentence on page 5 of document [DCE/21/14.IGC/11](#), which stated that developing countries were uncertain about the IFCD's mission and highlighted a lack of transparency in the selection process. It did not share the evaluators' conclusions on the basis of which it had been proposed that the IFCD's mandate be revised. It regretted that the evaluators had failed to include the Caribbean in the Latin America and Caribbean region. It pointed out that the Secretariat was requesting funds that were not yet available and stated that the impossibility of multi-year budget allocation was one of the key limitations to the proper management of the strategy. Finally, it suggested that the fundraising strategy for the IFCD be integrated into UNESCO's overall structured financing dialogue.
176. The delegation of the **Republic of Korea** said that contributions from the private sector should be considered by National Commissions so as not to undermine the integrity and credibility of the Convention. It asked the Secretariat whether it was possible to fully implement the fundraising strategy with the resources already available and, if not, what measures could be taken to obtain those additional resources. It noted that the communication strategy could be improved by aligning it more closely with UNESCO's new communication strategy.
177. The **Chairperson** invited observers to take the floor.
178. The delegation of **Brazil** noted that contributions from new partners and particularly from the private sector should comply with the conditions detailed in Article 18, paragraph 6, of the Convention: they should not be subject to any political, economic, or other conditions incompatible with the objectives of the Convention.
179. The **Secretary** stated that, despite the intensive efforts of the Secretariat, the objectives of the first fundraising strategy had not been achieved. Only those Parties that had agreed to the Consortium had had their views included in the evaluation. He acknowledged that not all Parties had the same understanding of the IFCD's usefulness. The Secretariat was working to strengthen the perception of the link between the Fund and the Convention. He explained that, if it so wished, the Committee was able to finance the strategies with the funds currently available in the IFCD.
180. The delegation of **Finland** expressed its support for the fundraising strategy and its integration into UNESCO's overall resource mobilization strategy. It asked about arrangements that would attract the interest of donors.
181. The representative of the **Bureau of Strategic Planning (BSP)** said that Saint Vincent and the Grenadines' suggestion to integrate the IFCD into the structured financing dialogue was interesting. Regarding the issue raised by the Republic of Korea, she said that any partnership

with the private sector would meet the conditions set out in Article 18 of the Convention. She replied to Finland that potential donors should be asked directly what would increase their interest in the IFCD. She said that the fundraising strategy intended for the private sector was being refined at the level of the whole Organization. She concluded by underlining the key role of UNESCO's field offices in mobilizing resources.

182. The delegation of **Colombia** expressed its support for the strategies proposed. It confirmed the need to involve UNESCO field offices, but always in consultation with Headquarters to maintain the consistency of the messages delivered.
183. The **Assistant Director-General for Culture (ADG/CLT)** recalled that contributions for certain other conventions, such as the 1972 and 2003 Conventions, were mandatory. To the extent that that was not the case for the IFCD, the adoption of an effective fundraising strategy was crucial for the Fund's future, especially since the current situation would further increase the number of funding requests. Finally, he stressed the importance of a genuine common strategy at UNESCO for the entire cultural sector and the need to adopt innovative ideas to attract private investors.
184. The delegation of **Austria** also expressed its support for the new fundraising strategy. It stressed that voluntary contributions from Parties were essential and recalled that at least 70% of funds should be allocated to projects.
185. The delegation of **Ecuador** voiced its support for the strategies proposed.
186. The delegation of **Finland** requested an amendment to the third paragraph, which would read that the strategy should be implemented in accordance with the resources available and considering UNESCO's resource mobilization strategy.
187. The delegation of **Saint Vincent and the Grenadines** recalled that a choice had to be made between option 1 and option 2 presented by the Secretary.
188. The **Secretary** replied that the choice of option depended primarily on the resources available and said that option 1 – implementing the strategy internally – would be less costly and more sustainable.
189. The delegation of **Saint Vincent and the Grenadines** therefore proposed the addition to the fourth paragraph of the words "on the basis of option 1". It also proposed that a paragraph be added at the end of the decision, specifying that the Committee requested the Secretariat to submit to the Conference of Parties, at its eighth session, an information document on the new fundraising and communication strategy.
190. The **Chairperson**, seeing no objections, declared the decision adopted as amended.

Decision 14.IGC 11 was adopted as amended.

Item 12 – Progress report on the implementation of Article 16 on preferential treatment for developing countries

Document [DCE/21/14.IGC/12](#)

191. The **Secretary** recalled that preferential treatment, as the subject of Article 16 of the Convention, was one of its most binding and powerful clauses. He noted, however, that the implementation of that article and its actual impact on the ground remained insufficient. In addition, he explained that the pandemic had limited the Secretariat's work on the programme focusing on preferential treatment, even though a series of tools had been developed in 2019. Concerning the monitoring of preferential treatment measures implemented by the Parties, the Secretariat was currently analysing the information transmitted in the framework of the periodic reports received, in particular the section devoted to Objective 2 of the Convention. He noted nevertheless that none of the bilateral and regional trade agreements signed between 2017 and 2020 involving at least one Party to the Convention contained any provisions falling within the scope of Article 16.

The Secretary then listed the main obstacles to the full implementation of Article 16: the lack of data on the mobility of cultural professionals, as well as on exchanges of cultural goods and services from developing countries; travel restrictions related to the global health crisis; and finally the acceleration of online cultural consumption and the generation of trade agreements exclusively dedicated to e-commerce. He said that the Secretariat hoped, on the occasion of the International Year of the Creative Economy for Sustainable Development, to reactivate its capacity-building and technical assistance activities as well as awareness-raising initiatives, within the framework of the UNESCO-Aschberg Programme for Artists and Cultural Professionals, notably through regular voluntary contributions from Norway.

192. The delegation of **Austria** recognized the paramount importance of Article 16 and expressed the hope that the restrictions relating to the health situation would remain temporary. It then drew attention to the “*Fair Trade for Culture – Fair Culture*” initiative launched by the German National Commission for UNESCO. It concluded by highlighting Austria’s efforts to promote Article 16 in a cross-sectoral manner.
193. The delegation of **Brazil** stressed the particular importance of preferential treatment in reducing the inequalities exacerbated by the pandemic. The delegation had worked to implement Article 16 in the international agreements being negotiated, including with the European Union, the South American Common Market (MERCOSUR), and Portuguese-speaking countries in Africa. It cited as an example the establishment — for developing countries — of scholarships and facilities for obtaining visas and for practicing cultural and artistic activities.
194. The delegation of **Armenia** noted that the implementation of preferential treatment implied primarily the development of cultural exchanges, as well as the implementation of capacity-building activities. It expressed its support for the draft decision.
195. The delegation of **Mongolia** stressed the importance of awareness-raising and advocacy efforts regarding preferential treatment, so that all stakeholders fully understood the issues at stake.
196. The delegation of **Saint Vincent and the Grenadines** expressed its agreement with the delegations that had already taken the floor on the item. It then mentioned the agreement between the Caribbean Forum of African, Caribbean and Pacific States (CARIFORUM) and the European Union (EU) and expressed its readiness to discuss preferential treatment within that agreement in more detail.
197. The **Chairperson** invited observers to take the floor.
198. The delegation of **France** suggested that the training and awareness-raising modules on preferential treatment be made available to all Parties, even without their explicit request.
199. The delegation of **Germany** announced that it was working with several partners, including the UNESCO Chair on the Diversity of Cultural Expressions, to define how the concept of “equitable culture” could be used to implement Article 16 of the Convention.
200. The representative of **Arterial Network**, speaking on behalf of various civil society organizations, said that it was regrettable that the implementation of Article 16 was too often carried out exclusively in the political sphere, with insufficient involvement of civil society. He urged Parties to include a reference to civil society in their decision.
201. The delegation of **Palestine** said that Article 16 and Article 18 constituted the core of the Convention. It suggested that a special category of visas for artists be created, in order to implement preferential treatment in the field in a practical manner.
202. The delegation of the **European Union (EU)** recalled its commitment to the Convention, as demonstrated by its support for the EU/UNESCO Expert Facility to Strengthen the System of Governance for Culture in Developing Countries. It announced that its next quadrennial report would be submitted by June 2021 and declared that the seventh meeting on the Protocol on Cultural Cooperation between the Republic of Korea and the EU had been held in December 2020, despite the pandemic.

203. The representative of the **Malian Coalition for Cultural Diversity**, speaking on behalf of various civil society organizations, noted that Article 16 was one of the articles that developed countries took into consideration least of all. He recalled that preferential treatment was intended to correct structural inequalities between developing and developed countries. The lack of understanding of Article 16 was causing some frustration in civil society. Preferential treatment was not only about physical mobility, but could also be applied to the digital environment.
204. The representative of the **UNESCO Chair on the Diversity of Cultural Expressions** also stressed that Article 16 was insufficiently implemented by developed countries. She said that the tools provided by the Secretariat were very valuable in helping developing countries formulate specific requests for preferential treatment in trade negotiations.
205. The representative of **Culture Funding Watch**, speaking on behalf of various civil society organizations, said that it was important to involve CSOs in the development of capacity-building programmes, paying particular attention to the different needs of each geographical area.
206. The delegation of **Azerbaijan** proposed that a paragraph be added to express the Committee's appreciation of the Secretariat's efforts, made possible by the UNESCO-Aschberg Programme for Artists and Cultural Professionals. It proposed the addition to the draft decision of another paragraph inviting Parties to share good practices on preferential treatment measures.
207. The delegation of **Saint Vincent and the Grenadines** proposed the addition to paragraph 7 of the adverb "strongly" and the words "in consultation with civil society, cultural professionals and creative and cultural industries". It also proposed the amendment of paragraph 10 to request the Secretariat to also submit a report at the eighth session of the Conference of the Parties.
208. The **Chairperson**, seeing no objections, declared the decision adopted as amended.

Decision 14.IGC 12 was adopted as amended.

Item 13 – Synergies with the 1980 Recommendation concerning the Status of the Artist
Document [DCE/21/14.IGC/13](#)

209. The **Secretary** recalled the complementarity between the Convention and the 1980 Recommendation concerning the Status of the Artist, both of which recognized the well-being of artists as a prerequisite for the vitality and diversity of culture. He explained that document DCE/21/14.IGC/13 proposed approaches to be considered to capitalize on the complementarities between the monitoring mechanisms of the two instruments, which would therefore be mutually reinforcing, and the data collected would enable a full picture to be compiled of the legislation, policies, and mechanisms in place to promote the cultural and creative sectors and protect artists and cultural professionals.
- He highlighted the outstanding efforts made by the Secretariat in 2020 to improve the integration of the 1980 Recommendation and the 2005 Convention. In conclusion, he noted that the COVID-19 pandemic had caused the world to realize the importance of ensuring effective implementation of the 1980 Recommendation in order to guarantee fair remuneration for artists, enabling them to create and live with dignity, in line with the SDGs.
210. The delegation of **Denmark** commended the Secretariat for its work, noting that the pandemic had further underlined the need to implement the 1980 Recommendation, ensuring freedom of expression, education and the economic and social security of artists. It said it hoped to see the links with the Convention strengthened at the next consultation on the implementation of the 1980 Recommendation on the Status of the Artist in 2022. It would also be interesting to develop synergies with other UNESCO instruments, such as the 2017 Recommendation on Science and Scientific Researchers.

211. The delegation of **Brazil** expressed its full support for the draft decision. It was, however, deplorable to note that artists' conditions had not improved further since 1980. It was necessary to continue to raise awareness about the 1980 Recommendation, which was still too little known, and to consider adapting it to the contemporary context, perhaps by revising it.
212. The delegation of **Austria** said that the health crisis had demonstrated, once again, the need for reliable data to develop effective measures. Moreover, the human rights-based approach within UNESCO should be strengthened. It expressed thanks to CSOs, such as Freemuse, that monitored violations of freedom of expression. It concluded by drawing attention to a European Union [report](#) on the status and working conditions of cultural professionals.
213. The delegation of the **Republic of Korea** welcomed the publication of the special edition of the 2005 Convention Global Report, entitled "[Freedom and Creativity: Defending Art, Defending Diversity](#)". It also acknowledged that the ResiliArt initiative had helped to raise awareness of the importance of the 1980 Recommendation.
214. The delegation of **Colombia** reported on several initiatives it had taken to improve the status of the artist, citing as an example the grants awarded through the "share what we are" movement, which highlighted the importance of culture for social cohesion.
215. The delegation of **Burkina Faso** stated that the living conditions of artists were one of its major concerns. It recalled some measures already adopted to improve them: the ratification in 2013 of a decree on the subject; the creation of a national arts commission; and the establishment of a professional artist card. It explained that UNESCO's technical assistance had been sought to finalize the steps taken regarding the status of the artist.
216. The delegation of **China** said that the synergies between the Convention and the 1980 Recommendation had helped to improve both instruments. It echoed Brazil in stating that the 1980 Recommendation probably needed to be updated.
217. The **Chairperson** invited the observers to take the floor.
218. The delegation of **Sweden** said that the aforementioned special edition of the Global Report published in 2020 was highly relevant. It announced that the Arts Council of Sweden, in partnership with the Swedish International Development Cooperation Agency, had recently launched a programme to support CSOs aimed at strengthening artistic freedom around the world.
219. The delegation of **Belgium** announced that the issue of the status of the artist had been included in the agreement of the new Federal Government in October 2020. It also stressed the need for the Convention and 1980 Recommendation in order to build a more resilient world.
220. The delegation of the **European Union** explained that the [report](#) mentioned by Austria had been produced in close cooperation with civil society, and it made numerous references to the Convention and the 1980 Recommendation. It also presented the "Music moves Europe" initiative which aimed at the well-being of creators in the music sector.
221. The delegation of **Germany** said that equitable remuneration of artists for the digital dissemination of their works was one of the main challenges for the years to come. It also announced that it had annexed its full report on the monitoring of the implementation of the 1980 Recommendation to its quadrennial report on the monitoring of the Convention, as the two instruments reinforced each other.
222. The representative of the **International Theatre Institute (ITI)** said that many documents had been drafted on the status of the artist, but it was regrettable that very little progress had been made on the ground. She also noted that the pandemic had exacerbated pre-existing inequalities.
223. The representative of **Freemuse** said that in the wake of the health crisis, some governments had misused measures restricting freedom of expression. She encouraged Parties to consult the Freemuse [report](#) for further information. She concluded by suggesting that the IFCD set aside 10 to 15% of its funds for the defence of freedom of expression.

224. The **Chairperson**, seeing no objections, declared the decision adopted.

Decision 14.IGC 13 was adopted.

Item 14 – Establishment of an assistance programme for the implementation of the Convention in the digital environment
Document [DCE/21/14.IGC/14](#)

225. The **Secretary** recalled that in 2017, the Convention adopted the operational guidelines on the implementation of the Convention in the digital environment and in 2019, the Open Roadmap which provides concrete guidelines for the implementation of the guidelines. At its thirteenth session, the Committee had taken note of an initial status report on the national roadmaps, following a consultation which had only received 18 replies. In response to the low participation rate, the Committee had requested the Secretariat to establish an assistance programme dedicated to the implementation of the Convention in the digital environment.

He then briefly outlined a capacity-building programme that would last four years and would be allocated USD 1.75 million. The programme would have six main lines of action: production of capacity-building content, tools and methodologies adapted to the local context and designed to facilitate and support implementation of the Open Roadmap; building specialist expertise in the digital environment; roll-out of technical assistance on request; promotion of peer-to-peer learning; collection and sharing of knowledge; and lastly, advocacy and communication. He stressed that the implementation of such a programme would depend entirely on obtaining the necessary voluntary contributions. With a budget of USD 1.75 million, the Secretariat considered that it could support 5 countries per year for 3 years.

226. The delegation of **Armenia** shared its experience in implementing the Convention in the digital environment. It had created digital databases to preserve the nation's cultural heritage, in partnership with CSOs. Thus, many Armenian books, films and concerts had been digitized. It also recalled the Tumo Centers for Creative Technologies, which had opened in several cities in Armenia and abroad.

227. The delegation of the **Republic of Korea** emphasized that an assistance programme for the implementation of the Convention in the digital environment was particularly timely, given the increasing digitization of the cultural and creative sector, which had been further accelerated by the pandemic. It concluded by referring to the Korea Funds-in-Trust, presented in more detail in a [brochure](#) co-published with UNESCO.

228. The delegation of **Latvia** stressed that the COVID-19 pandemic had made the challenges of the digital divide even more acute, and therefore welcomed the implementation of assistance programmes on the subject.

229. The delegation of **Brazil** stressed the crucial nature of the establishment and revision of legal frameworks governing the dissemination of cultural content on the Internet, particularly with regard to copyright. Brazil had made particular efforts in the areas of video games, digital libraries and the democratization of computing. It concluded by reaffirming its support for an assistance programme on digital issues.

230. The delegation of **Canada** congratulated the Parties that had completed their national roadmaps on the implementation of the Convention in the digital environment. It acknowledged the benefits of assistance programmes in that regard, but expressed concern that they might increase financial pressure on the IFCD, which already lacked voluntary contributions.

The representative of the Government of **Quebec** within the Canadian delegation announced that an update of the digital roadmap of Quebec would be submitted soon. It shared an initiative organized jointly with France on the digital discoverability of French-language works, which could perhaps inspire other Parties.

231. The delegation of **Austria** echoed Canada, asking whether the impact of an assistance programme on contributions to the IFCD had been assessed.

232. The delegation of **Mongolia** said that it supported the establishment of an assistance programme for the implementation of the Convention in the digital environment.
233. The **Secretary** said that it was up to the Committee to decide whether or not to open the assistance programme and thus accept contributions earmarked to support the implementation of the Convention in the digital environment. With regard to the possible competition for voluntary contributions between the IFCD and the new programme, the Secretary acknowledged that the request for assistance had indeed been made before the pandemic, in a context where there were fewer constraints on public finances.
234. The **Chairperson** invited observers to take the floor.
235. The delegation of **France** said that it supported the development of an assistance programme for the implementation of the Convention in the digital environment. It encouraged Parties that had not done so to submit their roadmaps. Lastly, it explained that France had started work on its roadmap in October 2020.
236. The delegation of **Belgium** reported the organization of a series of conferences on artificial intelligence in art and the cultural and creative industries in autumn 2020. It welcomed the Secretariat's proposal and stressed the importance of peer learning and the establishment of communities of practice.
237. The delegation of **Germany** warmly welcomed the Secretariat's proposal of an assistance programme. It explained that the preparation of its quadrennial report had enabled it to better map the digital developments in the cultural sector. Germany would soon submit its roadmap to the Secretariat.
238. The delegation of the **Syrian Arab Republic** welcomed the establishment of an assistance programme. It said that the digital environment had contributed greatly to the resilience of the cultural sector in the Syrian Arab Republic during the war years and during the pandemic. It cited as examples digital events organized by the Damascus Opera House, museums, and young artists. International sanctions, however, were having a strong impact on digital transmission networks, thus limiting the dissemination of cultural expressions in the Syrian Arab Republic.
239. The delegation of **Jamaica** stressed that Jamaican music and dance had been very successful on digital platforms, but that artists and creators were not always fairly compensated. It expressed support for the establishment of an assistance programme for the implementation of the Convention in the digital environment.
240. The representative of the **International Federation of Library Associations and Institutions** recalled activity 4.3 of the [Open Roadmap](#) for the implementation of the Convention in the digital environment, which proposed to support institutions such as libraries to become learning spaces for the public to acquire digital literacy skills. She emphasized that an assistance programme could, *inter alia*, help to implement the activity and recalled the importance of developing national roadmaps in a participatory and inclusive manner.
241. The representative of the **Chilean Coalition for Cultural Diversity** said that an assistance programme could indeed be beneficial, but that it should be integrated into a broader reflection on international cooperation mechanisms, particularly the IFCD. She cited as an example the capacity-building programme in Spanish on the 2005 Convention, organized in November 2020 by the Mexican organization Creatividad y Cultura Glocal A.C. in coordination with the IFCCD and the U40 Network, with the support of the German Commission for UNESCO. She also stressed that the implementation of the Convention in the digital environment was not only a technical issue, but also raised economic and political issues, as evidenced by the intense mobilization of Google against the European Union's Audiovisual Media Services Directive.
242. The representative of the **Institute for African Culture and International Understanding** highlighted the digital inequalities between and within Parties. He welcomed the establishment of an assistance programme on the subject.

243. The representative of the **Regional Centre for the Living Arts in Africa** said that the current health situation made such an assistance programme even more relevant. He proposed to organize ResiliArt debates in the near future so that the African Parties could exchange on the development of their national roadmaps.
244. The delegation of **Saint Vincent and the Grenadines** proposed the addition of a paragraph referring to Article 18.5 of the Convention. It also proposed that “voluntary contributions” be replaced by “extrabudgetary contributions” in paragraph 5.
245. The delegation of **Armenia** proposed that “takes note” be replaced with “expresses its appreciation” at the beginning of paragraph 4. In paragraph 7, it proposed the addition of the words “if such exists”, with reference to the national roadmap.
246. The **Chairperson**, seeing no objections, declared the decision adopted as amended.

Decision 14.IGC 14 was adopted as amended.

Item 15 – Collaboration with civil society to implement the Convention
Document [DCE/21/14.IGC/15 REV](#)

247. The Secretary recalled the importance of Article 11 of the Convention, which recognized the fundamental role of civil society. He emphasized that the diversity and number of CSOs participating in the work of the Convention had increased steadily in recent years. There were currently six mechanisms for civil society to contribute to the implementation of the Convention: the working session between CSO representatives and the Bureau, held before the Committee; the biennial Civil Society Forum preceding the Conference of the Parties; the update on civil society activities, systematically included in the Committee’s agenda; the framework of the quadrennial periodic reports, which contained a section dedicated to CSOs; a survey of 158 CSOs from 62 countries conducted by the Secretariat to gather information for the third edition of the Global Report; and, more recently, the ResiliArt initiative.

He explained that document DCE/21/14.IGC/15 REV provided an overview of the current modalities for collaboration with civil society, as well as suggestions on how to structure and optimize that partnership. He then outlined three avenues for reflection on the contribution of CSOs to the work of the Convention. First, only one third of CSOs participating in statutory meetings had submitted a formal request for admission to the Director-General of UNESCO. He encouraged CSOs to complete that process so that the Committee could better know its interlocutors and consult them on the topics in which they specialized. Secondly, the Secretariat had expressed its readiness to support the holding of the third biennial Civil Society Forum, working with the Bureau elected during the second edition of the Forum. Finally, the Committee could decide on the precise modalities for the submission of CSO activity reports.

248. The **Chairperson** invited observers to take the floor.
249. The representative of the **Portuguese Coalition for Cultural Diversity**, speaking on behalf of various CSOs, called on all cultural professionals to join CSOs so that the work of civil society was as inclusive as possible. She welcomed the organization of the third biennial Civil Society Forum. She expressed the desire that communication between CSOs, the Parties and the Secretariat be further clarified and simplified. She asked the Committee not to define specific modalities for the preparation of civil society activity reports, as those documents were CSOs’ only opportunity to address the Convention’s governing bodies freely. Finally, she stressed the need for the Parties to be given time to react to civil society reports during the Conference of the Parties.
250. The representative of **Creatividad y Cultura Glocal A.C.** stressed that the COVID-19 pandemic and the digital transition made the active participation of civil society in the work of the Convention more necessary than ever. She explained that language remained a barrier for many CSOs. To overcome that barrier, she mentioned the capacity-building programme on the 2005 Convention in Spanish, organized with the International Federation of Coalitions for

Cultural Diversity (IFCCD), the U40 Network and the German National Commission for UNESCO.

251. The representative of **Eurovisioni** spoke on behalf of various CSOs. He explained that global coordination made it possible to encourage the contributions of CSOs while facilitating coordination among the observers.
252. The representative of the **International Music Council (IMC)** also spoke on behalf of various CSOs. She highlighted the importance of the editorial freedom with which CSO reports had been produced thus far. It would be interesting to expand the spaces and times for exchange between civil society and the Bureau of the Committee. She concluded by asking the Secretariat if it could publish a list of all the CSOs that had worked with the Convention since its creation to strengthen the civil society community around the Convention.
253. The representative of the **Regional Centre for Book Development in Latin America and the Caribbean (CERLALC)** stressed that language remained a barrier to civil society participation. He thus proposed that the inclusion of Spanish be generalized.
254. The representative of the **Regional Centre for the Living Arts in Africa (CERAV)** explained that he often worked with CSOs, especially national coalitions for cultural diversity. The end of his statement could not be understood on account of technical difficulties.
255. Following the statements made by the civil society representatives, the **Chairperson** invited the members of the Committee to react to the concerns expressed and the ideas proposed.
256. The delegation of **Armenia** stressed that CSOs played a fundamental role in promoting cultural diversity. Civil society was collaborating closely in that area, whether it was for the preparation of the periodic report, the submission of funding requests to the IFCD or to reflect on new public cultural policies. For example, all civil society's recommendations had been taken into account in the new law on cinema and the performing arts, as well as in the 2020-2023 cultural strategy.
257. The delegation of **Denmark** encouraged CSOs to submit their activity reports before the deadline so that the Secretariat could include all contributions as effectively as possible and that said contributions could become a valuable complement to the Global Reports. It suggested that civil society reports have a common structure and be organized geographically. In conclusion, it asked the Secretariat how it would be possible, in the civil society section of the periodic reports, for CSOs not only to report on their activities, but also to play their watchdog role regarding the status of the implementation of the Convention in general in their countries.
258. The delegation of **Canada** said that it welcomed the central role played by CSOs since the adoption of the Convention and at every stage of its implementation.

The representative of the Government of **Quebec** within the Canadian delegation stressed that civil society was systematically consulted during the negotiation of trade agreements that could have an impact on culture, particularly through the Canadian Coalition for Cultural Diversity and the UNESCO Chair on the Diversity of Cultural Expressions.
259. The delegation of **Azerbaijan** highlighted the importance of holding a meeting between civil society and the members of the Bureau prior to the Committee. It reported on the creation of a knowledge-sharing database called [Creative Azerbaijan](#), designed to support long-term public-private partnerships in the cultural sector.
260. The delegation of **Austria** stressed that its interaction with civil society had greatly enriched its work. It said that it had submitted an amendment to paragraph 7 of the draft decision, on the organization of the next Civil Society Forum.
261. The delegation of the **Republic of Korea** expressed its support for structuring and optimizing cooperation with civil society. It encouraged CSOs to formally register with UNESCO to further formalize their participation.

262. The delegation of **Kenya** noted that CSOs had played a key role in the national strategy for cultural policies adopted in December 2020, as well as in the preparation of its last periodic report. In conclusion, it asked the Secretariat how CSOs that had not formally registered with UNESCO had been able to participate in statutory meetings.
263. The delegation of **Ethiopia** recognized the importance of civil society participation. It mentioned the delay in implementing some projects such as the IFCD-funded dance project and capacity-building activities.
264. The delegation of **Argentina** stated that cooperation with civil society was essential for the proper implementation of public policies. It mentioned, as an example, the Cultural Hotspots programme created in 2011 under the aegis of the Ministry of Culture, which gave financial support to CSOs promoting cultural diversity.
265. The delegation of **Colombia** explained that it was in the process of finalizing, with the support of Sweden, a report on women's participation in the publishing sector. It announced that the report would be shared in March 2021 as part of International Women's Day. In conclusion, it underlined the importance of gender equality and youth participation in the Convention.
266. The delegation of **Finland** echoed Denmark's comments, asking to what extent the civil society section of the periodic report could be further developed so that CSOs could give their opinion on public cultural policies in their respective countries. In conclusion, it recalled the essential role of the IFCD in supporting civil society.
267. The delegation of **Egypt** said that efforts should continue to be made to involve even more CSOs in the Convention so as to cover as many populations and practices as possible.
268. The delegation of **Burkina Faso** noted that Burkina Faso's CSOs had been actively involved in the development, implementation and monitoring of the country's cultural policy. It pledged to continue and enhance that fruitful collaboration.
269. Following the statements made by the Committee members, the **Chairperson** invited the other observers to take the floor.
270. The delegation of **Germany** thanked the CSOs for organizing themselves to participate in such a structured and useful way. The Convention was a model in that regard. It welcomed the fact that the digital format could enable more CSOs to participate in the work of the Convention. In conclusion, it said that it wanted CSOs to have complete freedom in structuring their reports.
271. The delegation of **Sweden** supported the request made by Denmark, which had already been seconded by Finland.
272. The delegation of **Jamaica** commended the CSOs for their excellent work in the statutory meetings as well as in the development of public policies and periodic reports. It also thanked Sweden for its support.
273. The **Secretary** pledged to continue to be available to CSOs. He went on to explain that CSOs could already share their priorities and the challenges encountered with regard to the implementation of the Convention. He further recalled that civil society was consulted through a questionnaire before each edition of the Global Report. He expressed his willingness to further strengthen those mechanisms. He explained that all CSOs that participated in a statutory meeting were subsequently invited to participate in future meetings, even if they had not gone through the formal admission procedure.
274. The delegation of **Denmark** thanked the Secretary for his answers. It acknowledged that CSOs could make free comments in the current reports, but asked whether it would be possible to formulate more specific questions on governments' implementation of the Convention. Furthermore, it asked whether it would be possible to ask the Parties to append the contributions of civil society to their periodic reports.
275. The delegation of **Austria** asked for the seventh paragraph to be amended to read "encourages this Bureau to work closely with civil society organizations participating in the work of the Committee as observers, in accordance with their coordination processes."

276. The **Chairperson**, seeing no objections, declared the decision adopted as amended.

Decision 14.IGC 15 was adopted as amended.

Item 16 – Report of the Committee on its activities and decisions (2020-2021)
Document [DCE/21/14.IGC/16 REV](#)

277. The **Secretary** explained that document DCE/21/14.IGC/16 REV had been revised the previous day to include the decisions taken during the current session. It was structured according to the priorities defined by the Conference of the Parties ([Resolution 7.CP 14](#)). He recalled those priorities: implementing the global capacity-building strategy to promote the diversity of cultural expressions; implementing the IFCD and the recommendations of its second external evaluation; implementing capacity-building activities, advocacy activities and training programmes on preferential treatment measures; implementing policy-monitoring activities to assess the impact of the Convention and demonstrate its relevance to the SDGs; pursuing synergies in the monitoring of policies and measures related to the 1980 Recommendation concerning the Status of the Artist 1980 as well as with the activities of the Communication and Information Sector (CI) and the Gender Equality Division (CAB/GEN); and, finally, supporting civil society participation.

The Secretary noted that the Committee had achieved significant results for all the priorities set by the Conference of the Parties, but the implementation of a significant number of decisions depended on the availability of voluntary contributions paid by the Parties. He mentioned the sustainability of the IFCD, the deployment of an assistance programme dedicated to the implementation of the Convention in the digital environment, the participation of civil society in the work of the governing bodies, the fourth edition of the Global Report and, finally, the maintenance and development of the policy-monitoring platform.

278. The delegation of **Mongolia**, as an IFCD beneficiary country, thanked all the Parties that had contributed to the fund. It said that it welcomed the adoption of the new fundraising strategy. It expressed its need for assistance in developing its roadmap on the implementation of the Convention in the digital environment.

279. The delegation of **Colombia** proposed an amendment to the draft decision inviting the Conference of the Parties to foster cooperation with small and medium-sized cultural and creative enterprises in the implementation of the Convention as one of the Committee's priorities for 2022–2023, through the development of a proposal for a regular consultation mechanism within the Committee.

280. The delegations of **Brazil, Argentina, Ecuador, Egypt and Jamaica** supported the proposal of Colombia.

281. The representative of **Cultura Contra Conflict** spoke on behalf of CSOs globally. She said that while the meetings between civil society and the Bureau of the Committee were very important, they were probably not sufficient to support meaningful civil society participation in the work of the governing bodies. For those meetings, held only once a year for two hours, to be fruitful, it was necessary for CSOs to consult each other beforehand. She pointed out that coordination efforts had been made by civil society in recent years and she expressed the hope that the Secretariat and the Committee would encourage those efforts.

282. The delegation of **Canada** proposed to add to the proposal of Colombia the words “and within the limits of the resources of the Secretariat”.

283. The delegations of **Austria, Denmark, Finland, Egypt, China and Armenia** supported Colombia's amendment and Canada's addition.

284. The **Chairperson**, seeing no objections, declared the decision adopted as amended.

Decision 14.IGC 16 was adopted as amended.

Item 17 – Date of the fifteenth session of the Committee
Document [DCE/21/14.IGC/17](#)

285. The **Chairperson** announced the proposed dates for the next session: 8 to 11 February 2022.
286. The delegation of **Saint Vincent and the Grenadines** asked the Secretariat for clarification on the choice of those dates, given the financial implications already mentioned. It suggested that the matter of a possible return to a December session of the Committee be discussed at the Committee's next session.
287. The **Secretary** highlighted that those timing issues were extremely complex as they had to take many factors into account. He said that if the Committee wished to change the dates of the statutory meetings, that should be done well in advance.
288. The **Assistant Director-General for Culture (ADG/CLT)** recalled that the Culture Sector (CLT) alone had six conventions and three recommendations, and that December was already very busy in terms of statutory meetings.
289. The delegation of **Saint Vincent and the Grenadines** took note of those answers.
290. The **Chairperson**, seeing no objections, declared the decision adopted.

Decision 14.IGC 17 was adopted.

Item 18 – Election of the members of the Bureau of the fifteenth session of the Committee
Document [DCE/21/14.IGC/18](#)

291. The **Chairperson** said that the Committee was invited to elect a Bureau of six members, one for each electoral group established by the General Conference of UNESCO, in accordance with the principle of equitable geographic distribution. He noted that the Bureau elected by the Committee would be composed of a Chairperson, four Vice-Chairpersons and a Rapporteur. He explained that among the members of Group V(b), only Qatar was eligible. The candidacy of H.E. Mr Nasser Hamad Hinzab was proposed for the post of Chairperson. He said that he had been informed of the candidacies of Denmark, Armenia, Ecuador and Burkina Faso for the posts of Vice-Chairpersons. Finally, he announced the candidacy of Ms Namchin Munkhzul of Mongolia for the post of Rapporteur.
292. The delegation of **Egypt** confirmed Qatar's candidacy for the post of Chairperson.
293. The **Chairperson**, seeing no objections, declared the decision adopted as amended.

Decision 14.IGC 18 was adopted as amended.

294. The **Chairperson** thanked all the members of the Committee for their excellent work and their contributions to the extensive discussions held, as well as all the observers, particularly the CSOs, for their participation. He said that he welcomed the success of the current session of the Committee, despite the fact that it was online and that there were two podiums, one in Paris and the other in Seoul.
295. The **Rapporteur** presented a summary of the deliberations and of the decisions taken during the Committee's current session.
296. The **Chairperson** expressed his gratitude to ADG/CLT on behalf of all the members of the Committee, to the Secretary of the Convention for his continued support and to the Secretariat for its dedication and excellent work, despite the complexity of organizing and coordinating proceedings between Paris and Seoul. He also thanked the Vice-Chairperson for standing in for him for two days, as well as the interpreters, technicians and all the colleagues who had made the session a success.
297. The **Secretary** thanked the Chairperson and the Vice-Chairperson who had replaced him for two days for their participation, dedication, and successful chairpersonship. He recalled that

the eighth session of the Conference of the Parties would be held from 1st to 4 June 2021 and that it would be preceded by the Civil Society Forum, which would take place on 31st May.

298. **ADG/CLT**, Mr Ernesto Ottone, thanked the members of the Committee, the Chairperson and Vice-Chairperson, the Rapporteur, the Secretary of the Convention, the Secretariat and the interpreters, technicians and colleagues who had taken part in the session. He stressed that the Convention on the Protection and Promotion of the Diversity of Cultural Expressions belonged to its ratifying Parties as a whole. In conclusion, he highlighted the importance of the Convention, not only for negotiations, but especially for international dialogue.
299. The **Chairperson** again thanked all the participants and closed the session.

CLOSURE OF THE SESSION