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منظمة الأمم المتحدة
للتربية والعلم والثقافة

联合国教育、
科学及文化组织



Diversity of
Cultural Expressions

Diversité
des expressions
culturelles

Diversidad
de las expresiones
culturales

Разнообразие форм
культурного
самовыражения

تنوع أشكال التعبير
الثقافي

文化表现形式
多样性

5 CP

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CONFERENCE OF PARTIES TO THE CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS

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INFORMATION DOCUMENT

Executive Summaries of Parties' Quadrennial Periodic Reports

At its eighth ordinary session in December 2014, the Intergovernmental Committee requested the Secretariat to transmit to the Conference of Parties the quadrennial periodic reports received and examined in 2013 and 2014, and to make them available on the Convention website to the public for information.

The present document contains the Executive Summaries of the quadrennial periodic reports received in 2013-2014. The full reports are available on the website of the Convention at: <https://en.unesco.org/creativity/mr/periodic-reports-available-reports>.

This document contains the executive summaries of the quadrennial periodic reports of the following Parties to the Convention:

- Albania
- Andorra
- Armenia
- Bangladesh
- Bosnia and Herzegovina
- Burkina Faso
- Burundi
- Cambodia
- China
- Côte d'Ivoire
- Croatia
- Czech Republic
- Dominican Republic
- Egypt
- Kenya
- Malawi
- The Netherlands
- Romania
- Serbia
- Togo
- Ukraine
- The United Kingdom
- Viet Nam

ALBANIA

In the last decades, the world has been transformed fast, and the revolution of economy, communication and culture, has influenced largely in the development of cultural industries. These industries are playing more and more a crucial role in the development of economy in general. The 2005 UNESCO Convention on the Protection and Promotion of Cultural Diversity is the most important tool develops such industries according to commonly set objectives and measures. Encourage creation, support production, stimulate dissemination and promote access to cultural expressions are the objectives of this Convention.

The Republic of Albania ratified the UNESCO Convention on Cultural Diversity on 17.12.2006 and since then, it's the ambition of the Government of Albania to ensure the achievement of these objects in the country.

Albania has been a member of the Intergovernmental Committee for the years 2007-2009 and it participated at the First Intergovernmental Committee on Protection and Promotion of the Diversity of Cultural Expressions, held in Ottawa, Canada on 13 December, 2008.

Since then, considerable efforts to implement the obligations deriving from the Conventions has been made. The main objectives in broad terms has been strengthening the place and the role of culture in the policies and programmes compiled by the Ministry of Tourism, Culture Youth and Sports of Albania, which is the main institution responsible for implementation of the Convention, strengthening the contribution of culture to sustainable development and increasing collaboration with other countries in the field of cultural industries, promoting intercultural dialogue through implementation of different projects, awareness-raising activities and exchanges of good practice.

Specific objectives have been set meanwhile such as:

- Establishment of the proper mechanisms to enable the development of diverse cultural communities in Albania;
- Encouragement of projects on regional and international cooperation amongst libraries, information centers and cultural institutions, aiming at motivating the presentation, the study and the deep understanding of diverse cultures;
- Involvement of cultural institutions in cooperation programmes and exchange of information and ideas, the reorganization of the library system whilst including new technology in drafting a common electronic catalogue;
- Promotion and distribution of the Albanian written art and culture, projects to finance different editions, literature evenings, supporting the diverse cultural expressions through National prizes in literature, bibliophile, drama etc.

ANDORRA

The Principality of Andorra, a welcoming land located at a cultural crossroad, has protected its identity in respect for the various cultures present on its territory for more than seven centuries of peaceful history. At the end of 2012, Andorra had a population of 76,246, of which 34,417 were of Andorran nationality. This represents 45.10% of the total population which includes more than 100 different nationalities.

Andorra's educational structure is based on plurality; schools depend on the French education system, Spanish education system or Andorran education system, managed by the Andorran Ministry of Education. Andorran schools provide a multilingual education where subjects are taught to students in Catalan, French and Spanish.

Catalan and Andorran history are compulsory subjects in all three educational systems. Since there is a large Portuguese community in the Principality, optional Portuguese classes are also offered.

The Ministry of Culture defines and establishes cultural policies nationally. Nevertheless, institutionally and territorially, the Principality of Andorra is composed of seven parishes (territorial units administered by the *Comuns*, or town halls) and each Comú allocates part of its budget to culture. Furthermore, the Andorran National Commission for UNESCO (ANCU) and civil society – through numerous associations – also promote cultural activities that fall within the scope of the 2005 Convention. In this first report we shall mention the most pertinent examples that illustrate the implementation of the Convention.

The Ministry of Culture plans national, regional and international activities (such as the "Meeting of Cultures" organized for international cultural diversity day and with the participation of cultural communities and associations present in Andorra, the Ramon Llull Prize, Art Camp, and events arising from bilateral cooperation with accredited countries in the Principality of Andorra).

The Department of Cultural Promotion and Linguistic Policy ensures the programming, implementation and development of cultural infrastructure; coordinates the management of public cultural services and public libraries; develops cooperation programmes with cultural institutions as well as programmes for cultural promotion and for the dissemination of publishing production and artistic creation. The Department is also responsible for implementing the language policy in order to guarantee and improve the use of Andorra's official language, Catalan, and to foster actions to protect, promote and disseminate the Catalan language.

Andorra, which has never known war and has preserved its identity while defending the values of peace and democracy, has hosted the Art Camp project since 2008. This bi-annual meeting of artists from five continents and from countries in conflict situations is a laboratory for cultural creativity and promotes intercultural understanding, peace and dialogue. Through this project, Andorra encourages dialogue between cultures to ensure more balanced cultural exchanges and to promote intercultural respect and the culture of peace.

The main challenge of the Principality of Andorra is to raise awareness of the objectives of the 2005 Convention among the general public.

Since ratifying the Convention, Andorra has contributed annually to the International Fund for Cultural Diversity. To date, the country's total contribution amounts to \$77,711.40.

ARMENIA

The preparation of this Report included the phases of organising and monitoring surveys, studying policies, collecting data, conducting analyses and forming conclusions.

This Report is a comprehensive study on the legal, social-economic, political and institutional opportunities for ensuring cultural diversity in the Republic of Armenia. The Report analyses state policies, measures and civil society developments, which contribute to the cultural expression of the individual, social group or community, as well as their realisation of the role of culture for the perception of diversity.

In cultural policies aimed at the implementation of the Convention, the Republic of Armenia has enshrined the protection, development and dissemination of modern art and cultural heritage of the Armenian and other nations by applying designated strategies for ensuring cultural diversity, such as the synthesis of formal and informal education about culture,, implementation of language policies ensuring language diversity, support to the culture of national minorities, active and balanced international cooperation based on cultural dialogue, ensuring availability, access to and mobility of cultural products and services, designated support to those who create and disseminate cultural products.

For the realisation of the aforementioned strategies, within its competencies, sub-structures and financial capabilities, the State has implemented actions, programmes, measures, acting as an equal partner to those who create, disseminate and consume culture.

The Report describes examples of activities, measures and programmes, numerical and content analyses, which help ensure cultural diversity.

As a result of the work done during the reporting period, the achievements and challenges of the state policy have been identified in the Report, providing the opportunity for revision of the development policies through the adoption of new principles and approaches.

BANGLADESH

Bangladesh has ratified the UNESCO Convention 2005 on the protection and promotion of the diversity of cultural expressions in 2007. Bangladesh is a unique example of multicultural country where along with the 98% Bengali population there are at least 45 small ethnic groups who possess different cultures like their own language, food habit, dress, music etc.

In the Constitution of the People's Republic of Bangladesh it is clarified that the State will safeguard the right of practice and development of all cultural trends of all the people in its territory regardless of caste, religion, origin, colour, gender, etc.

Bangladesh has been working on protection and promotion of Cultural diversity for long through different activities and programs. A cultural policy in this regard was also approved in 2006. Under the Ministry of Cultural Affairs there are several departments such as Department of Archaeology and Museum, National Archives of Bangladesh, Department of Public Library etc. apart from autonomous institutions like Bangla Academy, Bangladesh Shilpakala Academy, Bangladesh National Museum and Bangladesh Folk Art and Crafts Foundation. They are engaged in implementing the government programmes as well as activities formulated under the convention of Cultural Diversity. Bangladesh Shishu Academy under the Ministry of Women and Children Affairs, Bangladesh Small and Cottage Industries Corporation (BSCIC) under the Ministry of Industries also play significant roles for this purpose.

Under the approved Cultural policy, Bangladesh Government has taken remarkable initiatives to implement the agendas of the convention within and outside its territory, legal frameworks have been developed viz., Bangla Academy Ordinance 1978, Bangladesh Shilpakala Academy Act 1989, International Mother Language Institute Act 2010, Small Ethnic Groups Cultural Organizations Act 2010 etc. Besides, in the National Education Policy 2010 and National Women Policy 2011 the promotion and protection of the Diversity of Cultural Expressions in Bangladesh have been ensured. Through different Government agencies or organizations Bangladesh has done some other important projects and events to protect and promote Cultural diversity.

Bangladesh has also played significant role for the ratification of the UNESCO Convention aiming at the protection and promotion of diversity of cultural expressions of all the ethnic groups. Bangladesh, in association with UNESCO, organized the Cultural Diversity Ministerial Forum of the Asia Pacific Region in May 2012 in Dhaka. Cultural Exchange programs with different countries of the world are being regularly organized.

After the ratification, Government is consolidating endeavors for the protection, promotion and preservation of all cultural expressions in its territory and at international level. Awareness building and programs on the actual content and implementation of the convention is being undertaken.

BOSNIA AND HERZEGOVINA

Bosnia and Herzegovina is a country consisting of two entities (the Federation of Bosnia and Herzegovina – F BiH and the Republic of Srpska - RS) and the Brcko District. The entity of the Federation of Bosnia and Herzegovina is further divided into 10 cantons that have their own responsibilities in the field of culture, which are then subdivided into municipalities.

Bosnia and Herzegovina ratified the Convention on the Protection and Promotion of the Diversity of Cultural Expressions in April 2009 and thus confirmed the need to elaborate and develop the authenticity of the existing cultural expressions based on the historical and cultural particularities of Bosnia and Herzegovina and to create new expressions. In this regard, certain activities were undertaken to implement the obligations arising out of the Convention. The Information and the text of the Convention are forwarded to all entity and cantonal ministries of culture for its implementation.

The Culture Development Strategy in Bosnia and Herzegovina was adopted by the Decision of the Council of Ministers of B&H in late 2008. The Action plan for implementation of the Culture Development Strategy in B&H 2011-2014 was adopted by the Council of Ministers of B&H on 15th of September 2011. The Federal Ministry of Culture and Sport is implementing above mentioned action plan. Also, the Government of Federation of B&H passed the Development Strategy of Federation of Bosnia and Herzegovina 2010 - 2020 in 2010, a strategic document which represents the first long-term projection of a comprehensive reform in the culture of Federation of B&H.

The Republic of Srpska Culture Development Strategy 2010-2015 is adopted by the decision of the RS National Assembly at its 35 session, held on 17 February 2010. The Culture Development Strategy of the RS was developed by the Ministry of Education and Culture, Department for Culture in co-operation with the cultural institutions and NGO sector of the RS. Action plans of the Culture Development Strategy of the RS have been developed.

The above mentioned strategic policy documents are solid basis in B&H for all the necessary steps for the further policy and related legislation harmonization and development, awareness-rising, promotion and implementation of the Convention 2005. Thus it is the basis for the preservation, protection and promotion of cultural diversity and especially for the development of cultural industries, sustainable development, economy and trade.

BURKINA FASO

Results obtained:

Development and adoption of a new cultural policy that takes into account the objectives of the Convention

Implementation of the operational measures of the 2005 Convention:

1. Regarding the protection and promotion of the diversity of cultural expressions:

Technical and financial support for numerous festivals and cultural events of private operators; support for the creation, production, dissemination/promotion of works of art; acquisition of heritage works from different cultural communities for the national museum; ongoing identification of a national development strategy of cultural industries.

2. Regarding information sharing and transparency:

Formalization of meetings between the State and different categories of stakeholders; organization of numerous exchange meetings on public policies and the modalities of their implementation, regulations and legislation; organization of information sessions for stakeholders concerning funding opportunities (International Fund for Cultural Diversity (IFCD), ACP Cultures+, International Organisation of La Francophonie (IOF), etc.) and the new measures.

3. Regarding education and public awareness:

Identification study for the national strategy to promote art and culture modules in primary, secondary and higher education; strengthening of the provision of art and culture education for children (schools at the museum, museums in school, areas dedicated to children at cultural and artistic events, culture weeks in schools, etc.); support for the organization of community culture days; appeal to artistic and cultural companies, opinion leaders and bearers of knowledge so as to raise people's awareness of the issues of education, health, human rights, peace and social cohesion.

4. Regarding the participation of civil society:

Implementation of numerous partnerships with civil society through involvement in and responsibility for the development of actions of public interest; foster the participation of the Burkinabè civil society in the protection and promotion of cultural expressions (by organizing diverse cultural events and activities); development of initiatives that contribute to social cohesion and peace and encourage cultural dialogue.

5. Regarding the integration of culture in sustainable development:

Consideration of culture as a priority sector in the new economic and social development policy of Burkina Faso, known as the Strategy for Accelerated Growth and Sustainable Development (SCADD).

6. Regarding cooperation for development:

Strengthening of bilateral, multilateral and decentralized cultural cooperation.

Burundi

Burundi has been Party to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions since its ratification in 2008. In the implementation of this Convention at local, national, regional and international level, the Government of Burundi has set in motion the guidelines of the National Cultural Policy adopted in 2007. The purpose of this policy is to introduce a solid tool to restore the role of culture in national development in particular, and to make culture the pillar of sustainable development for Burundi in the 21st century. Indeed, the aim is to meet the country's cultural needs by using all of the material and human resources available to the country, and to contribute to the development of the country's personality as well as its social, cultural and economic development.

It also endeavours to encourage cultural businesses and industries, the creation of an environment that encourages the emergence of a cultural sector thanks to the enhancement of cultural expressions, the establishment of a forum for dialogue, interaction and exchanges between the creators of cultural content, the producers and cultural entrepreneurs.

This report presents the status of the implementation of the 2005 Convention, the results achieved, the challenges to overcome and the future prospects with regard to the policies and measures undertaken, international cooperation, the integration of culture into sustainable development policies, the protection of cultural expressions under threat and the awareness, rallying and participation of civil society.

In terms of results, this cultural policy implemented as of 2007 has spurred several measures which have had positive impacts on the creation, production, distribution and dissemination of cultural content in the field of music, dance, humanities, visual arts and cinema, not to mention enjoyment.

The challenges faced are notably the fundamental lack of financial resources, the lack of cultural infrastructures and cultural industries able to foster the diversity of cultural expressions, the lack of specific training in the field of culture, the low levels of regulation in the field which has implications for the piracy of works, and the restricted mobility of artists with a view to promoting cultural exchanges.

By way of prospects, we recommend the inscription of culture in the country's development policies and plans, advocating the mobilisation of financial resources from development partners, and a change of mindset in order to take account of culture in the priorities for strategic development plans in Burundi.

CAMBODIA

The Ministry of Culture and Fine Arts in close collaboration with Development partners such as UNECO Phnom Penh Office and UNESCO's field Offices in the region, European Union, etc. conducted several activities as follows :

- Organise national workshop on the dissemination and the implementation of the UNESCO 2005 Convention;
- Organise South East Asia Meeting on the UNESCO 2005 Convention from 20 to 21 October 2011;
- Establish the National Cultural policy of Cambodia;
- Organize several meetings of the programme management committee;
- Mission of the two experts from Paris insert creative industry component in the National Cultural Policy;
- Collaborating with local NGOs to promote minorities' culture, craft;
- Build a Cultural Center for minorities in Ratanakiri;
- Improved capacity of national institutions to preserve and develop Cambodia's tangible and intangible cultural heritage and living arts and promote its social and economic potential;
- Improved employment opportunities and income generation in the creative industries through enhanced cultural entrepreneurial skills, improved BDS and market access;
- Improved commercialization of local cultural products and services in domestic and international markets;

Cultural preservation:

- Research works initiated in view of publications
- Support to Preah Vihear Kuoy performing arts group
- Jars and pottery mentorship programme elaborated
- Entrepreneurship skills enhancement and BDS provision
- Support to resin producers in Mondulkiri province
- Financial literacy and rural marketing skills trainings
- Technical support to jars and pottery producers
- Skills assessment in Preah Vihear heritage site

Commercialization improvement

- Expertise on trade legislation and procedures
- Towards promotion from the grass roots
- increased employment opportunities amongst cultural producers through enhanced entrepreneur skills;
- increased revenues of cultural producers through improved commercialization of products and services.

CHINA

The Chinese government is fully conscious of the significance that cultural development, and promotion of the conditions for cultural diversity, have for the national realization of sustainable development in a globalized environment. With a view to implementing the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (hereinafter referred to as the *Convention*) at national and international levels, the Chinese government has taken a series of effective measures that have piloted various systemic innovations. These have resulted in considerable achievements and progress.

Over the past ten years and especially since 2007, China has further opened its cultural market through continued reform of the cultural system, made great efforts in developing the domestic cultural industry, and focused on enhancing sound and rapid development of cultural industry sectors through instruments of fiscal, financial and taxation policy. At the same time a public cultural service system has been established, correcting market failures, guaranteeing social justice and improving cultural livelihoods. The Chinese state has been taking numerous steps to protect traditional cultural resources and increase international cultural exchanges. As these measures are implemented, China's domestic cultural cohesiveness and international influence are on a growth track, domestic cultural diversity is seeing sustainable improvement, and the national cultural industry continues to sharpen its market competitiveness.

China is aware that the world is in the midst of a period of profound development, reform and adjustment, one moving further towards a multipolar and economically globalized world, and seeing leaps and bounds in science and technology. International cultural exchanges are more frequent, and culture is more prominent in competitions of overall national strength.

Comparatively speaking, China's domestic cultural development has not completely adapted to requirements of the times; its public cultural service system is incomplete; and its cultural industry is overall not large. However, China has both the determination and the capability to meet these challenges!

In accordance with Article 9 of the *Convention* and its Operational Guidelines, this report gives a full overview of the various measures and policies taken at national and international levels to protect and promote the diversity of cultural expressions since China's ratification of the *Convention*. As the *Convention* also applies to the Hong Kong and Macau Special Administrative Regions of China, periodic reports written by the governments of Hong Kong and Macau SARs will also be submitted as part of the Chinese government's report.

COTE D'IVOIRE

Since 2011, Côte d'Ivoire has been committed to modernizing the State and rebuilding its social fabric, after a decade of socio-political crisis.

Having participated in the negotiations on the preliminary draft of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, Côte d'Ivoire has made implementation of the Convention a priority in the ongoing process to reshape the country's cultural policy and to foster its cultural and creative industries.

That is why, in this perspective, creating and reinforcing the conditions of the diversity of Ivorian culture and its cultural expressions constitutes a fundamental challenge for the Ivorian society and for its social and economic development.

Cultural policies and measures for the protection and promotion of the diversity of cultural expressions

Since ratifying the Convention in April 2007, Côte d'Ivoire has started a review process of its cultural policies and measures by adopting new measures and strategies in successive stages and retaining those adopted before 2005 which are still suited to the current context.

In terms of international cooperation, Côte d'Ivoire has signed different partnership agreements with several countries

- Agreement on co-production in the audiovisual sector with France (1995) and Morocco (2010)
- Cultural cooperation agreement between Côte d'Ivoire and Burkina Faso
- Cooperation agreement with the Republic of Guinea in the field of training

Integrating culture in sectoral sustainable development policies

Since 2009, Côte d'Ivoire has strengthened the cultural aspects of its development policies, notably in the Poverty Reduction Strategy Papers (DSRP 2009-2011), the Government Workplan (PTG 2011-2012) and the National Development Plan (PND 2012-2015) All these programmes include an inter-ministerial component dedicated to national cohesion and cultural diversity.

Raising awareness and fostering the participation of civil society

Following the awareness-raising initiatives led by the Secretariat of the 2005 Convention, the Ministry of Culture and Francophonie (MCF), in collaboration with the Côte d'Ivoire National Commission for UNESCO, has been engaged in consultations with cultural and communication professionals and cultural associations to include them in the promotion of the Convention and to involve them in the development of the periodic report.

Main results achieved and challenges encountered in the implementation of the Convention

Main results:

- draft national cultural policy/draft publishing industry development policy (2006-2008);
- Support Fund for Culture and Artistic Creation (FSCCA) to finance creativity and promote the diversity of cultural expressions (2009);
- National Office of Cinema (ONAC-CI), with the Support Fund for the Film Industry (FONSIC);
- Press Support and Development Fund (FSDP), to promote freedom and diversity of opinion.

Main challenges:

- knowledge and understanding of the Convention and of the role of culture in sustainable development;
- effective implementation and monitoring of the Convention at the national level;
- constraints related to budget and specialized human resources.

CROATIA

The Republic of Croatia is an active member of UNESCO and participates in a number of projects initiated and supported by this organization. The Croatian Parliament was the first European Parliament to ratify the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions on 12 May 2006 and the instrument of ratification was submitted to UNESCO on 31 August 2006. The Ministry of Culture is responsible for implementing and monitoring the Convention, together with the Croatian Commission for UNESCO. At the first Conference of the Parties to the Convention in June 2007 Croatia was elected as a member of the Intergovernmental Committee for a four-year period.

The activities undertaken by Croatia as part of the ratification strategy were undertaken within bilateral and regional cooperation mechanisms and multilateral networks to which Croatia participates: the SEE Council of Ministers of Culture and various contacts in the region. Croatia actively participates in the work of the International Network for Cultural Diversity (INCD), the International Network on Cultural Policy (INCP), the International Federation of Art Councils and Agencies (IFACCA), the Forum of Slavic Cultures and the International Federation of Coalitions for Cultural Diversity (IFCCD) through the Ministry of Culture as well as different NGOs.

The principles of promoting identity and diversity, supporting creativity and participation in cultural life were set up in 1990 as part of the declared cultural policy objectives in Croatia. Today, these principles are being put into practice in the following way:

- identity affirmation and dynamic reconstruction through interplay between cultural traditions and cultural development;
- diversification by encouraging cultural creativity; tolerance and inclusion of cultural minority groups, and financing activities of various cultural interests: high culture, alternative culture, pop cultures, ethnic cultures, etc.;
- support for creativity through fiscal measures such as paying social, health and retirement benefits for registered freelance artists, and support for participation by funding amateur artists' associations.

The decision-making process and the implementation of cultural policy involve procedures and interactions between the Ministry of Culture, the government and the Parliament, on the one hand, and consultative cultural councils, local government and self-government, cultural institutions, NGOs, and individual artists and their associations on the other.

The following cultural councils were established by law: film and cinematography, music and performing arts, theatre arts, visual arts, books and publishing, the new media culture and the council for international relations and European integration. With the adoption of the Law on Audio-visual Activities (2007, amended in 2011) the cultural council on film and cinematography was suspended since the new consultative bodies have been established within the Croatian Audio-visual Centre. Specific laws provided for the establishment of four other councils (cultural assets, archives, museums and libraries).

There is no overall legal framework to specifically promote and develop cultural industries. The legal provisions that affect cultural industries refer to specific cultural sectors (book production, music, films, etc.) and to economic sectors, e.g. small entrepreneurship, activities of transnational media corporation in Croatia, etc.

Cultural industries in Croatia have not been recognized as a specialized field of cultural development. They are identified within the established cultural creativity areas like music, film, audio-visual, etc. and supported through regular subsidies of the Ministry of Culture and local communities. In October 2008 the first attempt to support cultural industries as a specialized field of cultural production was launched by the Ministry of Culture, in cooperation with the Ministry of Economy, Labour and Entrepreneurship. The competition for funds to cover the costs of technological equipment, administrative and office expenses etc. was opened and over 450 cultural entrepreneurs applied to the call. Two million Kuna (approx. 280 000 EUR) were allocated to over 70 cultural companies, organizations and freelance

artists in the first year of the project and four million Kuna (approx. 560 000 EUR) in 2009. The same amount was allocated in 2010 (136 projects supported) and in 2011 (128 projects selected for that year).

The government, and in some cases local and regional authorities, are subsidizing book production, music production and the recording and film industries. In 2004 the government announced that it was preparing a reform of state aid for culture industries including new policies for books, film and new media. Some innovations were introduced as a consequence of this proposed reform, such as bursaries for writers and translators and fixed book price regulations in the form of an Agreement between publishers and relevant ministries. New legislation regarding audio-visual activities entered into force.

Cultural industries are statistically neither transparent nor perceived by the public as a profit-driven sector. However, some sectors such as publishing or film and music distribution and production are almost entirely privatized and generate funds from a variety of sources including public funding, sponsorship but also direct investment and their own income. The products of domestic cultural industries are mostly distributed and consumed in the domestic market with the exception of pop-music and soap-operas, which are successfully exported throughout the region. Films also find their way to international audiences (mainly through festivals) and there are a few writers whose works are translated and distributed internationally. Liberalization of the audio-visual market and the presence of private broadcasters on the Croatian market will, to a certain extent, boost the domestic audio-visual production which includes both the advertising sector and independent productions (mostly entertainment programmes).

Lack of appropriate statistics for this sector makes it impossible to assess the turnover or employment figures for most culture industries in Croatia. The employment in the sector has been growing before the crisis. That has changed since the sector has been stagnating for some time due to crisis.

After the Second World War, Croatia became a constituent republic of the Federative People's Republic of Yugoslavia, which inherited the ex-Yugoslav kingdom. Its cultural policy was designated to accomplish the mission of building up socialist culture. Art was governed by the canon of socialist realism while science and education were governed by the canon of dialectic and historical materialism. The inherited cultural infrastructure (museums, theatres, libraries, etc.) was reconstructed and reorganized in compliance with the new social system.

In the mid-1950s the self-management system was introduced. Cultural and other public domains (education, media, health, etc.) were decentralized and regulated on the level of the six constitutive republics. The 1960s and 1970s were a time when cultural professionalism and creativity were emphasized as a reflection of the country's multi-ethnic character. Western influences, mainly reflected in modernization, and the global openness of the country (the policy of non-alignment) brought various cultural influences. Ideological control over culture loosened, followed by political liberalization that ended with the emergence of the "Croatian Spring" in 1971. This was a national movement in which cultural and educational institutions played a visible role. Despite the ensuing political repression the public policies led to greater autonomy of the republics in the federation.

The self-management system in culture and other public fields established a quasi-market economy. Instead of grants from the budget, special funds were created and their allocation was decided by bodies composed of providers and recipients of services. The overall political and economic crisis in the mid-1980s reflected the fact that this new system was mismanaged and non-functional. It became increasingly embroiled in the main political clash between federal centralists and republican co-federalists. These political clashes led to the war in 1990 and to the dissolution of Yugoslavia.

In the 1990s, the cultural policy of independent Croatia was politically and administratively centralized and incorporated in everyday life with special emphasis on national traditions. It was designed to foster a sense of national cohesion, especially at the beginning of the period

when the country was drawn into war. In the formal sense, the policy was formulated in general terms, emphasizing market approach, freedom of creativity and professionalism. Cultural planning and funding gave priority to activities of “national interest” in culture and left all other activities to the emerging market and to NGOs.

Since 2000, when the new coalition government was elected, there has been a broader implementation of cultural policy with a particular stress on pluralist cultural orientations. A more balanced approach to tradition and a new evaluation of the national and the multicultural components has been undertaken, together with steps towards further decentralization and direct co-operation with NGOs.

Research on cultural development and the status of culture in society has shown that the cultural NGO sector has been growing dynamically during the post-2000 period. This has resulted in the establishment of an “independent cultural sector” and has separated “institutional” (government subsidized) and “independent” culture (subsidized mostly by foreign sources). The latter aspires to compete for domestic public funds and to fully establish itself as a part of the body of Croatian culture. Such claims are sometimes recognized, e.g. by the city of Zagreb which has established and finances the Centre for Independent and Youth Culture since 2008, and by the Ministry of Culture that proposed the new Law on the “Kultura nova” Foundation, passed by the Parliament in July 2011. The new Foundation, which is dedicated mainly to the development of the independent cultural scene, was thus established.

Since 2004, there have not been any major shifts in cultural policy and the overall cultural strategy. Major reforms were undertaken in the book sector, as well as in the media and audio-visual sector and performing arts, with the adoption of new laws.

A new 2011-2013 Strategic Plan of the Ministry of Culture was adopted in 2010 as a part of the government programme of strategic planning for this period which also entails a new system of monitoring expected results. The new Ordinance on the Internal Organization of the Ministry of Culture was issued in August 2011 (NN 113/11) and introduced a reorganization of several departments including a department that will be responsible for overall coordination and monitoring of strategic goals.

The period since 2005 has been marked by the negotiations for Croatia’s full membership in the European Union, which has given a new impetus to developments in all sectors. The negotiations were completed in June 2011. Croatia became a full member of the EU on 1 July 2013.

CZECH REPUBLIC

The accession of the Czech Republic to the Convention on the Protection and Promotion of the Diversity of Cultural Expression (hereinafter referred to as the “Convention”) was not of the easiest. The accession was approved by the Czech Parliament in August 2008; nevertheless subsequently it was rejected by Senate of the Parliament of the Czech Republic. After re-negotiations it was finally approved in August 2010.

The implementation of the Convention in the Czech Republic is on its beginning. The administration of the implementation of the Convention is coordinated by the Ministry of Culture.

The completion of the 1st Periodic report on the measures to protect and promote the diversity of cultural expressions was done in cooperation with Ministry of Foreign Affairs, Czech Statistical Office, The National Information and Consulting Centre for Culture, cultural organizations and civil society.

In our first report you can find information about the promotion and protection of diversity of cultural expressions on the national level with the international dimension which is essential for the implementation of this Convention and about the most significant cultural – political measures for the promotion of the diversity of cultural expressions in the phases of the creation, production, distribution, dissemination and participation in culture that were adopted at the national and international levels in the legislative, institutional and financial areas.

The diversity of cultural expressions in the Czech Republic is part of most of the official documents referring to the culture issues. The most important is the national document Cultural Policy of the Czech Republic for the years 2009-2014, Concept of Foreign Policy of the Czech Republic or The Conception of a more efficient operation of the Ministry of Culture of the Czech Republic in relation to foreign countries for the years 2013-2018.

In the Cultural policy of the Czech Republic the Ministry of Culture tries to express the essential role of culture by these words: “Culture is a sector, which can play a fundamental role in the following years in the development of Czech society and which can be considered as one of the basic elements of an economic, environmental and social development of the state.”

In 2014 the Ministry of Culture is also finishing an official document focusing on implementation of the Convention 2005 named Objectives and Recommendations for the Implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expression. This document is nowadays consulted by the civil society.

The important fact, which should be taken into consideration while reading this report, is that the Czech society is very homogeneous. The majority (approximately 95%) of its 10,5 million inhabitants are ethnically and linguistically Czech. Historical minorities like those of Germans and Poles are declining due to assimilation. The Roma community is growing, while there is also a growing Vietnamese community. As of 2013 census, there are 14 such officially recognized minorities, which are: Belarussians, Bulgarians, Croatians, Hungarians, Germans, Greeks, Poles, Romanys, Russians, Rusyns, Serbians, Slovaks, Ukrainians and Vietnamese.

DOMINICAN REPUBLIC

The Dominican Republic acceded to the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions on 24 September 2009, which is why this report covers a four-year period beginning in October 2009 and ending in July 2013. Given the newness of the Ministry of Culture, established in 2000 under Act No. 41-00, accession to the Convention had a significant effect on guiding the country's cultural policies and the advances made are considered as milestones in the field of culture.

In January 2010, there was a historic moment in Dominican culture when the cultural rights of the entire population were enshrined in the new Constitution of the Dominican Republic, whereby the diversity of cultural expressions was recognized. Following this breakthrough, the Dominican Government renewed its commitment to the promotion and protection of cultural diversity by including in the National Development Strategy of the Dominican Republic 2010-2030 a development objective based on interventions in the field of culture. General Objective 2.6 of the Dominican Republic National Development Strategy, "*Culture and national identity in a globalized world*", consists of recovering, promoting and developing the various cultural processes and events that reaffirm the national identity in a framework of participation, pluralism, gender equality and openness to the regional and global environment, as well as promoting decentralization in government intervention in the field of culture through strategic partnerships with municipalities and non-governmental popular cultural organizations that contribute to the integral and sustained development of communities. The aim is to promote the culture of equality, which gives new roles and values to men and women and makes women's contributions and rights visible throughout the life cycle. The goal is also to encourage participation in cultural activities that contribute to the development of critical understanding and individual thinking, based on the culture of reading and the ability to interpret cultural events, from as early as primary school, as well as the population's participation in cultural and artistic activities, especially girls and boys, teenagers and young adults.

Within this framework, the Dominican Government has acknowledged culture as an engine for development for the first time, immediately making cultural programmes an important part of national programmes, such as the national literacy plan, the plan to raise the quality of education, the programmes of the Social Cabinet – which runs the country's social policies – the social development programmes of the Presidency and the First Lady's Office and development plans in the sector of tourism – which is the country's main foreign currency generator – among others.

New opportunities regulated by the Ministry of Culture that until then had never been experienced in the country were opened to the entities of the National Culture System, enabling them to institutionalize legal and permanent measures and to develop decentralized or devolved programmes, which have democratized cultural management by engaging people in these events and protecting them while preserving them.

National standards have been extended to institutionally enable and ensure a policy framework for cultural expressions: extending, for example, free access to and circulation of ideas; ensuring copyright; and creating specialized entities and public-private management mechanisms that disseminate, protect and preserve the country's tangible and intangible cultural heritage, among other things. New tax incentives have been created to encourage private players to invest in the culture sector, forming new sources of funding for cultural activities. One example of this is the cinema law. A draft bill on sponsorship has also been submitted to the National Congress.

The democratization of culture is progressing, with the creation of assessor bodies for the official management of culture and the increase of partnerships, with the growing participation of private players; the operational establishment of organizations created by public laws and provisions that had become incompetent; the application of new management styles that include the planning of projects requested by the communities, based on a mechanism for convening public meetings in all the provinces; the use of cultural entities throughout the country, such as those that make up the national system of culture

centres, fine arts schools and free schools, among others. Moreover, specific populations, such as children, women, elderly people and people with different abilities now have programmes to express and share their artistic talents. The establishment of the Dominican Orchestral Theatre is one example, including people with physical disabilities.

The creative economy is a topic that has been recently introduced into cultural management, which has made significant steps in a short amount of time, such as the establishment of craftworker inventories and production units in the various productive cultural sectors. Ibero-American experts have worked together to guide the way. Lastly, and most importantly, the Dominican Republic has initiated the creation process for a Culture Satellite Account.

The participation of civil society has been crucial in the application of measures to promote and protect cultural diversity. The creation of the Dominican Network of Local Cultures, with representation from NGOs of all of the country's official regions, and the programmes developed by them are vital to the promotion of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, through holding development of workshops, seminars, festivals and other events around this theme. While the National Culture System is growing stronger by continuing the programmes that it has started, the Dominican Republic has yet to consolidate the recognition of culture as an engine for development – among the policy-makers as well as the general population – since there are still a large number of Dominicans who are not aware of their cultural rights and do not have access to the initiatives and projects that would allow them to enjoy and participate in culture.

EGYPT

Egypt is a country with an immense diversity of Culture expressions and its government has always believed strongly on the importance of working and living together.

Together, cultures could create a rich and strong tapestry and could be an engine for sustainable development for individuals, communities and countries.

In Cairo as well as major cities in Egypt, a large number of old Egyptian traditions remain from the time of the Pharaohs, and contrast with pure tribal customs brought in by many invaders throughout the centuries. That contradiction and contrast between areas of Egypt is what makes the singularity of the country as well as its culture's features.

"Our rich diversity . . . is our collective strength."¹

Therefore, the management of the richness and diversity of Culture in Egypt has been always doubly balanced through:

The State:

(Within the Ministry of Culture):

The Supreme Council of Culture (SCC)

The Supreme Council for culture is the very high instance of Culture in Egypt. It was created in 1980 in substitution of the Supreme Council for Safeguarding of Arts, literature and Human sciences that took place in 1956. This SCC acts as Advisory body for the government with reference to cultural affairs and targets principally the development of Egypt's cultural policies, and the stimulation of creativity in culture and arts domain.

The SCC consists on 61 members. Thirty-two are appointed by the state and the other members are official representatives of relevant ministries and syndicates, as well as the heads of the Culture Ministry departments.

The private sector:

Egyptian Civil Society Organizations

Civil society organizations have been prevalent in the Egyptian public sphere since the 19th century. Its role has always been to complement the Egyptian government in providing social and cultural services.

The Egyptian Civil Society Organizations have played an important role over the Egyptian modern history, they use to be a very important partner for Development and Democracy.

In the frame of the national policies set up by the Egyptian government, large and various measures have been put in place with the aim of protecting and promoting the diversity of culture expressions.

These measures cover the administrative structures inside the Ministry, the cooperation with the private sector, the raising of public awareness, the reconsideration of the Curriculum of primary schools by enriching them with Cultural Heritage documents/materials and the contribution of women in the sustainable development of Culture. The measures also recognize the importance of Culture as an economic resource and the power of Social cohesion.

The report underscores a large number of activities undertaken in the framework of the ministry of Culture as well as other governmental institutions. In addition it highlights the efforts and productivity of the private sector to protect and promote the diversity of Culture expressions. A list of the non-governmental associations is herewith attached (cf. Annex 1 of

¹ Johannesburg Declaration, 2002

Civil Society in Egypt). Few among them –well known and active on the national and international grounds- are highlighted in the heading of 'Role of Civil Society'.

As per the challenges/difficulties that faced the Implementation of the convention, the most important 'handicap' would be the lack of institutional stability that hit Egypt in the last two years and that slowed down the import and export of culture activities. Despite this difficult and complicated atmosphere, Egypt kept a regular agenda in the Cultural domain and succeeded to hold festivals, symposiums, conferences convened with on the international map always respecting it's deadline, or committing to it's deadline.

However, this report shows the flourishing street and popular art that bloomed after the revolution, which took place on January 2011. Young artists have since experienced the taste of freedom allowing them to present a large and completely new panel of Culture expressions.

Realizing the importance that Culture expressions holds and the necessity of its protection, the Ministry of Culture documented the thousands of graffiti art that increasingly evolved in the last two years, and held many exhibitions inside and outside Egypt. This documentation was a very important demarche since a big number of these graffiti's rubbed on the Egyptian walls represent the voice of its youth.

KENYA

The UNESCO Convention on the protection and promotion of the diversity of cultural expressions is an important international legal instrument that reaffirms the rights of countries to implement cultural policies that support the diversity of cultural expressions. The National Policy on Culture Heritage policy framework reflects Kenya's obligations as set out in the various legal instruments to strengthen its cultural identity and ensure that it benefits her people and the economy for sustainable development. On the international scale the country continuous to engage and strengthen its cultural relations with other countries. And there has been a deeper understanding on the role of the civil society in cultural development.

Main achievements:

So far, the achievements include awareness created about the convention to various stakeholders including members of the civil society, cultural officers, cultural institutions and some political leaders etc. There has been much appreciation of the Convention and its benefits in influencing tolerance and appreciating diversity of cultural expressions, peace and harmony as the core values for justice and national cohesion. Out of this sensitization three civil society organizations requested and received funding towards the promotion and protection of activities geared towards promoting cultural expressions.

Specific initiatives include strengthening of the existing culture and heritage policy and aligning it to the 2005 convention specifically on the area of capacity building to improve skills in cultural governance to effectively implement policies and strategies for cultural development.

Challenges

In a society where ICT is critical to any learning process, Kenyan communities who are the custodians of culture do not have adequate ICT skills and the equipment to appraise themselves about the Convention and its benefits specifically on accessing funds for cultural development. Another challenge in the implementation of the Convention has been a decrease in budget allocations to the Ministry in-charge of culture by the national government. The UNESCO fund for cultural diversity is inadequate in comparison to the demands of all applicants. On sensitization there is lack of capacity for action-oriented training and capacity-building for institutions such as the media and other who play a big role in information dissemination in the society.

Although the workings of the Government Ministry in charge of culture and the civil society has improved, there is still more to be done to enhance this relationship for the benefit of cultural practitioners. Lack of cultural statistical data on the role of the creative economy to provide unbiased information for monitoring and evaluating of policies and actions also constitutes a major challenge.

An outlook for future

The future of the Convention is bright and there are prospects for it's contribution in the other development agendas such as the Kenya Vision 2030 road map which outlines programmes for culture including the agenda for engaging the youth in cultural development. Surveys should be carried out whose results will shape the future programs in line with policy review and development programmes.

MALAWI

The Government of Malawi, through the Ministry of Foreign Affairs, ratified the UNESCO 2005 Convention in 2010. This followed realization that the convention has a great bearing on the development of the cultural industries in Malawi for sustainable economic development.

The Convention is implemented through the Division of Arts and Crafts of the Ministry of Tourism and Culture. Since ratifying the Convention, Government, through its various arms, has undertaken a number of activities to promote the ideals of the convention, through policy, infrastructure, financial and technical interventions. On the policy level, the Ministry of Tourism and Culture has recently submitted to cabinet for approval a revised National Cultural Policy. The revised National Cultural Policy has taken into account the principles and objectives of the Convention and has included measures that will ensure its effective implementation.

Pursuant to Article 17 of the Convention that obliges states to create an enabling environment for the general public to have access and enjoy various cultural expressions, the Government procured French Cultural Centre in 2010 (now known as Blantyre Cultural Centre) and turned it into a public cultural venue. The cultural center is to provide an affordable space for Malawian artists to showcase their various works. The hiring rates for the center are the cheapest compared to other privately owned facilities.

As regards cooperation for development (Article 14), Malawi has established a number of Agreements with different countries for the purposes of developing local cultural industries. One such Agreement is that which the Government entered with the Royal Norwegian Embassy through the Copyright Society of Malawi in 2004, and Department of Culture, in 2011. Through the Agreements, the Royal Norwegian Government has been financing some projects undertaken by both the civil society and Government that address various challenges facing the cultural industries in Malawi.

In terms of participation of the civil society (Article 11) Government has engaged the civil society in a number of forums to discuss national policies for cultural industries. The Government has further employed officers designated to cooperate with the civil society on various cultural industry development issues.

However, the major challenge Malawi has faced in implementing the Convention has been availability of sustainable financial resources. The cultural sector is one of the least funded sectors of Government. The situation has negatively affected Government's plans to develop cultural industries and raise awareness about the convention. In an effort to mitigate this challenge, Government plans to establish a National Arts and Heritage Council, whose functions will among other things be to develop and implement a resource mobilization strategy for the cultural sector.

In conclusion, the Government of Malawi has demonstrated commitment to promote the diversity of cultural expressions exemplified through the recognition of culture as an important tool for socio-economic development as stipulated in the Malawi Growth and Development strategy (MGDS II).

The country further wishes to reaffirm her commitment to promote the diversity of cultural expressions as it is essential for mankind in the same way as is biodiversity for the environment.

THE NETHERLANDS

The ratification of the Convention did not require any addition or amendment to existing legislation in the Netherlands. The Cultural Policy (Special Purpose Funding) Act has been the basis of the Dutch government's involvement in culture since 1993. Cultural diversity is firmly entrenched in the Act, which states that the Minister is responsible for preserving and developing cultural expressions and disseminating them across social and geographical boundaries or otherwise propagating them.

National policy is implemented roughly along three lines:

- A basic national infrastructure of institutions (BIS) which are directly funded by the government, because they have a specific function in national arts and culture or play a key role in the regional and urban infrastructure.
- Six cultural funds for the performing arts, film, visual arts, literature, the creative industries and cultural participation respectively.
- Policy programmes, such as cultural education and entrepreneurship, run jointly with other ministries including the Ministry of the Interior, the Foreign Ministry and the Ministry of Economic Affairs, with other tiers of government (provinces and municipalities) and/or with other parties in the public and private sectors.

Collaboration with provinces and municipalities is an essential element of cultural policy. All three tiers of government pursue their own, autonomous cultural policy with their own funding streams. Collaboration prevents fragmentation and bureaucracy and promotes cohesion and the effective use of available funds. Together, the three tiers of government are able to provide a robust and wide-ranging level of facilities. In 2009, the combined cultural budget was over USD 4.2 billion, of which USD 1.2 billion was provided by national government, USD 364 million by the provinces and USD 2.6 billion by the municipalities(1).

Dutch cultural policy is cyclical: the Cultural Policy (Specific Purpose Funding) Act states that the cultural policy must be renewed every four years. The policy is adopted as part of the subsidy planning system. The process is evaluated at the end of each cycle. The policy itself is continuously monitored. Once a year, the Ministry of Education, Culture and Science publishes *Cultuur in Beeld* (Culture in Figures) which contains the relevant figures from and over the cultural sector. Specific programmes are always individually monitored and evaluated.

All in all, this process results in an intricate, varied and high-quality cultural offering which in principle provides everyone in the Netherlands with the opportunity to participate in culture either as a practitioner or as a spectator.

Although the Act states that the policy has to be renewed every four years, there is a high degree of continuity in practice. Recent budget cuts have not changed this. Participation and education, innovation and talent development, entrepreneurship and internationalisation have long been predominant priority areas. The make-up of the basic national infrastructure is fairly constant and has not undergone significant fluctuations over the years. However, the emphasis in current policy is becoming focused, principally in the area of participation and entrepreneurship.

The current national priority areas for the period 2013-2016 are:

- cultural participation and education;
- innovation and talent development;
- philanthropy and entrepreneurship;
- internationalisation.

(1) Based on the exchange rate in 2009. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

ROMANIA

This report provides a summary of the measures initiated nationally to protect and promote the cultural diversity of Romania between 2007 and 2012. We must underline the fact that the information provided concerns, in particular, the activities carried out by the Ministry of Culture and its subordinate institutions.

We followed the role of cultural diversity in the development of coherent cultural policies that act unitarily to promote cultural values, support contemporary creativity, and protect and recognize cultural heritage, and regional measures and projects implemented and/or coordinated at the national level by the Ministry of Culture. These measures represent the incorporation of culture in sustainable development policies.

One example is the local development pilot project of the Regional Programme on Cultural and Natural Heritage in South East Europe (RPSEE), a Council of Europe initiative that is supported, directly or indirectly, by the European Commission, the Regional Cooperation Council, UNESCO, the Central European Initiative and the Forum of Heads of State and Government of South-East Europe, and has been implemented, in the case of Romania, in the Rupea-Cohalm region since 2007.

At the same time, in the spirit of the recommendations of the UNESCO Convention, the role of civil society has been marked by the conclusion of a series of partnerships with the public authorities at the central level along with other appropriate authorities, with the aim of stimulating the cultural and creative sector and fostering mobility.

By affirming the importance of the movable heritage, Romania has encouraged the mobility of the region's museum collections, both within South-East Europe and in Central and Western Europe, with joint exhibition projects that promote, in the spirit of tolerance and mutual recognition of values, the cultural diversity of the region, such as, for example, the exhibition project entitled "Imagining the Balkans. History, Memory and Dialogue in South-East Europe", initiated by UNESCO and for which the Romanian National History Museum hosted the fifth meeting of the working group in 2012.

As regards international cooperation, the Ministry of Culture has held activities with UNESCO as well as other organizations and structures, such as the Council of Ministers of Culture of South-Eastern Europe (CoMoCoSEE) and/or the Organization of the Black Sea Economic Cooperation (BSEC).

Within the framework of UNESCO, we note the projects carried out on the occasion of the International Year for the Rapprochement of Cultures, such as the international seminar "South-East European Experts Network on the Safeguarding of the Intangible Cultural Heritage", in Valcea, in partnership with the UNESCO Office in Venice.

The contribution of Romania, in terms of coordinating the activities of the BSEC Working Group on Culture during 2011-2012, aimed, among other things, to specifically promote national heritage in the Black Sea region, through the film industry. The Ministry of Culture thus organized the first documentary film festival, "Cultural Heritage Values Reflected in the Cinematography of the Black Sea Region", whose success facilitates the running of a second such festival in 2013. We note that Romania has established an enabling legal framework by which we ensure the integration of the capacities of regional and local authorities in commitments, through culture, with regional, local and foreign authorities (Law on Local Public Administration No. 215/2001).

The Ministry of Culture has signed international agreements in the field of culture, such as the Agreement on film co-productions between the Government of Romania and the Government of the State of Israel, for example.

In terms of regional and/or international cooperation, the Ministry of Culture also has commitments such as: the Sibiu International Theatre Festival; the George Enescu Festival and International Competition; the Cluj International Film Festival; the Sibiu Jazz Festival; the Dakino International Film Festival; and the RadiRo International Festival of Radio Orchestras.

SERBIA

Ratification of the Convention 2005 in Serbian Parliament scientifically contributed to the development of cultural system. In scope of 2009-2012., several new regulations and adopted laws have been addressing cultural diversity and intercultural dialogue, while it presents one of the basic principles of cultural development in the Law on Culture. The production, dissemination and diversity of cultural expressions were provided by the Ministry of Culture and Media through annual Open Competitions for co-financing, as well as various cultural and media projects/programs were funded due to the signed documents of cooperation on different government levels. The Working group for the development of creative industries within the Ministry of Culture and Media was established.

Reconstruction projects with a longer-term impact enjoy priority over short-term projects. Cultural institutions of national importance, such as National Museum, National Library of Serbia, Yugoslav Cinemateque, were reconstructed in this period and network of cinemas were digitalized. Special emphasis was put on reduction of income taxes contributed to the improvement of artists' social and economic status and tax deductions for investments into culture were increased.

The outcome of state support to the networking and cooperation (CSO, SMEs, etc) is appearing of several collaborative platforms and clusters in cultural industries. In the four year period, five professional associations from the field of visual arts gain status of the representative cultural associations on national level. Apart from the signed Programs and Protocols on cultural cooperation with many countries at the bilateral level, activities at the regional and multilateral level also resulted in signing of Declarations with countries of the Southeast Europe emphasizing cultural diversity. A new practice in international cooperation, within the strengthening of traditional cooperation, is to introduce the areas of culture and arts, into the documents concerning economic and scientific technical cooperation. Likewise, presentation of Serbian culture abroad was high on the agenda on international relations. One of the important dates is the accession of Serbia to the North-South Centre of the Council of Europe in 2009. Institutes of cultural studies conducted few national surveys addressing the cultural policy with focus on cultural resources of the cities and municipalities. The final results will be orientation for future cultural planning, in same time, ensuring an insight to overall cultural system of Serbia. Following this direction, unique local cultural potentials would become a vector for economic development of the Serbian regions, which is declared in the Law of Culture in force.

The visibility of the Convention was provided by organizing various public events dedicated to cultural industries field. In 2011 the Ministry of Culture signed the Protocol on cooperation with the umbrella organization "Independent Culture Scene of Serbia", which officially confirmed the significance and active role of the civil society in creating cultural policy.

It is clear that adoption of the Convention strongly contributed to cultural system reform process and on this way Serbia receives a stimulus for a long term development and democratic management reforms.

The main achievements in implementation of the Convention would be: new legislation becoming in force, financial support to cultural diversity and straitening partnerships with the CSO. Further implementation of the Convention, especially at local level, is considered as the main challenge.

TOGO

Prior to the adoption by the Council of Ministers of Togo, on 30 Mars 2011, of the National Cultural Policy document, cultural matters in Togo were regulated by the programme of the Rally of the Togolese People (RTP), the former ruling political party in a single-party system. The programme contained in the Green Paper of the RPT, though very ambitious, at least had the advantage of guiding cultural action towards the emergence of a new type of Togolese, without mimicry and evolving in a national environment where development options were clearly defined.

Unfortunately, like any cultural programme implemented by a political party, particularly in a single-party system, culture was soon instrumentalized, which led to serious setbacks.

The political action contained in the current cultural policy document is very clear and is based on the people's deepest aspirations that are supported by the ten-year national strategic plan for culture, which will guide Togo up to the end of the first quarter of this century.

This report, the first of its kind in an area that was previously overlooked, has the advantage of paving the way for future action to promote culture.

However, it should nonetheless be noted that sometimes, the instrumentalization of culture has positive aspects (relatively speaking). Owing to the political imperatives of the dictatorship, minority cultures were all valued through popular entertainment programmes, because no absence of any kind in the national arena was tolerated. The political control exercised by political commissioners was organized in such a way that no matter how small a minority, all communities must, through their cultures, extol the virtues of the Guide.

This report traces the interconnections that should necessarily exist between the diversity of cultural expressions and national development as well as the existing interrelationship between culture and the other development sectors, the support for creativity and artists, participation in cultural life, the role of women and young people, grassroots communities, civil society, the private sector, the consolidation of the foundations of cultural development and the essential cultural cooperation that should exist between nations and peoples. A prominent place is reserved for cultural events, particularly traditional ones, which are the mirror of cultural life in villages and the countryside. This does not mean that there is no place for other types of cultural events such as music concerts, festivals and art exhibitions.

UKRAINE

This report is a comprehensive study on the Convention 2005 impact of Ukrainian policy and legislation both at the national and at the local level, as well as an overview of some implemented and planned activities in the period from 2011 to 2014.

This report is based on the cultural policies analysis in Ukraine, provided by the Ministry of Culture of Ukraine, institutions and organizations, funded by the Ministry of Culture or involved into common cooperation with the Ministry through joint projects and grants.

During the preparation of report (statistical data research was carried out by experts of the Ukrainian Center for Cultural Researches), recommendations (received during the public discussion of the Report), and experts opinions were considered.

First of all should be noted that Ukraine is a country with a very strong and varied cultural traditions. Historic multiculturalism is a distinguishing feature of different countries as a formula of modern European Society.

The main difference of Ukrainian society refers to the absence of any conflicts on ethnic, national or cultural basic for a long time (until 2014, when Russian Federation used ethnic issues in order to unleash a conflict confrontation in the Southern and Eastern parts of Ukraine).

For Ukraine the relationship and dialogue between different cultures is a natural and traditional way of coexistence. This accounts in particular, for the geographical location of Ukraine, where over centuries various ethnic groups have migrated and settled. All of them left their marks and influences on the formation and development of modern Ukrainian culture.

Nowadays, the key challenge for country is a creation of conditions proper for maintenances and development of pluralistic cultural traditions and practices (historical, folk, ethnic and modern) development, wide access to culture for public. Another important task is an extension of paradigm of culture and cultural activities, with regard to the inclusion of cultural policies at different levels on the development of cultural product (cultural industries) and the recognition of cultural engine of sustainable development, as required by the Convention 2005. Ukraine's accession to Convention contributed to strengthening focus on cultural diversity and the development of various forms of cultural expression.

The modern cultural policy of Ukraine is in the process of modernization. It involves the introduction of new approaches for management of cultural diversity and the redefining the role of culture in social evolution.

During last four years Ukraine considerably intensified the design of strategies for the development of culture (national and local levels) and local development strategies considering a cultural component as one of the key factors for sustainable social and economic development (for instance, Development Strategy Vinnytsia-2020).

The Ministry of Culture of Ukraine elaborated a draft of the Development Cultural Strategy - 2020, which set main tasks as follow: to support and promote innovative projects in the field of culture, to develop and to foster comprehensive programs and projects that involve cross-sectoral or inter-sectoral cooperation and public-private partnerships; to develop and promote intercultural dialogue as a ground condition of cultural democracy, etc.

The purpose of the Development Cultural Strategy -2020 is to create mechanisms, values, and goals that respond to the challenges of present time and encourage social solidarity of Ukraine.

It should be noted that recent developments in Ukraine have revealed a huge challenge for citizens and authorities and prompted reconsideration of a whole system of social values. Those developments have demonstrated and incredible social cohesion and unity of the Nations as well as great creativity which became uniting element of the different groups in the society. For this reason and besides many other aspects, the implementation of the Convention 2005 is of great importance for Ukraine.

THE UNITED KINGDOM

The United Kingdom (UK) ratified the Convention on the Protection and Promotion of the Diversity of Cultural Diversity in December 2007. This period has been one of vibrancy and achievement as different groups in society have developed their capacity for cultural expression in the arts and the media.

World class galleries, museums and orchestras have continued to attract millions of overseas visitors. Their presence acts as a stimulus for a diverse range of cultural activities: especially in London, one of the world's pre-eminent international cities, selected to host the Olympic and Paralympic Games in 2012 – and its Cultural Olympiad, which has engaged millions of people in cultural expression.

The future nevertheless holds some important challenges. Not least of these is the financial crisis, with its concomitant risk that cultural expression is seen as a luxury for which funding can be easily reduced.

Economic uncertainty, together with the crisis in Europe, has given rise to populist movements valuing national culture and identity above those of communities which have migrated to the United Kingdom from both the Commonwealth and Europe: this risks tensions which could inhibit the diversity and range of cultural expression.

VIET NAM

The Report was prepared by Ministry of Culture, Sports and Tourism, highlighting: *cultural policies and measures; international co-operation; the integration of culture in sustainable development policies; protection of cultural expressions under threat; awareness-raising and participation of civil society; main achievements and challenges to the implementation of the Convention; as well as data and information (sources and statistics) in pursuance to the regulations of UNESCO.*

According to the viewpoint of UNESCO, cultural diversity is reflected in three different aspects: the right to cultural enjoyment, the right to cultural expression; and the right to recognition and respect for traditions, customs, history and cultural differences. The Report is designed based on this orientation, reflecting the reality Viet Nam has experienced, including challenges with regard to the protection of cultural diversity.

As a member of the Convention, Viet Nam has carried out many policies and measures to preserve the cultural diversity of a multi-racial country with a long history which stretches over many geographical regions and has recently undergone the process of enhanced industrialization and international integration. This process has provided opportunities for cultural development, but has also exposed potential threats and challenges to the cultural diversity and identities of many ethnic minorities. Cultural diversity is indicated in the system of cultural policies, orientations, investment preferences, target programmes and tax system, as well as integrated into the general socio-economic development strategy and reflected in the preservation of the heritages and cultures of the ethnic minorities, which are affected by modernization and widespread internationalization. The biggest challenge faced by Viet Nam is how to minimize the impacts of modernization on cultural diversity, creating a fair social environment where, against a background of international integration, the capacity for creativity is enhanced and everyone can enjoy culture in a market economy. Making strategies and policies to develop cultural industries will be the key to this process, together with other policies designed to protect and develop traditional and ethnic culture, which is a major strength of Viet Nam.