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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

Secretariat's analytical summary of Parties' quadrennial periodic reports
2013 and 2014

In accordance with paragraph 10 of Resolution 4.CP 10 of the Conference of Parties, this document presents the strategic and action-oriented analytical summaries of quadrennial periodic reports submitted in 2013 and 2014 and the innovative examples of policies and measures identified in these reports. The summary of the debates of the Committee following its deliberation of the Parties' reports at its seventh (2013) and eighth (2014) ordinary sessions is presented in document CE/15/5.CP/9a. The full reports are available on the website of the Convention at: <https://en.unesco.org/creativity/mr/periodic-reports-available-reports>.

Part I

Analytical Summary of the 2013 Quadrennial Periodic Reports

1. The present transversal analysis is based on the 19 reports submitted to the Secretariat before 31 August 2013 in English or French. These include 3 from Parties in Group I (Andorra, the Netherlands and the United Kingdom), 5 from Group II (Albania, Armenia, Bosnia and Herzegovina, Romania and Serbia), 1 from Group III (Dominican Republic), 4 from Group IV (Bangladesh, Cambodia, China and Viet Nam), 4 from Group Va (Burkina Faso, Côte d'Ivoire, Guinea and Togo) and 2 from Group Vb (Egypt and Kuwait). China's report contains two Annexes pertaining respectively to the Hong Kong and Macao Special Administrative Regions.

I. Cultural Policies and Measures

2. It should be recalled at the outset that Parties were requested 'to report on cultural policies and measures in place to promote the diversity of cultural expressions at the different stages of creation, production, distribution, dissemination and participation/enjoyment. Measures may be understood as those that nurture creativity, form part of an enabling environment for independent producers and distributors as well as those that provide access to the public at large to diverse cultural expressions.' The object of such 'cultural policies and measures' is defined in Article 4.6 of the Convention as the value chain consisting of 'the creation, production, distribution, dissemination and enjoyment of *cultural goods and services*'.
3. Article 6 sets out a range of possible policies and measures to implement the Convention at the national level. In addition, Article 7 requires Parties to introduce measures that pay due attention to 'the special circumstances and needs of women as well as various social groups, including persons belonging to minorities and indigenous peoples'. Such 'attention' means deploying policies and measures designed to overcome barriers to the participation of individuals belonging to these categories and at different stages of the value chain (e.g., specific measures of support for female artists). The article envisages as well that 'Parties shall also endeavour to recognize the important contribution of artists, others involved in the creative process, cultural communities, and organizations that support their work, and their central role in nurturing the diversity of cultural expressions'. The Operational Guidelines pertaining to Article 7 identify further specific measures that may be taken at each stage of the value chain.

General overview

4. As was the case in 2012, the Parties' responses reveal a multiplicity of understandings and usages of the term 'cultural diversity'. This semantic and operative open-endedness adds a layer of complexity to the implementation of the Convention. Yet in the 2013 reports there is a greater degree of **focus on the core themes** of the Convention than there was in 2012.
5. The vast majority of the cultural policies and measures described in the 2013 reports fall under one or more of the following cultural policy goals to support:
 - artistic creation,
 - cultural production,
 - distribution / dissemination, and
 - participation in / enjoyment of cultural life.

This confirms that the value chain approach is increasingly recognized by governments as a valid overarching framework to orient policy making to implement the Convention.

Specific policies and measures

Artistic creation

6. Policies and measures taken to foster and support **artistic creation** are the prevailing trend in the 2013 reports. Thus, measures targeting individual artists and arts-producing or delivery organizations were reported as significant components of the policies developed by a majority of Parties to implement the Convention (namely, Albania, Andorra, Armenia, Bangladesh, Bosnia and Herzegovina, Cambodia, China (for art collections), Côte d'Ivoire, Egypt, Guinea, Kuwait, the Netherlands, Serbia and the United Kingdom).
7. **Legislation on the arts and culture** (including the status of the artist) or in related fields was the most frequently reported measure in this regard (Andorra, Bosnia and Herzegovina, Burkina Faso, China, Côte d'Ivoire, Dominican Republic, Serbia, Togo, the United Kingdom and Viet Nam). Among these, Bosnia and Herzegovina and Burkina Faso have tackled health insurance for artists and Serbia – social security – through legal measures. For example:
 - Republic of Srpska (Bosnia and Herzegovina) adopted a Law on the Acquisition of the Independent Artist Status that introduces the concept of an independent artist and provides for procedures for artists to acquire this status. This law will operate in conjunction with the Law on Pension and Disability Insurance and the Health Insurance Law that enables unemployed persons – including artists – to exercise the right to health insurance.
 - Togo is currently conducting consultations to develop a law on the status of the artist. The Dominican Republic has prepared a draft law on private sponsorship of the arts that has been submitted to the National Congress. Burkina Faso, Cambodia, Côte d'Ivoire, Dominican Republic, the United Kingdom and Viet Nam have developed or are developing copyright legislation and fighting piracy and counterfeiting in order to protect artists' intellectual properties and ensure their incomes.
8. **Financial and/or fiscal support** to artists and their associations is the second largest thrust in supporting artistic creation, with measures cited in the reports of Albania, Andorra, Bosnia and Herzegovina, China, Dominican Republic, Kuwait, the Netherlands and Romania.
 - The Netherlands, for instance, reports on its system of planned subsidy through an extensive institutional infrastructure and dedicated funds for different art forms. In so doing, it highlights special programmes targeting professional arts education, innovation and talent development.
9. Andorra, China and the Dominican Republic provide financial support for artists' performances. For instance:
 - China recently extended to independent performing arts groups its various forms of support including financial support, access to government procurement, provision of performance venues and equipment, simplified approval processes, talent cultivation and commendation and awards.
10. A number of Parties provided targeted support for specific categories or groups of artists. This included measures targeting female artists (Armenia, Dominican Republic and Serbia), artists from ethnic minority backgrounds (Armenia, Bangladesh, Cambodia and Dominican Republic) and artists with disabilities (Dominican Republic).

11. Other measures reported on to support artistic creation are:

- training and ‘incubation’ schemes for young artists to allow them to carry out their projects (Côte d’Ivoire, Egypt, Serbia, Togo);
- support for reinforcement of Intellectual Property Rights through training, follow-up and monitoring (Cambodia, United Kingdom, Viet Nam);
- special fairs, festivals, exhibitions, prizes and competitions to encourage artistic creation and nurture appreciation of the arts among general public (Andorra, Armenia, Bosnia and Herzegovina, Dominican Republic, Kuwait, Togo);
- provision of infrastructures (Andorra, Dominican Republic, Kuwait);
- supporting publications on the arts (Kuwait);
- development of public/private partnerships (Dominican Republic, the Netherlands, United Kingdom).

Cultural production

12. The majority of measures to support **cultural production** reported on by Parties in 2013 had to do with adopting favourable legislation and developing entrepreneurial skills of local professionals and companies. Examples include:

- Armenia’s law “On state support to small and medium entrepreneurship” and the annual “Recommendation to subjects of small and medium enterprises” are the basis for developing SMEs that ensure 95% of the country’s cultural production.
- The following laws and regulations have been formulated in China since 2008: Administrative Measures for the Production of Audio and Visual Products, Regulations for the Publishing of Electronic Publications, Regulations for Publishing Books, Administrative Measures on Copying, Regulations for the Publishing Market and Administrative Measures on the Import of Audio and Visual Products.
- The Netherlands reported on its Cultural Entrepreneurship Programme (2012-2016, USD 4,4 million per annum) that supports cultural professionals in their entrepreneurial efforts in the areas of art and design, new media, film distribution, public libraries and digitalization.
- Serbia has supported the establishment/development of five cultural industry clusters dedicated to film, design, printing and arts production in different regions of the country.
- Togo highlighted the role of its Fund for Assistance of Culture (FAC), which supports artistic production and cultural projects, as well as the construction and rehabilitation of infrastructure.

Distribution of cultural goods and services

13. In respect to the third cultural policy goal, i.e., **dissemination / distribution** of cultural goods and services, a wide array of measures were reported by Parties, including:

- promotion of market access, both national and international, through funding and subsidies (for instance, China, Dominican Republic and Serbia);

- support to or organization of promotional events such as ‘markets’, ‘fairs’, ‘festivals’ or ‘years’ (Andorra, Armenia, Bosnia and Herzegovina, Burkina Faso, China, Côte d’Ivoire, Dominican Republic, Kuwait, Togo);
- local or national schemes to build distributional and/or marketing capacities in different fields of artistic or cultural production through platforms, networks, events, etc. (for instance, Armenia, Burkina Faso and Dominican Republic);
- development of local distribution mechanisms including the creation of physical infrastructure for arts and culture delivery (for example, Andorra, Bangladesh and Montenegro);
- measures to promote export of domestic cultural goods and services (e.g., China, Egypt and Viet Nam sponsor national cultural companies’ participation in international fairs and festivals);
- measures to promote import of foreign cultural programmes, goods and services (e.g., Armenia, China, Dominican Republic and Viet Nam offer tax reliefs and/or incentives for this purpose);
- support in combating piracy (for example, China and Côte d’Ivoire).

Promoting participation in cultural life

14. With regard to **cultural participation / enjoyment**, cultural and arts education was the most widespread measure, reported by Armenia, Bosnia and Herzegovina, Burkina Faso, Dominican Republic and the Netherlands. Armenia emphasized its efforts to provide a widened access to culture. Bangladesh and Cambodia reported on measures to facilitate access by ethnic minority groups to cultural goods and services.

15. Other policies and measures were:

- enhancing cultural education in both formal and non-formal settings, closely linking it with cultural participation schemes into one sectoral priority area (Armenia, Bosnia and Herzegovina, Burkina Faso, Dominican Republic, the Netherlands);
- promoting access and participation of specific individuals and social groups such as young people, women, the socially disadvantaged, the disabled, the elderly (Armenia, Dominican Republic);
- measures to facilitate cultural imports to promote access to diverse cultural products from other countries (Armenia, Egypt);
- promoting access to cultural services and goods in rural regions (China, Viet Nam);
- promoting access to the digital cultural products and the creation of a national digital library (Romania).

II. International cooperation and preferential treatment

16. The Convention calls upon Parties to create favourable conditions for the promotion of the diversity of cultural expressions in the framework of international cooperation agreements and activities¹. It also covers preferential treatment measures that promote the mobility of artists and cultural professionals, particularly from the global South, and the balanced flow of cultural goods and services around the world.

Overview of international cooperation

17. Most Parties draw attention to their participation in international cooperation frameworks as a result of their adherence to various cultural conventions, treaties and international agreements, and their membership to various international organisations and agencies (including besides UNESCO, the European Union, the Council of Europe, the Commonwealth of Independent States, and the International Organisation of Francophonie). Cultural cooperation tools and mechanisms, for example, have been put in place in Côte d'Ivoire through its *Direction de la Francophonie et de la Coopération Culturelle* to enhance francophone and international cooperation, the strengthening of cultural exchanges, and the promotion of preferential treatment in North–South cultural agreements.

18. Several Parties, including Albania, Armenia, China, Côte d'Ivoire, Serbia and Viet Nam, referred to more specific bilateral and multilateral cultural exchanges. Regional approaches to intercultural exchange are reported in South-East Europe, with the signing in September 2009 of an agreement between the ministers of culture of Serbia, Montenegro and Bosnia and Herzegovina to promote cultural cooperation between the three countries. A programme of strong bilateral cultural agreements initiated by Côte d'Ivoire is presented in Annex I as an example of good practice in regional cultural cooperation.

19. More broadly, many countries underline the importance of cultural diplomacy as a structuring element of their foreign policy. The Netherlands, for example, refer to a policy document from 2012 that lays out a policy framework for improving international links between culture, diplomacy and economy, and strengthening the international market position of Dutch artists and organisations. Accordingly, financial support is being given to the Dutch Centre for International Cultural Cooperation, a multi-sectoral support organization for international cultural policy, to implement a broad programme including cultural diplomacy and the promotion of the international mobility of young artists.

20. Collaborative strategies, for example, have been initiated in the United Kingdom, where co-production agreements in the film, television and theatre sectors have been concluded with countries such as India, Jamaica, Palestine and South Africa, among others. In addition to pooling skills and resources, co-production status can help filmmakers in both the United Kingdom and the partner country to qualify for benefits such as tax-relief, production rebates and selective funding. In Serbia, which has prioritized the importance of cultural and creative industries, measures are also taken to support the participation of artists and cultural professionals in international networks and platforms to facilitate exchanges (book fairs, film festivals, etc).

Preferential treatment of cultural professionals and the mobility of artists

21. Article 16 of the Convention recognizes the importance of preferential treatment for artists and other cultural professionals in facilitating international cultural exchange. In some instances countries provide explicit preferential treatment for developing countries in the application of regulations governing the movement of artists and other cultural professionals. For example, Kuwait exempts foreign artists' works from customs when they participate in international events held in Kuwait.

¹ See working document CE/13/7.IGC/11 for a survey and analysis of the impact of Article 21 "International consultation and coordination".

22. Facilitating participation by cultural professionals in international events and programmes is mentioned by several Parties as an important means to support the outbound and inbound mobility of artists. For example:

- Kuwait provides leave arrangements for authors and writers when they participate in cultural and artistic festivals abroad.
- In Armenia, the Ministry of Culture provided support to the mobility of Armenian artists and art critics who took part in about 180 international programmes in 2007-2011. Over 2,200 cultural professionals came to Armenia every year during the same period.
- The Government of Bosnia and Herzegovina provided support to its artists and cultural professionals to participate in major international fairs and festivals such as the Cannes Film Festival, the Venice Biennale and the Frankfurt Book Fair.
- The Netherlands reports on permits and facilities offered to invite foreign artists in residence.
- A specific project implemented by Andorra to promote international artistic exchange, entitled Project Art Camp, is outlined as an example of good practice in Annex I.

III. Integration of culture into sustainable development policies

23. The 2012 analytical summary of the periodic reports noted that, in relation to Article 13 of the Convention concerning sustainable development, the majority of measures adopted by Parties were aimed at delivering long-term economic, social and cultural benefits. Some of these measures address issues of fairness and equity in the treatment of regions or of specific disadvantaged groups. The reports submitted in 2013 and covered by the present analysis follow similar patterns. They are discussed below under four headings:

- integration of culture into overall national development planning;
- measures to assist the sustainability of the creative industries;
- strategies to secure equitable treatment for regions or minorities; and
- measures involving education and training.

Culture in national development plans

24. The inclusion of the cultural sector in national development planning is a matter gaining increasing attention around the world. Historically, medium- and long-term development plans have been oriented towards economic and social development without reference to the ways in which a country's culture can facilitate development and help to overcome some of the barriers traditionally encountered. Moreover, these development plans have generally overlooked the direct contribution the cultural sector can make to growth in output, incomes and employment in the economy. This situation has been changing slowly, with an increasing recognition of culture's role in development strategies. About half of the countries under review report on the way culture is accounted for in their national development plans. These countries include:

- Albania: National Strategy on Development and Integration (2007–2013);
- Armenia: Plan for Strategic Development of the Republic of Armenia, and the earlier Strategy of Development of Culture (2008–2013);
- Burkina Faso: *La Stratégie de Croissance Accélérée et de Développement Durable* (2011–2015);
- Côte d'Ivoire: National Development Plan (2012–2015);
- Kuwait: Five-year Development Plan (2010–2014);

- Serbia: Action Plan for the Implementation of the Sustainable Development Strategy (2009–2017);
 - Togo: *Plan Stratégique National et Décennal d'Action Culturelle*.
25. Culture is included in national development plans in a variety of ways. Three examples serve to illustrate the diversity of approaches taken by Parties. First, Kuwait's five-year development plan for the years 2010–2014 includes a series of specific projects covering a range of economic, social and cultural contributions that organisations and individuals in the cultural sector can make to Kuwaiti development.
26. The second example is drawn from Viet Nam, where culture is integrated into the national targets for rural development over the period 2010–2020, overseen by the Ministry of Culture, Sport and Tourism, together with the Ministry of Information and Communication. The latter provides assistance in overcoming economic, social and cultural isolation of rural communities, through information and communication systems.
27. The third example comes from the Macao Special Administrative Region (People's Republic of China), which has set up a Cultural and Creative Industries Promotion Department under the supervision of the Cultural Affairs Bureau and Cultural Industry Committee. An innovative "cultural industry zone" will also be set up in Henqin Island with the support of the Chinese Central Government.
28. These examples illustrate how Parties view culture as a 'driver of development' and link, through modernization and internationalization processes, the strengthening of the cultural industries in sustainable development objectives.

Sustaining the development of the creative industries

29. The long-term growth of the creative economy can only be sustained if the necessary infrastructure to support its operation is in place. About half of the Parties under review report measures undertaken to secure some aspect of the infrastructure relevant to the creative industries in their country. These measures include:
- the setting up of legal or administrative structures;
 - implementation of new funding mechanisms;
 - the establishment of bodies or centres to support one or more creative industries; and
 - support for physical or technical infrastructure such as communications systems used in the cultural sector.
30. In regard to administrative structures, both Burkina Faso and the Republic of Srpska (Bosnia and Herzegovina) have set up bodies to coordinate the administration of their creative industries. Burkina Faso has initiated a quadrennial (2012–2015) programme to support and strengthen the cultural industries (ARPIC) under the auspices of the culture and tourism ministry. The aim is to develop cultural networks in the book industry, the film and audiovisual industries, the performing arts, and music. The programme aims to strengthen governance, diversify funding mechanisms, foster the professionalization of artists and cultural entrepreneurs, and contribute to the valorisation and development of culture in planning processes. The cultural industries in the Republic of Srpska are supported administratively by the establishment of an Intersectoral Group on Culture. This group, set up on the initiative of the Ministry of Education and Culture, includes representatives of a wide range of ministries, administrative organisations and institutions. Its overall task is to integrate culture and the creative industries across the whole range of administrative areas that have some interest in these fields, as described further in Annex I.

31. The physical infrastructure of the cultural sector is mentioned by several countries which have set up centres to support cultural industries and activities. For example, the Ministry of Culture in Egypt has established a centre at Fostat consisting of workshops, galleries, lecture areas and so on, also is intended to become a major teaching institution.
32. Several reports point to specific sectors that have been targeted. For example, in Armenia, the publishing industry has been assisted through free or reduced-price distribution of literature published with state support, with a considerable impact on the reading, popularization and dissemination of books (see further in Annex I). Countries also report on specific measures taken to support small-to-medium-enterprises (SMEs) in the cultural sector, such as in Bangladesh, through the Bangladesh Small and Cottage Industries Corporation (BSCIC). This organisation strives to create efficient SMEs that can compete in a liberalised market environment, by providing technical and marketing assistance,

Equitable treatment for disadvantaged groups

33. As noted in the 2012 analytical summary, the achievement of fairness and equity in access to cultural participation and in the allocation of cultural resources is an important principle of the sustainable development paradigm when applied to culture. Only a minority of the Parties under review report measures specifically pointed in these directions; they include measures aimed at promoting regional equity and measures providing assistance for disadvantaged sectors of the population. In some countries these two aspects of fairness and equity go hand in hand.
34. For example, in Viet Nam, a programme aimed at alleviating poverty in certain poor districts was commenced in 2008 with a view to progressive improvement over a series of years. The role of culture in poverty alleviation for disadvantaged groups is also mentioned by Guinea. In the Netherlands, there are a number of initiatives to make art and culture accessible to children from poor families, implemented at both local and national levels. At the national level, the Youth Culture Fund provides assistance to a range of children's activities across the country; this programme is subsidized by the national government and through a range of municipal and private contributions. Similarly, strong action has been undertaken in support of children in Bangladesh, as discussed further in Annex I.
35. China has attached great importance to the cultural needs of the blind, and has taken steps to secure the education and access of blind people to participate in cultural life. For example, China has established a National Braille Press to provide rich and diverse materials for blind readers, and has set up an extensive Braille library in the China Culture and Information Service Centre for the Visually Handicapped.
36. Support for artists from minority groups is provided in a range of ways in the United Kingdom through government agencies such as the Arts Councils, and through civil society and other organisations, for example, Tara Arts, a theatre troupe in South-West London that specializes in the production, promotion and development of cross-cultural theatre.

Achieving sustainability through education and training

37. Several Parties mention education and training measures as components of their sustainable development initiatives in regard to culture. Both Hong Kong and Macao in China have initiated education and training programmes at different levels. For example, the Leisure and Cultural Services Department in Hong Kong organises free arts education and audience-building activities in schools and communities across the territory. The Music Office provides a variety of music training courses and workshops among the general public, especially for young people to nurture their appreciation for music.
38. A further example of the importance of education in the achievement of sustainable development comes from Burkina Faso, which is implementing a strategy to raise the profile of art and culture in the country's education system. The strategy aims to reposition culture in the educational system so as to build an appreciation of culture as the fourth pillar of sustainable development.

IV. Protecting cultural expressions under threat

39. Pursuant to paragraph 11 of the Operational Guidelines on Article 8 and Article 17 of the Convention, Parties are invited to include in their periodic reports appropriate information about measures they have taken to protect cultural expressions that are determined to be under threat, in the event when they have determined a special situation² under Article 8 (1) and taken measures under article 8 (2) of the Convention.
40. Once a Party has identified a special situation and taken measures, it is to report to the Committee at least three months before the opening of an ordinary session in order to allow for the dissemination of information and consideration of the issue (paragraphs 6 and 7 of the Operational Guidelines on Article 8 and Article 17). No such reports have been received by the Secretariat since the entry into force of the Convention.

V. Awareness-raising and participation of civil society

41. Under Article 11 of the Convention, Parties acknowledge the fundamental role of civil society in the protection and promotion of the diversity of cultural expressions. All Parties reporting in 2013, with the exception of Guinea, have cited efforts in this domain. Burkina Faso, China, Côte d'Ivoire, Serbia and Togo report on initiatives undertaken both by the government and by civil society organizations to raise public awareness of the Convention. Côte d'Ivoire underlines, however, insufficient awareness of the Convention in its civil society, the lack of funds to remedy that situation and the poor visibility of the country's National Coalition for Cultural Diversity. Bosnia and Herzegovina states that even with limited resources non-governmental organizations are able to achieve significant results. Romania refers to partnership agreements planned between different ministries and/or departments, but does not focus on the role of civil society as such.
42. The various activities and initiatives reported on by Parties with the participation of civil society, or by civil society autonomously, to implement the Convention can be grouped as follows:
- *formulating, monitoring, evaluating and amending cultural policies:* Armenia reports on its Medium Term Expenditure Frameworks that centralize planning and budgeting processes for the cultural sector and involve the participation of civil society representatives drawn from the twelve sector-specific professional councils. Bosnia and Herzegovina mentions that one-third of its advisory parliamentary commissions and municipal councils on culture is made up of independent experts drawn from civil society. The Netherlands and the United Kingdom point out that cultural policy is formulated with the participation of various umbrella organizations of civil society, notably in the cultural and creative industries sector. Togo outlines the involvement of civil society representatives in developing cultural statistics for the country and their presence in the management committee for the National Fund for Culture.
 - *carrying out autonomous cultural activities that contribute to the Convention's objectives:* This has been the case for Albania, Andorra, Armenia, Bangladesh, Bosnia and Herzegovina, Burkina Faso, Cambodia, China, Côte d'Ivoire, Egypt, Serbia and Togo. In Burkina Faso, for example, the NGO *Carrefour international de théâtre de Ouagadougou* (CITO) organizes skills development programmes for independent theater companies. In China, 386 private museums were registered with the local authorities in 2009, making up to 13.3% of the country's total number of museums. In Togo, the NGOs *l'Association Filbleues* and the Togolese Coalition for Cultural Diversity (CTDC) organized a contest of cultural expressions produced by young people in 2012. All these activities initiated and undertaken by civil society with or without governmental support contribute to the objectives of the Convention to strengthen the cultural sector and promote the diversity of cultural expressions.

² Special situations are those where cultural expressions on the territory of a Party are at risk of extinction, under serious threat, or otherwise in need of urgent safeguarding (Article 8.1 of the Convention).

- *distributing information and raising awareness about the Convention*: This has occurred notably through the organization of national events and gatherings, hearings and conferences, as reported by Andorra, Armenia, Bangladesh, Burkina Faso, Cambodia, China, Côte d'Ivoire, Egypt, Kuwait, Serbia, Togo, the United Kingdom and Viet Nam. China cites the World Cultural Diversity Forum established by civil society organizations in 2010. Côte d'Ivoire mentions a range of measures taken to spread the message of the Convention and stimulate reflection on cultural policy issues. The United Kingdom states that the promotion of the Convention has been largely driven by the UK Coalition for Cultural Diversity (UKCCD), a non-profit body established in 2007.

VI. Challenges to the implementation of the Convention

43. A number of **structural challenges** have been outlined by Parties throughout the reporting exercise. Among them, the lack of resources, both human and financial, tops the list: insufficient funding is mentioned in practically all the reports. This challenge is followed, with almost equal importance, by a lack of awareness, both in governmental circles and the general public, of the issues accompanying the 'protection and promotion of the diversity of cultural expressions'.
44. Other key challenges are the absence of enabling legislation, together with the regulatory and administrative mechanisms that flow from them; the absence of implementation structures and organizations; the inadequacy of competences and skills; the great heterogeneity of needs as regards the cultural industries field that is made up of many different micro-enterprises and the poor access to international markets.
45. Bosnia and Herzegovina mentions the lack of transparency in policy-making, while Egypt cites the political turmoil the country has undergone since 2011 as a major hindrance to effective policy-making and implementation. The United Kingdom makes specific reference to the financial crisis and related uncertainties in the Eurozone.
46. The challenges faced generally by developing countries were summarized in Viet Nam's report as being based upon 'practical matters relating to the implementation of the Convention, namely maintaining a balance between economic development and cultural development, ensuring that, at a time when the country turns to a market-based economy, activities are not run exclusively for profit...'. Viet Nam also underlines the high pressure from imported cultural goods, as domestic production of cultural goods cannot compete with those coming from the USA, Korea or Japan. A comparable statement, in the report from China, is also worth citing *in extenso*:

"China's current cultural development cannot keep pace with that of society and the economy, nor with people's growing spiritual and cultural needs. For instance, the public media has not fully stepped up to be a role model for values; public policy support for original works is clearly insufficient; the public cultural service system is still incomplete with an imbalance in cultural development between urban and rural, as well as different regional areas; and the systemic and institutional constraints holding back the growth of cultural productive forces are as yet unresolved".

47. In general, the main challenge has been to implement the new framework of governance of culture according to the principles and objectives of the Convention. Among the main issues related to this challenge are:
- lack of a national strategy – or holistic vision – for the promotion of the Convention and the evaluation of these efforts (Burkina Faso, Romania)
 - poor communication between government, civil society and the private sector (Albania, Bosnia and Herzegovina)
 - insufficiently organized and professionalized cultural sector (Côte d'Ivoire, Romania, Togo)
 - insufficient involvement of civil society (Armenia) and over-centralization (Albania, Armenia, Dominican Republic)

48. Finally, a number of complexities challenge the full implementation of the Convention, namely:

- globalization
- lack of transparency in policy- and decision-making
- lack of trans-sectoral coordination in governmental decision-making
- inadequacy of public-private partnerships
- inadequate linkages between culture and education
- skewed distribution of resources within countries and the isolation of certain regions of a country

VII. Monitoring the impact of policies and measures

49. Few of the Parties reporting in 2013 have responded to the 'impact' section of the questionnaire, in which they were asked to indicate whether the impact of the relevant policy/measure has been investigated and if so, what that impact consisted of and what indicators were used to draw such a conclusion. Armenia, however, reports a range of domains in which impact data are being collected by its ministry of culture, including the number and volume of theatrical performances, films productions, concerts, services for museum visitors, publications, book fairs, library collections, etc. Bosnia and Herzegovina shares its reflections on how its cultural policies and measures have made a difference in stimulating the cultural sector (see the box on good practices in Annex I).

50. Burkina Faso mentions the indicators included in a 2012 study on the contribution of cultural activities to the economic and social development of the country but does not indicate what the findings were; however, its evaluation in 2013 of the framework programme for culture (*Programme cadre au secteur de la culture*) lists a range of positive impacts in the cultural and creative industries sector, notably cinema. The Dominican Republic singles out the following fields in which measurable progress has been achieved, based on cultural statistics and indicators: democratization of culture; reinforcement of the music sector; and cultural activities for young people. The United Kingdom reports on its 2011 UK Arts Index, which provided a 'state of the nation' type health check for the arts sector as a whole, 'bringing together key data in terms of ticket sales, corporate sponsorship, philanthropy and public sector funding, attendance levels and numbers of volunteers.'

VIII. Next steps

51. Some of the Parties described in their reports the priority actions that they plan to undertake in the next four years to implement the Convention. They included:

- developing the capacities of local governments for the implementation of the Convention, including information about the Convention in the educational curricula and setting up a National Center for Cultural Diversity (Albania);
- raising awareness of the Convention among governmental and civil society actors, as well as conducting an evaluation of its implementation (Burkina Faso, Côte d'Ivoire and Guinea);
- evaluation and monitoring of the implemented measures (Serbia);
- identifying better metrics for informing national governments and civil society stakeholders as to whether sufficient efforts are being made to ensure the diversity of cultural expressions (the United Kingdom).

IX. Conclusion

52. As in 2012, several Parties recognize their adherence to the principles set out in the Convention and outline the various policy measures taken for their implementation.
53. While some of these measures were reportedly adopted before entry into force of the 2005 Convention, the reports offer a nuanced overview of the main trends and challenges in cultural policies after ratification in 2005, and mirror the various ways in which the concept of “cultural diversity” is understood and interpreted at national levels.
54. Lines of continuity of results can be drawn between the information provided by Parties in their reports submitted in 2012 and 2013. This concerns the adoption of new measures to expand domestic markets and, in particular, to strengthen cultural production and distribution capacities. More generally, the 2013 reports reflect new broadened and shared approaches around the role of culture, creativity and innovation in the pursuit of inclusive growth and development.

Annex : Innovative examples

1. Cultural policies and measures

Burkina Faso's national cultural impact study

In 2012, the government of Burkina Faso carried out a study on the economic and social impacts of culture. The study revealed that the cultural dimension is present in the primary, secondary and tertiary sectors of the national economy, in each of which cultural actors are significant contributors. They generate revenue from salaries and honoraria, their work yields interest on investment and produces dividends, as well as foreign exchange and tax income for the government. The study found that in 2009, the cultural sector directly employed 164,592 people, or 1.78 % of the workforce. Its contribution to Gross Domestic Product was 159 million US dollars, or 2.02% of GDP.

In addition, the majority of income earned by artists and performers was generated by their activities overseas. In the social sector, it was observed that the country's very large number of usages, practices and expressions are prime sources of social energy for development efforts, notably in the following domains: conflict resolution; nation-building; contribution to sustainable development via projects of environmental protection; the social emancipation of women, which plays a major role in the strengthening of the crafts and design sector.

This initiative responds to a key challenge for many developing countries, namely the need to compile a robust evidence base in order to support the advocacy for the strengthening of cultural and creative industries.

China: market development, investment and flow promotion measures

In order to foster the cultural market, in 2004 China's Ministry of Culture issued an Opinion on Encouraging, Supporting and Guiding Non-Public Sectors of the Economy to Develop the Cultural Industry, an instrument that lowered market access thresholds significantly. In 2005, the State Council published Decisions on the Access of Non-Public Capital to the Cultural Industry that opened up a range of cultural industry sectors to non-public capital and also promulgated a Regulation on the Administration of Commercial Performances; amendments in 2008, further expanding access for market entities from Hong Kong, Macau and Taiwan, as well as funding channels.

In 2009, the Ministry of Culture published similar extending support to private artistic performing groups in the form of funding, government procurement, performance venues and equipment, simplified approval processes, talent cultivation and commendation and rewards. Also, with a view to bringing in foreign capital in line with WTO entry commitments, the Chinese authorities have made it possible under certain conditions for foreign investors to establish enterprises as wholly-owned or joint ventures, notably in print publication or the production of read-only CDs. Without prejudice to China's rights of examination and approval of audio-visual products, foreign investors are now allowed to establish cooperative ventures, with Chinese partners as the dominant party, for the distribution of all audio-visual products except films.

Similarly, in order to improve the international trading in and commercial exhibition of artworks, the 'Interim Provisions for Export-Import Management of Artworks' were published in June 2009. From 2007 to 2010, China imported as finished articles from abroad: 2,982,414 book titles, 222,608 periodicals, 4,977 newspaper titles, 46,651 audio-visual

products and 8,160 electronic publications. Copyrights were imported for another 52,669 book titles, 1,961 audio-visual products and 382 electronic publications. China admits 20 revenue-sharing international films every year in fulfillment of its WTO entry commitments. In the year 2011, total box office income nationwide based on imported films earned almost 9 billion US dollars compared to a little over 11 billion dollars from domestic films.

Each of these three sets of policy measures and the results they have had demonstrate the way in which the Government of China is applying both the letter and the spirit of Articles 6, 14 and 15 of the Convention.

Promotion and development of publishing, books and reading in Côte d'Ivoire

The Ministry of Culture in Côte d'Ivoire reports on having put in place a policy framework for the promotion of publishing and reading. The framework's key components are measures of direct support to the publishing industry; the creation of a national public library and school library network; promotion of E-book publishing; and measures to promote the international recognition of literary creation in the country.

This policy approach has been conceived and gradually implemented by a Department of Books and Reading that was created within the ministry in 2006. It has included the elaboration of legislation for the promotion of the publishing industry; the organization of national level consultations on authors' and artists' rights; the reinforcement of public library facilities through the CLAC programme of centres established for the dual purpose of promoting both reading and cultural animation (*animation culturelle*), and the plan to establish a national centre for this purpose – the *Centre Ivoirien de Lecture Publique et d'Animation Culturelle (CILPAC)*. Concurrently, the country has also resumed its participation at a range of book fairs and is also organizing the Abidjan International Book Fair (SILA). In line with these priorities, the year 2012 was declared Book Year by the Ministry and a range of activities were carried out: book presentation and discussion events (*carrefour du livre*) in all the regional cultural directorates; a book caravan that visited a number of key cities; a mobile library for women and the project to build a National Library (*Grande Bibliothèque de Côte d'Ivoire*).

This set of legislative, administrative and infrastructure development measures for the book sector is a good example of a 'joined up' approach to policy-making in the publishing industry sector.

Establishment of cultural and creative industry promotion mechanisms in Serbia

In May 2011, the Ministry of Culture of Serbia established the National Council for Culture, an arms-length body whose mission is to advise the National Assembly, the ministry and the Government as regards cultural affairs. After the ratification of the Convention, the Department for Contemporary Production in the ministry became the Department for Contemporary Production and Creative Industries. A special position of Coordinator for Cultural Industries Development was also established, with responsibility for providing administrative and professional support to the development of cultural industries, preparing analyses, reports and information on the results achieved in the field, proposing measures for the improvement of conditions in the field, as well as providing the groundwork for the elaboration of legal and regulatory texts.

In 2010, the Ministry established a Working Group to assist it in the development of support programmes in the cultural and creative industries and the promotion of trans-sector cooperation in this domain. The specific mandate of the Working Group was to propose

priority measures and activities, to establish a competition procedure, to propose a budgetary envelope, as well as suggest alternative models of funding, potential partners for cooperation, etc. The Coordinator for Cultural Industries Development took part in the deliberations of the Working Group, which resulted in the "Creative Serbia 2020" programme, consisting of proposals for the improvement of institutional and developmental support to the sector and the encouragement of the entrepreneurial spirit amongst all creative industry actors. Although these proposals did not become a formal programme of the government, the different stakeholders continued their joint efforts to strengthen the sector's development, notably through the public private partnership platform called "Creative Serbia" coordinated by the Creative Economy Group in Belgrade. In 2011, a publication called Creative Serbia was also brought out.

This set of government-initiated mechanisms constitutes a coherent 'infrastructure' of measures to develop the cultural and creative industries sector.

The British Film Institute's 'First Light' Programme

This programme is based on the fact that film-making has become a popular pursuit among young people. Ever more accessible technology means that more and more young people are creating their own films. However the quality of these films varies greatly and young people require support from professionals to unlock their creative potential.

The aim of 'First Light' is to enable young people to learn the craft, structure and language of filmmaking using an industry model and high-end equipment, in collaboration with professionals. First Light's Young Film Fund was set up in 2001 to enable young people aged 5 – 19 to tell their stories, recount their experiences, learn new skills and share their views through creative filmmaking projects.

The Fund comprises two grant schemes: 'Pilot', for projects involving one short film and 'Studio', for projects involving between two and four films. In addition, First Light works in partnership to 'theme' funding rounds – offering extra support to applicants and a focus for the films. In 2011/12 the programme has continued to prioritize documentaries (with The Grierson Trust) and archive film (with BFI) and launched the first comedy shorts strands in partnership with YouTube. To fill an identified gap in talent development for the post 19 age group, 'First Light' launched 'Second Light' in 2009; this seeks to bridge the gap between the work that First Light does in reaching and engaging a wide range of young people from disparate backgrounds and abilities, and the new entry programmes and courses that feed talent into the film industry. The pilot, funded by the UK Film Council and Creative Skillset (the industry body in the UK that supports skills and training for people and businesses to ensure the UK creative industries maintain their world class position) aimed to test a model for an effective and sustainable scheme to help young under-represented filmmakers get into the industry.

The over-arching driver for the programme was that the UK film industry should have an up to date, technically informed, skilled and diverse workforce representative of the diversity of the country's population. Building on the pilot model, Second Light developed a series of one to four day, skills-specific work-shops targeted at groups under-represented in the industry. Through these grant programmes and other projects, First Light has enabled over 40,000 young people between the ages of five and 25 to make more than 1,000 films and to create hundreds of media projects, including magazines, TV and radio broadcasts, comics and games.

This programme is a good example of a strategy to promote the creativity of young people in a core creative industry sector, film, through the promotion of technological literacy.

Viet Nam: measures to bridge internal cultural divides

The project *Developing Information Technology and Communication in Rural Areas from 2011 to 2020* was designed to develop the infrastructure for a modern and compliant information technology-communication network at grassroots level. Its aims are multiple: reducing the information gap between rural and urban areas; creating favorable conditions for people in rural areas to get access to and process information quickly and conveniently; ensuring two-way communication from central to grassroots levels, so that people in rural areas can receive information and make their voices heard, thus promoting grassroots democracy. Its activities include radio and television services, and the provision of magazines and newspapers to rural people.

The aim under the project is to ensure that all towns and villages ('communes' in Viet Nam) will have post and telecommunication services, including both telephones and multi-service broadband connections; that the entire territory will be covered by the national radio and television network; that the newspapers, radio and television stations and news portals of the Party, state, socio-political organizations at central and local level will have special contents and programmes on agriculture for farmers and rural areas, providing information suitable with the needs, educational attainment level and customs of people in rural areas.

Similarly, the national programme on *Providing Information to Mountainous, Remote, Border, Sea and Island Areas in the Period 2012-2015* of the Ministry of Information and Communication aims at strengthening the grassroots information and telecommunication system; reducing the gap between different areas in relation to the provision and enjoyment of information; contributing to economic development, improving the cultural and spiritual life of the people; and ensuring safety and national defense in mountainous, remote, sea, island and border areas. The Programme has been implemented in 62 poor districts and seven districts with high rates of poor households; many of these are in ethnic minority and mountainous areas.

These two sets of measures are good examples of how in a developing country setting with great disparities between urban and rural populations, the access to the basic technological infrastructure for cultural and creative industry development may be systematically put in place by the government.

2. International cooperation

Côte d'Ivoire's bilateral agreements for regional cultural cooperation

Bilateral cultural agreements between countries can be an effective means for focusing attention on particular aspects of the cultural, social and economic relationships between states. Such agreements may allow for greater specificity in identifying areas of potential cooperation and exchange than is possible in a multilateral context. For example, Côte d'Ivoire has had a longstanding accord for cultural cooperation with Morocco, which led five years ago to the establishment of a cultural representation for Côte d'Ivoire in Morocco itself. The accord promotes cooperation between institutions such as the countries' respective national libraries, as well as sharing experiences and knowledge across all fields of the arts. Two further bilateral agreements of a similar nature were entered into by Côte d'Ivoire in 2009. These agreements are with Guinea and Burkina Faso. Their objectives include: to contribute to a better mutual understanding; to promote cooperation in the film, book publishing and music industries; to reinforce the fight against piracy and fraud; and to exchange experiences in heritage conservation.

All of these agreements are helping to break down barriers between the countries concerned and to build a stronger sense of regional solidarity in the cultural field. They have been directed particularly at ensuring that appropriate administrative arrangements for implementing the objectives of the agreements are in place. Goodwill on its own is not enough; it must be underpinned by administrative and other mechanisms essential for putting goodwill to work.

Andorra's Art Camp Project to promote international artistic exchange

A unique means for promoting international artistic exchange can be seen in Andorra's Art Camp Project, which each year brings together more than 30 artists from around the world for an intense two-week period to work and to discuss common concerns about art and the future of the planet. Three editions of the project have been held so far, in 2008, 2010 and 2012, undertaken through the initiative of the Andorran National Commission for UNESCO. Funding has come via the Commission as well as from the government of Andorra. The artists attending the Camp, many of whom come from far away, share their culture at a series of thematic evenings held during the two weeks. They can work in a variety of locations for the duration of the Camp, including art schools, sports centres, or in the open air. They are also able to participate in a series of cultural visits to learn more about Andorran culture and to interact with local artists.

The Art Camp attracts wide media coverage in the press, radio and television. At the conclusion of the Camp, a Manifesto is produced, which is distributed in four languages: Catalan, French, Spanish and English.

Overall, the project is an effective means for promoting international artistic dialogue and exchange.

3. Integration of culture in sustainable development

Armenia: Promotion of literature and publishing

A varied programme of initiatives has been put in place in Armenia to support the film, theatre and publishing industries. We illustrate these initiatives here by reference to books, literature and publishing, a particular focus for Armenia's international cultural policy and its pursuit of sustainable cultural development. Measures undertaken include:

- support for individual writers, especially young and beginning authors who show literary potential -- the support is provided via assistance in publication, attendance at international book fairs, etc.;
- promotion of intercultural dialogue via translation processes that operate as a bridge between languages; in particular since 2007 a conference of translators and publishers from several countries in the region has been held, the effects of which have included enabling Armenian society to learn about books published in other countries;
- an annual festival called "Return to Books", which has been held since 2009 with the purpose of appreciating the role of books and reading in bringing people from different cultures together;
- designation of Yerevan as "World Book Capital", an honour that has promoted literary diversity via a series of city-wide events and exhibitions;
- implementation of a procedure for the free distribution and sale of literature published in Armenia with funding support from the state.

Armenia provides an example of good practice in implementing a multi-faceted strategy to support the promotion and protection of the diversity of its cultural expressions in line with the provisions of the Convention.

Bangladesh: National Children's Award Competition

Children are amongst the most vulnerable groups in any society, and their cultural needs may be neglected unless deliberate action is taken. These are needs that must be met if children are to grow up into well integrated, creative and culturally aware citizens.

Bangladesh has a National Children Policy that aims to ensure that every child under the age of 18, including those from ethnic minorities, receives services of education, health, nutrition, entertainment and security. One particular programme in this area, which has been in existence since 1976, is the National Children's Award Competition. This programme is the initiative of the Bangladesh Shishu Academy, a national organization dedicated to the development of the physical, mental and cultural talents of children. The Academy is an autonomous institution under the Ministry of Women and Children Affairs, and is run by a 13-member board of management.

The Award encourages children all over the country to participate in creative activities such as art, music, theatre and dance. It has enabled many child artists to be recognized for the first time and it has helped to build children's confidence as a basis for their future career development.

Bosnia-Herzegovina: The Intersectoral Group on Culture of the Republic of Srpska

In any country, a comprehensive cultural policy will involve not only the Ministry of Culture or its equivalent, but also a range of other areas of public administration, in recognition of cultural policy's multi-faceted nature. In implementing such a cultural policy spanning areas such as the arts, education, industrial growth, urban and regional development and so on, a government must ensure that appropriate administrative arrangements are in place to ensure coordinated action.

Such an arrangement is illustrated by the Intersectoral Group on Culture in the Republic of Srpska within Bosnia-Herzegovina, set up as a means for coordinating the administration of culture across the government. The Group includes a very wide range of ministries covering finance, economic relations, education, regional cooperation, trade, industry, justice and many others. The work of the Intersectoral Group is of great importance in stimulating culture through tax incentives and in protecting the rights of artists.

Different countries will deal with the question of administrative coordination in different ways. The Bosnian example is a case showing a very comprehensive approach to this issue, with every possible ramification of cultural policy accounted for.

Burkina Faso: Inclusion of culture in the Strategy for Accelerated Growth and Sustainable Development

As we have noted, many countries have national strategies for sustainable development, but not all of them take specific account of the importance of the cultural sector in the development process. Burkina Faso is a country where the role of culture in national planning is taken account of in exemplary fashion.

Burkina's development is subject to the Strategy for Accelerated Growth and Sustainable Development (SCADD), covering the period 2011–2015. The overall objectives of the strategy address issues of community health, education, poverty reduction, environmental sustainability and growth performance. Culture is included as a priority sector, with a range of objectives including development of the cultural industries, promotion of cultural exports, funding mechanisms and the advancement of cultural tourism.

The experience in Burkina Faso, which is being closely monitored through various mechanisms at national and regional levels, provides a good illustration of a comprehensive programme for taking effective account of culture in a country's national development strategy.

United Kingdom: Tara Arts, a case-study of cross-cultural artistic outreach

It is well established that the arts are one of the most powerful means to bring people together, to bridge boundaries between cultures, and to promote intercultural dialogue and understanding within the community. Occasionally a specific artistic enterprise such as a museum, a theatre group, or a music ensemble is established with the explicit objective of pursuing these intercultural ideals.

An excellent example is Tara Arts, a theatre troupe in South-West London that specializes in the production, promotion and development of world-class cross-cultural theatre. It was founded in 1977 by a group of young Asians, and was the first Asian-led theatre company to be formed in the United Kingdom. To celebrate its 30th birthday in 2007, Tara Arts reopened its theatre space as a full-scale venue and now hosts and presents theatre and other live performances there with the aim of showing “global theatre to local audiences”.

The company is supported by funding from Arts Council England, donations from trusts and private sources, and earned income. Its mission is focused particularly on the development of emerging young and mid-career artists, and on the use of theatre as an intercultural space.

The company is a good illustration of the role of the arts in promoting social cohesion and interethnic understanding within a community.

4. Involvement of civil society

Governmental support to civil society in Burkina Faso for actions to implement the Convention

Government has worked with civil society organizations in Burkina Faso on measures that relate to the successful implementation of the Convention. The country's cultural policy, adopted in 2009, was elaborated and has since been implemented, in cooperation with a range of civil society bodies, for which mechanisms of financial and technical support have been put in place, notably as regards the development of cultural enterprises.

Civil society also has access to the statistics gathering unit created in the Ministry of Culture, which systematically informs civil society bodies and professional organizations about financing opportunities and supports various activities of cultural and artistic education, notably for the benefit of children and young people, organized by the latter. Various theatre and dance companies have mobilized foreign partners to help in financing activities of creation, production, distribution and training in the two fields. Four national forums of artists and intellectuals for culture were organized between 2010 and 2012.

The experience of Burkina Faso demonstrates how, despite very limited resources, a planned governmental strategy can be designed to support civil society initiatives that promote the implementation of the Convention.

The UK Coalition for Cultural Diversity's joined up efforts

In the United Kingdom, the Convention is being actively promoted by the UK Coalition for Cultural Diversity (UKCCD), a not-for-profit civil society body established in 2007, which circulates information on the Convention to government and civil society organizations, holds publicity events, and distributes regular newsletters. UKCCD is a founder member of the International Federation of Coalitions for Cultural Diversity (IFCCD), and is also a member of the European Coalitions for Cultural Diversity (ECCD), a body that monitors the impact of different policies on such sectors as audio-visual, copyright, education, public service broadcasting, and trade. UKCCD's work has included, *inter alia*, meetings with the Arts Council of England, the British Council, the British Screen Advisory Council, the Federation of Entertainment Unions, the National Association of Local Arts Councils and the National Campaign for the Arts. UKCCD members are experts in their respective fields within the arts sectors. They are also active in promoting measures to implement the aims of the Convention in domains such developing new digital licenses for greater legal access, ensuring the inclusion of arts and culture in the education system, and contributing to both national and EU policy.

The efforts of UKCCD are a good illustration of the ways in which a non-governmental entity is able to take the initiative in spreading the messages of the Convention in a developed country setting that is also one in which the cultural and creative industries are leading sectors.

Part II

Analytical Summary of the 2014 Quadrennial Periodic Reports

I. Introduction

55. The objective of periodic reporting is to contribute to generating a better understanding about how the Convention for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Convention”) works in practice, i.e. how it affects legislation and policies of Parties, and the behavior of key institutional actors. In so doing, they help to better assess the country-level impact (effect) of the Convention. The present analysis aims to contribute to this objective and is based on the 6 quadrennial periodic reports submitted to the Secretariat before 31 August 2014 in English or French. These include 3 from Parties in Group II (Croatia, Czech Republic, Ukraine) and 3 in Group Va (Burundi, Kenya, Malawi).
56. This analysis should be read in conjunction with the Secretariat’s analysis presented to the sixth and seventh ordinary session of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter ‘the Committee’) in documents CE/12/6.IGC/4 and CE/13/7.IGC/5 Rev as well as the findings and recommendations from the IOS desk study on the implementation of the Convention (see document CE/14/8.IGC/5.b). It is structured according to the thematic grid established by the framework for periodic reports and draws from other sources of analysis conducted by experts working with the Secretariat in the context of its programme on the governance of culture as well as in the preparation of the UN Creative Economy Report, Special Edition 2013. In addition, it responds to the Committee’s Decision 7.IGC 13, paragraph 7 requesting the Secretariat to analyse all relevant information in the periodic reports and other independent sources relating to the development of *digital technologies, public service broadcasting, and the engagement of civil society* in the implementation of the Convention.

II. Cultural Policies and Measures

57. The 2005 Convention calls on Parties to support the introduction and/or elaboration of policies and measures that have a direct effect on the creation, production, distribution of and access to a diversity of cultural expressions, including cultural goods, services and activities.
58. Monitoring compliance, through the systematic collection of information and data on policies and measures adopted by Parties, as defined in Articles 6 and 7 of the Convention and their Operational Guidelines, is key to determine how the fundamental principles and concepts of the Convention are translated into policies and measures of all Parties, how they have developed over time in different countries and how they have (or have not) successfully addressed the realities faced by creators and producers of cultural expressions.
59. The two previous analyses based on the 65 reports submitted in 2012 and 2013 (see Documents CE/12/6.IGC/4 and CE/13/7.IGC/5 Rev.) had shown that a vast majority of the cultural policies and measures reported were falling under one or more of the cultural-value chain related policy goals (artistic creation, cultural production, distribution/dissemination, and participation/enjoyment). This confirmed that the value

chain approach was being increasingly recognized as a valid overarching framework for the creative sector. Key findings emanating from the six new reports reflect this prevailing trend. On the other hand, they also confirm the continued mis-understanding of the Convention's policy scope witnessed through reporting on cultural heritage measures (Croatia, Czech Republic, Kenya, Ukraine).

60. Of particular notice is the common and shared approach to build models and strategies that directly respond to the Convention's call for more integrated policies, linking the social, economic and environmental dimensions of development, seeking to strengthen the potential of the cultural industries to provide new sources of employment opportunities as well as to foster social inclusion (National Cultural Policies in Burundi, Croatia's strategic document "Croatia in the 21st century – Cultural Development Strategy", Czech Republic's cultural policy, Kenya's National Policy on Culture and Heritage, draft Cultural Policy in Malawi, Ukraine's law "On Culture").
61. Implementation of specific policies and measures underlies a debate on the *critical factors* in local creative economy development: financing; the agents, intermediaries and institutions required; empowered decision-making processes by local actors and communities; mechanisms for strengthening the entire value chain, and the building of capacities to develop new skills. In this regard, measures that provide support for *artistic creation* as a main thrust of public action to implement the Convention were prevailing in all Parties' reports. The 2014 reports cite the following types of measures:
- *financial and/or fiscal support to artists and their associations*, such as grant and scholarship schemes (Malawi, Czech Republic, Ukraine), development of public-private partnerships to encourage arts sponsorship (Czech Republic, Kenya and Malawi), new innovative mechanisms to improve funding and financing opportunities (share of gaming revenues directed to support the independent cultural scene in Croatia);
 - *targeted support* for specific categories or groups of artists, such as female artists (Kenya), artists with disabilities (Croatia) and artists from ethnic minority backgrounds (Croatia, Czech Republic, Ukraine);
 - measures aimed at strengthening the emergence of creative sectors and provided support to cultural professionals in urban settings. The latter include providing *infrastructure for creation and expression* (centers, spaces and hubs), such as in Burundi (establishment of digital recording studios, creation of a permanent exhibition space for visual artists at the Living Museum) or in Malawi (transformation of the former French Cultural Center into a cultural hub hosting artistic production, exhibition and training facilities);
 - *creating enabling environments in which artists, cultural professionals and practitioners can create, produce and disseminate* a broad range of cultural activities, including through market access for cultural goods and services. For instance, Burundi organizes a National Festival of Culture on a biennial basis that offers production and promotion opportunities to performing artists, and sends its artists to participate in regional festivals such as SICA in Benin, FESPAM in Brazzaville, FESPAD and JAMAFEST in Rwanda, as well as various international events. Malawi also organizes the Malawi Cultural Festival whose key objectives include "offering artists a regular and affordable opportunity to sell their work".
62. The previous analysis indicated that the Convention had led several national governments to increase references to the cultural and creative sectors in major *new policy and legislative documents*. The 2014 reports provide evidence of this trend by citing new legislation on the arts and culture, especially with regards to the status of the

artist (recognition of the special status of freelance artists and their right to retirement and health insurance in Croatia), intellectual property rights (measures to fight piracy and counterfeiting in Burundi, Kenya and Malawi), or legislation introducing tax exemptions for cultural goods (Ukraine).

III. International cooperation

63. Within the framework of Article 12, the Convention aims to facilitate international cooperation programmes between public officials to dialogue on policy issues; international cultural exchange programmes for professionals working in public sector cultural institutions aimed at building strategic and management capacities; and international cultural cooperation programmes for professionals working in the creative industries aimed at building creation and production capacities.
64. Reports submitted in previous years drew attention to specific means of policy dialogue among public officials either through concrete programmes such as the ERICarts/Council of Europe Compendium of Cultural Policies and Trends in Europe or through increasing and regular meetings of culture Ministers on regional levels. Some countries reported on collaborative strategies to enhance production and distribution capacities through the participation of artists and cultural professionals in international platforms. For the majority of countries, bilateral and multilateral cultural exchanges remain within the realm of cultural diplomacy as a structuring element of their foreign policy.
65. The reports submitted in 2014 confirm some of these key trends, in particular the pursuit of cooperation through international cultural exchange. In this context, Croatia reports having signed 25 bilateral programmes to promote cultural cooperation, while Malawi highlights cultural cooperation agreements with China and Norway. More broadly, many countries underline the importance of promoting international visibility of artists and cultural professionals (Burundi, Croatia, and Czech Republic). However, Malawi and Kenya reported on the challenges they faced in their capacity to reciprocate visits and events specified in their respective cultural exchange programmes due to the lack of resources.
66. Whereas the notion of international cooperation used to focus primarily on the role of governments, some reports show that a broader, more diverse set of cultural actors, such as international artists networks, are becoming more and more relevant to international cooperation practices today (Croatia).

IV. Preferential treatment for developing countries

67. Article 16 on preferential treatment for developing countries constitutes a fundamental provision for achieving the objectives of the Convention concerning international cooperation. It pertains to the implementation of positive actions in favor of the circulation, in developed countries, of cultural activities, goods and services originating from developing countries. It stipulates also that developed countries should facilitate cultural exchanges with developing countries by giving, within appropriate institutional and legal frameworks, preferential treatment to their artists and other cultural professionals and practitioners. Even though this provision is primarily addressed to developed countries, developing countries can implement it in the framework of South-South cooperation.

68. Assessing impact and relevance of policies and measures in this field can be done at three levels: the individual level, through measures benefitting artists and other cultural professionals (e.g. mobility, funding, capacity-building, etc.); the institutional level, through access of cultural goods and services to regional and international markets (e.g. participation in culture and trade events, co-production agreements, fiscal measures, etc.); the industry level, through bilateral, regional and multilateral mechanisms and frameworks (e.g. cultural cooperation protocols linked to economic or trade agreements).
69. The analysis of Parties' reports submitted in 2012 and 2013 indicated that the majority of measures designed to implement preferential treatment provisions of the Convention are aimed at facilitating the mobility of artists and other cultural professionals from developing countries. This remains a prevailing trend in the 2014 reports as indicated by Burundi, Malawi and Ukraine.
70. On the other hand, preferential treatment has a specific significance in the context of bilateral, regional and international trade agreements. Its meaning therefore goes beyond broader cultural exchange, to include concrete measures to facilitate the movement of cultural goods that require a diverse portfolio of measures related to market access. The 2014 periodic reports mainly referred to more specific bilateral and multilateral cultural agreements with elements of trade dimensions that would require further investigation, such as: *Burundi's* cooperation agreements with South Africa, Egypt and Rwanda, as well as joint initiatives with the East African Community (EAC) and the Economic Community of Central African States (CEEAC); *Kenya's* membership and joint activities with the East African Community (EAC), and its participation in the East Africa Common Market Protocol.

V. Integration of culture into sustainable development policies

71. The importance of culture for sustainable development is a structural, transversal objective and principle of the Convention, which cuts across all fields of policy action. More specifically, Articles 13 and 14 of the Convention provide guidance as to how cultural aspects should be integrated in policies and programmes related to sustainable development, both at domestic and at international levels.

National level

72. Analysis derived from the previous Reports submitted in 2012 and 2013 had shown common patterns of intervention directed in particular at the integration of culture into overall development planning; measures to assist the sustainability of the cultural and creative industries; strategies to secure equitable treatment for regions and minorities; and measures involving education and training.
73. The *integration of culture in national development planning* continues in 2014 to be a strategic policy orientation, with the "creative industries" or the "creative economy" sector being viewed largely in terms of its contribution to economic growth, job creation, poverty alleviation. Burundi's second generation Strategic Framework for Growth and Fight Against Poverty (CSLP II) provides for the allocation of resources to culture in order to boost it as an economic sector and promote job creation; culture is a priority in Croatia's 2011-2013 Regional Development Strategy; Kenya's Vision 2030 long-term development blueprint considers culture and heritage as key to the country's sustainable development. Such examples, taking the form of action plans and other policy documents, also point to the Convention's aim to improve internal policy arrangements for the governance of culture.

74. The evidence provided in the 2014 reports also illustrate how Parties are pursuing the principles of fairness in their development strategies by addressing the challenges to *equitable treatment* for disadvantaged individuals and social groups to participate in cultural life. These included targeted programs to support the cultural activities of ethnic minorities (Czech Republic and Ukraine), facilitating access for disabled persons and persons from socially disadvantaged groups (Croatia, Czech Republic), children and youth (Croatia, Malawi, Ukraine) and women (Kenya). Strategies to promote *equitable distribution* of cultural resources between regions, between urban and rural areas are reported, in particular in the framework of Croatia's Regional Development Strategy.

International level

75. The Convention calls on Parties to provide evidence on how they integrate culture in international development assistance frameworks, and facilitate, through relevant policies and measures, international cooperation for sustainable development.

76. Access to financial support for the emergence of dynamic creative sectors is key. In this regard, some positive trends benefiting developing countries are featured in the reports, either through bilateral (Czech Republic) or multilateral (UNESCO, UN, Council of Europe and European Union) cooperation programmes. Malawi and Kenya, more specifically, referred to projects that benefited from the Convention's International Fund for Cultural Diversity (IFCD) and funding from the Organisation de la Francophonie (OIF). Ukraine and Croatia referred to EU-financed programs, while Burundi reported on a UN-funded project.

77. Beyond financial support, transfer of technology and expertise is crucial to respond to the growing demand from developing countries for support to build their capacities in the area of public policies for the cultural and creative industries. The UNESCO/EU partnership project entitled "Expert Facility to Strengthen the System of Governance of Culture in Developing Countries", was launched in 2010 to help build the capacities to implement the Convention. Of note are the policy changes reported by Malawi, as a follow-up to the technical assistance missions carried out in 2012, in particular with regards to: the prioritization of funding for the cultural sector, the restructuring of the sector and the development of new tools to share information and data with all relevant stakeholders working in the domain of the cultural industries.

VI. Assessment of civil society participation in the implementation of the Convention³

78. In the context of the Convention, Parties are explicitly required to involve civil society in its implementation, monitoring and reporting. Civil society has therefore been assigned a central role in Article 11, and its potential participation is elaborated in the Operational Guidelines of that article: elaboration and implementation of cultural policy; capacity-building and data collection; advocating the ratification and implementation of the Convention; inputs to the periodic quadrennial reports; partnerships and international cooperation with public and private sectors as well as with civil society of other regions in the world.

³ An assessment of the involvement of civil society in the implementation of the Convention based on the information provided in all periodic reports submitted between 2012 and 2014 was prepared by Helmut Anheier. His full report is provided to the Committee as information documents CE/14/8.IGC/INF.4.

79. Almost all Parties reporting since 2012 have cited specific activities between the state and civil society to raise public awareness of the Convention. Such measures continued to be reported in 2014. Burundi held two capacity-building workshops in 2011 and 2012 on the implementation of the Convention; the Arts and Theatre Institute of the Czech Republic together with the national contact point for the Convention organized in 2013 an international meeting on implementing the Convention in Central, South-Eastern and Eastern Europe; the UNESCO National Commission and the Ministry of Culture of Malawi held a one-day workshop to promote the Convention among the country's journalists.
80. Similarly, information has been provided by Parties on how they have provided spaces where the ideas of civil society, in particular cultural professionals, can be heard and discussed. Burundi, for instance, has supported the establishment of a number of artists', writers' and producers' associations and encouraged them to join in a network called National Forum for Action and Development (FNAAD). The Ministry in charge of culture provides some of these associations with offices and equipment and organizes a biennial book fair to help develop the country's nascent publishing industry. Croatia has established a "Kultura Nova" Foundation dedicated to fostering cultural pluralism and independent cultural enterprises in the country. Malawi has also supported the establishment of the National Coalition for Cultural Industries, a civil society consultative body to be involved in cultural policy making.
81. Other activities and initiatives reported on by Parties regarding their cooperation with civil society, or by civil society autonomously, to implement the Convention can be grouped as follows:
- *formulating, monitoring, evaluating and amending cultural policies.* Burundi's cinema professionals have recently organized themselves into a producers' collective for the development of cinema and the audiovisual industry, called "COPRODAC". This association held a workshop in Bujumbura in 2013, under the auspices of the Ministry of Youth, Sports and Culture, in order to assess the state of implementation of Burundi's cultural policy. Kenya's civil society group called Creative Economy Working Group (CEWG) organized a workshop in March 2014 with the support of the Ford Foundation, inviting relevant government officials to brainstorm and form the basis for the drafting of the Creative Economy Policy as a measure to improve the governance of the creative sector.
 - *carrying out autonomous cultural activities that contribute to the Convention's objectives.* In Burundi, the "Amicale des Musiciens du Burundi" organizes annual national competition called "The Talent Show" to promote young artists at the national and international level. In Kenya, the civil society group DEPCONS has promoted the participation of Kenyan women in arts events, as a result of which about 50 female artists attracted sponsorship from donors to advance their skills and have better access to markets.
 - *distributing information and raising awareness about the Convention.* In Burundi, civil society has been actively lobbying for the integration of culture in development policies and for increased budgets. In Kenya, civil society has taken up the advocacy role to champion for the rights of artists and seek funding for the promotion of cultural industries.
 - *collecting cultural data and statistics, and carrying out country mapping exercises.* In Kenya, this work was carried out by a civil society organization, ACRI, with the support of the Convention's International Fund for Cultural Diversity (IFCD).

- *participation in periodic reporting on the implementation of the Convention:* In Burundi, 11 civil society organizations were consulted in the preparation of the report. In the Czech Republic, the authors of the report consulted the Ministry of Foreign Affairs, after which the draft report was published on the website of the Ministry of Culture for inputs and comments from the public. In Kenya, four civil society organizations were involved in preparing the report. Malawi constituted a report team that consulted 21 civil society organizations. Ukraine posted the draft report on the website of the Ministry of Culture in order to solicit comments from all stakeholders, including civil society organizations, over a one month period.
82. Overall, the reports show that the role of civil society in a new framework of governance for culture as defined by the Convention is taking shape. Among all reporting countries, evidence is provided illustrating some form of cooperation between civil society, the state and the private sector and/or more concrete partnership mechanisms between state-civil society. Some general trends identified in an analysis of the reports submitted since 2012 indicate that civil society organisations: have been established to implement the Convention and engaged in capacity building activities; are receiving state subsidies; are involved in formulating legislation needed for implementing the Convention in domestic policies and laws; are engaged in North-South development programs, in international forums and public relations events. On the other hand, there are significant challenges in some countries in terms of awareness and understanding of the role of civil society that results in a lack of political support, funding and capacity for engagement.

VII. Transversal themes – digital technologies and public service broadcasting

*Digital technologies*⁴

83. The explosive emergence of the Internet has brought about irreversible change in the way cultural goods and services are created, distributed and consumed. Indeed, the successive waves of innovation arising from the digital realm have shaken the foundations of publishing, music and cinema, in a process that has affected both developed nations as well as those of the global South. For example, in the case of Africa, the pace of innovation has been particularly noteworthy in recent years. The most interesting technological initiatives rely on flexible tools that are already available on the ground – as is the case with mobile phones. This has resulted in unprecedented technological ecosystems: cell phones, for example, now constitute a platform for making electronic payments (Kenya)⁵, interacting on mobile social networks (South Africa)⁶, watching Nollywood films (Nigeria)⁷, and reading comic books based on African legends (Ghana)⁸.
84. While the Convention makes no direct reference to the Internet or digital, and merely refers to "information and communication technologies" and "new technologies" and takes a "technologically neutral" approach, it does make clear that promoting the diversity of cultural expressions is not immune to the changes taking place in the technological world - whatever those transformations may be.

⁴ This section is based on an assessment of information provided in all periodic reports submitted between 2012 and 2014. It was prepared by Octavio Kulesz. His full report is provided to the Committee as information document CE/14/8.IGC/INF.5.

⁵ <http://www.safaricom.co.ke/personal/m-pesa>.

⁶ <http://get.mxit.com/>.

⁷ www.afrinolly.com.

⁸ <http://letiaris.com/portfolio/digital-comics/african-legends/>.

85. Similarly, although the periodic reports submitted by Parties do not deal explicitly with the issue of digital, they do include abundant references to the topic in terms of challenges and concrete actions. Many challenges go beyond the traditional policy fields, particularly in the global South. They range from the need to modernise telecommunication infrastructure, to provide hardware and software for institutions and individuals, to ensure interoperability and compatibility of formats, to the consolidation of local digital markets.
86. In terms of concrete action, there is a wealth of information provided in the Parties' reports that leads to the conclusion that the Convention can be said to have impacted – whether directly or indirectly – many areas related to the diversity of cultural expressions in the digital era. More specifically, the reports provide evidence on:
- Measures to *support digital literacy programs*, the setting up of virtual libraries and plans for digitization have helped to *achieve more equitable access to culture* in many countries. For example, the Europeana digital library enables users to access a vast range of cultural expressions in the public domain. In addition, it produces a dynamizing upstream effect, insofar as it encourages the digitization of catalogues and metadata by national institutions, at the same time that it promotes the training of working teams.
 - Measures to *promote digital creativity and electronic art* focussing on innovations at the intersection between technologies and artistic expressions, for example, the African Digital Art⁹ portal. In addition, many Parties reported on opening centres for experimentation and excellence such as Ars Electronica (Austria)¹⁰, the Literary Platform (UK)¹¹, Gaité Lyrique (France)¹², Ludicious (Switzerland)¹³, ProHelvetia/Mobile (Switzerland)¹⁴, SyncTank (UK),¹⁵ etc.
 - The *modernization of sectors* such as publishing, music and cinema, the updating of legal frameworks and the publication of specialized research providing support for the cultural industries. Modernization requires public sector accompaniment, along with an active commitment on the part of private actors. An innovative example is found in the Netherlands. The programme, entitled Cinema Digitaal BV, was launched in January 2011 and set itself the objective of digitizing the nation's cinemas by the end of 2012. The total cost of the initiative has been estimated at \$52 million, of which the Ministry of Economic Affairs contributed \$4.2 million and the Netherlands Film Fund \$2.8 million; the remainder of the cost was funded by film distributors.
 - *Public awareness and civil society participation* have been boosted by the use of interactive tools that make it possible to reach mass audiences. Access to culture in the digital age does not just require adequate infrastructure: it is also necessary for citizens to know how to use new technologies. An innovative example is the Uruguay National Plan for Digital Literacy, one of the pillars of the Ministry of Education and Culture Centres project, which provides free workshops on digital tools to thousands of Uruguayan citizens. The project has contributed greatly to digital inclusion – a prerequisite for ensuring cultural diversity and civic participation.

⁹ <http://africandigitalart.com/>

¹⁰ <http://www.aec.at/>.

¹¹ <http://www.theliteraryplatform.com/>.

¹² <http://gaitelyrique.net/>.

¹³ <http://www.ludicious.ch/>.

¹⁴ <http://www.prohelvetia.ch/mobile/>.

¹⁵ <http://www.welcometosync.com/>.

- *Technology transfer and the implementation of training workshops* in countries of the global South have meant a step forward in terms of international cooperation and aid to developing countries. The International Fund for Cultural Diversity (IFCD) has supported numerous training and networking initiatives including: Kër Thiossane¹⁶, a Senegalese hub that fosters multimedia creation; IncreaLABS, a centre offering digital training to indigenous youngsters from Guatemala; Thydêwá¹⁷, a Brazilian NGO that encourages the use of electronic publishing tools, also with indigenous populations in mind; and the Togolese Coalition for Cultural Diversity, which has promoted a variety of digital workshops for artists from Togo and Burkina Faso.

87. Several issues emerge of relevance for the implementation of the Convention that put the issue of digital technologies into a more comprehensive context, such as:

- the emergence of new giants of the cultural market – in particular Google, Amazon, Facebook and Apple;
- the advent of new areas of creation related to digital art;
- the rapid progress of big data and social media, which makes it necessary to update methods for measuring and collecting information on cultural markets;
- the increasing dynamism of the "Digital South"– the boom of new actors and new digital logics in developing countries, which necessitates a rethinking of cooperation strategies.

88. The Parties' reports and the analysis of recent trends shed new light on the relationship between new technologies and the goal of promoting a balanced flow of diverse cultural expressions worldwide. They show that digital is ceasing to act merely as a medium or channel of communication or distribution or as a culturally neutral element. Since digital practices vary according to local characteristics and contexts, digital can be understood to be part of culture itself, in both the global North as well as the global South.

Public service broadcasting¹⁸

89. Since the Convention was adopted, there has been an impressive expansion of audio-visual media, broadening the opportunities for media diversity. To date, over one third of the Parties reported specific measures taken in the last 3 to 5 years in the field of independent production, public service media and AV-connected policy and regulatory measures. This points to the relevance of media diversity when putting the Convention into practice and illustrates the political (policy) will to enhance media diversity in a variety of ways including through the production of a vibrant array of high-quality media content.

90. The range and scope of measures mentioned in the periodic reports respond to both old and new challenges faced by independent media producers and public service broadcasters/public service media alike, for example, updating existing regulatory systems responding to the new mixed media landscape. Among the main trends identified by the assessment of all periodic reports are:

¹⁶ <http://www.ker-thiossane.org/>

¹⁷ <http://www.thydewa.org/>

¹⁸ This section is based on an assessment of information provided in all periodic reports submitted between 2012 and 2014. It was prepared by Christine Merkel. Her full report is provided to the Committee as information document CE/14/8.IGC/INF.6.

- Parties across all UNESCO regions reported a broad range of measures responding to the digital revolution and to convergence in the field of media. With the rise of digital networks and online platforms, new types of media actors, for example citizen’s journalists and amateur film producers are emerging. Boundaries with the professional field are blurring, but quality is a pertinent issue;
 - Most media diversity measures reported reflect a broad understanding of diversity in society (rural – urban, majority – minorities, inclusion), aiming to make cultural content available to the citizens-at-large (gender, specific life situations, national languages/linguistic diversity, groups of interest, specific age groups);
 - A more comprehensive approach addresses the role of public service media as enabler of the diversity of cultural expressions along the different and specific components of the full cultural/audiovisual value chain (creation, production, dissemination, enjoyment);
 - Professional media institutions and public service media remain predominant agenda-setters for public communication in most UNESCO regions. Parties reported on innovative capacity building measures in response to this trend, with a focus on skills and motivation of young people, including from indigenous and minority groups. In addition, innovative programme initiatives have been taken by stakeholders such as local governments and NGOs, some of them funded through the International Fund on Cultural Diversity.
 - Measures supporting independent media producers and/or public service media were essentially reported from Western Europe and North America, or from Latin America and the Caribbean as well as from parts of South-East Asia where there is political will to enhance media diversity as an enabler of the diversity of cultural expressions.
 - Gender equality in media content and decision making, a top priority action identified by UNESCO in 2014, has been mentioned on a case-by-case base, but did not feature very prominently in the reports.
91. Media diversity cannot be enhanced where media freedom and related basic fundamental freedoms are absent. More than 90 countries have, to date, adopted Freedom of Information laws. However, insufficient implementation remains a problem. Extensive imbalance persists.

VIII. Challenges to the implementation of the Convention

92. Although a growing number of initiatives undertaken by Parties in all reporting countries have helped achieve significant results, there remains important structural challenges to the full implementation of the Convention, in particular the lack of financial resources. This challenge is also reflected in the reports submitted in 2014. Kenya, for example, specifically refers to the lack of a dedicated budget to support the small number and low capacity of professional associations in the cultural sector.
93. Parties refer to the absence of enabling legislative and regulatory environments, and the limited capacities for providing the necessary infrastructure and equipment to cultural professionals. Other key challenges are the ability to address the issue of gender imbalance in national initiatives and programmes and the low level of awareness, both in governmental circles and the general public, of the issues accompanying the “protection and promotion of the diversity of cultural expressions”.

94. The civil society assessment provides quantitative evidence of the correlation between the strength of civil society generally and its involvement in the implementation of the Convention in particular. Ways and means of creating, maintaining or improving meaningful dialogue between civil society and public authorities are required as a means to overcome the fragile networking between them. In order to overcome some of the challenges related to periodic reporting, the following series of recommendations have been put forward:

- *Assistance*: better instructions and training are required, especially in countries with weak civil societies and low degrees of professionalization, to ensure the engagement of civil society in periodic reporting. Civil society could be asked to submit reports on their own and in formats they can manage or to encourage the use “non-conventional” communication such as social media.
- *Framework*: Establishing a simple yet meaningful common framework with standard indicators for civil society involvement that range from awareness, capacity, activities to some verifiable outputs or outcomes;
- *Learning*: Identify best practices in terms of state-civil society cooperation to overcome general distrust and “operational distances” that might exist between public administrators, civil society actors and the cultural community;
- *Partnerships*: Encourage Parties to the Convention to partner horizontally across national borders – government with government, civil society with civil society, both North and South, to build capacities.

IX. Conclusion

95. The analysis of reports submitted in 2012 and 2013 demonstrate lines of continuity in the direction the Convention’s implementation is taking at the country level, in particular, regarding the adoption of new measures to support creativity, to expand domestic markets and to strengthen cultural production and distribution capacities. They also reflected new approaches around the role of culture in the pursuit of inclusive growth and development.

96. The 2014 reports show that the Convention continues to inform and influence developments in several policy fields, including the strengthening of cultural policies and legislation, the recognition of the place of culture in national sustainable development strategies; the development of new coordination mechanisms and governance models¹⁹. Yet, they also echo an issue of concern relating to the weakness of cultural industries, which hampers the establishment of strong partnerships and the strengthening of an enabling environment for cultural professionals. The reports identify plans for further implementation of the Convention over the next four years that may help address such challenges:

- Explicit integration of the Convention in relevant policy documents, including through cultural policy frameworks and inter-ministerial arrangements (revision of National Cultural Policy and elaboration of action plan in Burundi; creation of an inter-ministerial working group on the implementation of the Convention in

¹⁹ First steps have been taken to build sector specific culture and media industries such as the emergence of publishing houses and organization of book fairs (Burundi); establishment of and/or support for independent media, such as radio and press (Burundi, Ukraine); integration of the Convention objectives into the national legal frameworks (Ukraine); revision of the national cultural policy (Malawi); enhanced platforms for dialogue between government and civil society (Kenya, Malawi).

Ukraine; allocation of specific budget for the implementation of the Convention in Kenya; establishment of National Arts and Heritage Council in Malawi);

- Provision of training and awareness-raising at several levels (establishing of a national ballet, publishing house, and musical education centre in Burundi; private arts center to train artists, especially youth and women, in Kenya);
- Improvement of the availability of information and data (setting up of cultural statistics Office in Burundi);
- Strengthening of civil society platforms, networks or organizations (strengthening of the National Coalition for Cultural Industries in Malawi);
- Promotion of cross-border collaboration and regional partnerships (promotion of mobility of artists and organization of Arts and Culture Biennial Fair in Burundi).

97. Upon ratifying the Convention, Parties commit to increasing transparency by sharing and exchanging information through quadrennial periodic reports as a means to contribute to the overall monitoring of the Convention's implementation. Over the reporting period 2012-2014, a number of challenges have arisen, particularly among Parties from developing countries that are related to the lack of relevant data and information required for evidence-based and transparent policy-making and limited capacity to assess and monitor the impact of policies and measures designed to promote the diversity of cultural expressions. This was confirmed through the IOS desk study that data and indicators to measure progress on the implementation of policies and measures are lacking. Yet, on the other hand, the complexity of issues which influence the implementation of the Convention renders measurement of impact difficult as does the newness of some of the measures adopted by Parties. To date, many of the reports present information on a range of individual impact indicators that measure levels of funding or levels of participation in cultural activities, but do not form a comprehensive and relevant system of indicators to measure and monitor policy impact over time.

98. Among the main recommendations of the IOS desk study is to work towards the development of an overall results framework to measure the policy impact of the Convention, and to continuously update the periodic reporting framework with indicators and benchmarks. This could include guiding questions such as the following:

- a. Has the Convention induced policy change at the country level (introduction of new policies/measures or revision of existing policies/measures)?
- b. Has the Convention inspired or been used to support a policy discussion?
- c. Has the Convention been cited as a reference for ongoing policy development or discussion?

This recommendation has guided revisions to the draft framework for quadrennial periodic reporting for review and adoption by the eighth ordinary session of the Committee as presented in document CE/14/8.IGC/7b.

Annex: Innovative Examples

1. Cultural policies and measures

Croatia's efforts to foster access and participation of youth in cultural life

One of the goals of the 2009 – 2013 National Youth Programme was to meet the cultural needs of the country's youth. The accompanying Action Plan included measures aiming to make culture available to every child. They included supporting informal arts education, promoting cultural exchange programs for youth, providing co-financing for youth clubs, supporting young artists and involving representatives of youth associations in the activities of cultural councils at the local, regional and national levels.

In addition to the above, the government funded additional activities through a Call for Proposals, including:

- organizing numerous quality cultural activities accessible to children;
- ensuring adequate venues and infrastructure for children's cultural activities;
- monitoring and evaluating the activities in order to improve them.

This Programme and the associated Action Plan are a good example of a multi-faceted consistent support and investment into the cultural needs of the young generation.

Malawi's strategic plan for culture

The Ministry of Tourism and Culture developed a 2013-2018 Strategic plan that takes into account the country's obligations as contained in the 2005 convention. One of the key outcomes is to see Malawi's culture promoted for sustainable socioeconomic development. To achieve this outcome, the Ministry has set the following targets:

1. 80% of cultural industry capacity strengthened by 2018.

To achieve this target, the Ministry will begin by identifying the stakeholders and their skills gaps, developing training manuals/programmes and mobilizing the necessary resources. It will then facilitate the training programmes and monitor their performance.

2. Four structures developed by 2018.

To achieve this target, the Ministry will conduct a situational assessment of the infrastructure in the cultural industry and prepare an infrastructure development programme. The next step will be resource mobilization, followed by the implementation of the programme and its monitoring.

3. Two production centers developed and thirty-five cultural events facilitated and hosted by 2018.

To achieve this target, the Ministry will conduct a situational analysis of the existing centers and the cultural events sub-industry. A centers' development programme will be prepared and the skills gaps of events organizers identified. After a resource mobilization phase, it is planned to develop two centers and a cultural events programme, which will then be implemented.

Malawi's 2013-2018 Plan is comprehensive and based on a realistic assessment of the country's existing resources and priority needs. It emphasizes resources mobilization and performance monitoring, which are crucial but often overlooked aspects of cultural planning.

2. Integration of culture in sustainable development

Cities in Ukraine incorporate culture in their development strategies

The recognition of culture's contribution to development has taken place not only at the national but also at the city level in Ukraine. Cities such as Lviv and Vinnitsa have elaborated their own development strategies where culture plays an important role. These strategies are needs-based and demand-oriented. In Vinnitsa, for instance, the strategy document states that the aim is to have a "developed structure of culture and diverse cultural life", encouraging an environment that "produces innovative and creative ideas."

The city of Luhansk carried out a cultural mapping, auditing its cultural spaces and resources. The project strengthened the dialogue and partnerships between the city's cultural operators, creative community and authorities.

Cities are hotspots for innovation, both social and technological. The fact that cities in Ukraine, a country facing many difficulties, prioritize culture in their development plans is an inspiring example for others.

3. Digital technologies

Europeana Digital Library

The Europeana digital library (<http://www.europeana.eu/>) was opened in 2008 with the aim of bringing together digital materials from cultural institutions in EU countries. The portal currently offers free access to over 30 million resources, such as books, manuscripts, photos, paintings, TV, films, sculptures, crafts and recordings, provided by around 2,300 organizations. Europeana was visited by more than 4 million unique users in 2013.

Europeana is a key initiative. Firstly, it enables users to access a vast range of cultural expressions in the public domain. In addition, it produces a dynamizing upstream effect, insofar as it encourages the digitization of catalogues and metadata by national institutions, at the same time that it promotes the training of working teams.

First Light/Second Light project (UK)

The digital age offers very powerful tools for young creators, and this is particularly evident in the audiovisual sector. However, making a short film of a high standard of quality is a process fraught with challenges. Since 2001, thanks to the support of the UK Film Council, the First Light project has enabled young people between the ages of 5 and 19 to learn film-making techniques that utilize new technologies. From 2009, the Second Light initiative began to offer aid for filmmakers up to the age of 25. First Light and Second Light have trained over 40,000 young people and have produced a catalogue of 1,600 films. Many of these works have been nominated for awards at international festivals.

The encouragement of creativity and the training of artists are crucial in the digital era. The First Light / Second Light project aims in precisely this direction, at the same time that it contributes positively to the consolidation of the cultural industries.

National Plan for Digital Literacy / MEC Centres (Uruguay)

Uruguay has been a pioneer in the incorporation of digital technologies in the fields of culture and education, for example through the Plan Ceibal (2007), thanks to which all school pupils and teachers have been given access to a laptop. In addition to investment in infrastructure, the South American country has devoted considerable effort to digital literacy, not only in big cities but also in smaller towns and rural areas. Through a network of almost 100 training stations, the MEC (Ministry of Education and Culture) Centres have offered free workshops on digital tools to thousands of Uruguayan citizens.

Access to culture in the digital age does not just require adequate infrastructure: it is also necessary for citizens to know how to use new technologies. The National Plan for Digital Literacy, one of the pillars of the MEC Centres project, has contributed greatly to digital inclusion – a prerequisite for ensuring cultural diversity and civic participation.

The digitization of the film industry: the case of the Netherlands

When properly planned, the digitization of the distribution and screening of films can result in numerous benefits: in effect, it can help to increase the number of films shown in cinemas, while also making it possible to optimize logistics. The Netherlands has been one of the countries that have implemented migration most effectively, in spite of all the challenges that such a process usually involves. This country achieved a coordinated transition thanks to an alliance of public and private actors, including the Dutch Exhibitors Association, the Dutch Film Distributors' Association and EYE Film Institute Netherlands. The programme, entitled Cinema Digitaal BV, was launched in January 2011 and set itself the objective of digitizing the nation's cinemas by the end of 2012. The total cost of the initiative has been estimated at \$52 million, of which the Ministry of Economic Affairs contributed \$4.2 million and the Netherlands Film Fund \$2.8 million: the remainder of the cost was funded by film distributors.

The shift by the creative industries towards digital standards represents a critical process for cultural diversity. Migration requires public sector accompaniment, along with an active commitment on the part of private actors. The case of the Netherlands can serve as a model for other countries.

Residencies Network Programme (Portugal)

In 2007, the Residencies Network Programme was launched in Portugal with the aim of creating a work and research shared space of exchange for artists and scientists, thereby promoting creation in technology centres. The areas of experimentation included architecture, digital arts, fine arts, trans-disciplinary approaches, dance, design, photography, music and theatre. The project was supported by the Directorate General for the Arts (Ministry of Culture) and Ciência Viva (National Agency for the Scientific and Technological Culture).

New technologies represent much more than just a means of distributing cultural content. Indeed, the intersection of digital and art can give rise to expressive forms of great value. Initiatives such as the Residencies Network Programme are vital for exploring this fascinating trend.

4. Public service broadcasting

Transforming Buenos Aires (Argentina) into a global hub for the production of Spanish-language audiovisual content for children

Concerned about the lack of domestic content available to its children and youth, the Argentinian Government adopted in 2010 legislation requiring television to broadcast three hours of content for children a day, of which 50% must be domestically produced. At the same time, aiming at bridging the digital divide between children from different economic backgrounds, the Government started implementing the policy of 'one laptop per child', for children in primary and secondary public schools in Buenos Aires. Considering the *market opportunity* that this legislation and policy would create for producers of children's content, the General Bureau of Creative Industries and City Government of Buenos Aires sought technical assistance from UNESCO's Expert Facility.

Children in Argentina and around the world are increasingly consuming content on mobile platforms such as phones, tablets and laptops. The technical assistance was invited to help businesses understand how these changes will affect them, and to understand what's going on abroad, in global markets. The increasing *interdependence of creative sectors*, with lines blurred between the space occupied by businesses working in advertising, animation, film, music, publishing, radio, social media, television and video games, needs to be taken into account.

All stakeholders managed to focus on the *contents* the sector should be producing for the young audience, and not on the formats, as these are changing constantly with technology (convergence of media and content across platforms). Children should have *really good content and develop pride* in what's going on in the home city and country. A strong local independent sector, which is producing for the country and beyond, is needed for that. The question of *business sustainability*, access to international markets and the type of (public) support needed by start-ups and entrepreneur-led creative business is key.

This is an important initiative taken by a local government (of a MetroCity) to unlock content based development opportunities for the local independent audiovisual content producers, while at the same time offering children a quantum leap learning and development pathway through quality choices. In addition, it has the potential to help balance international market unevenness and bring new voices to the global media markets.

Media diversity in the UK - innovative capacity building projects

In 2009, the European Commission published a study on media diversity in EU Members. Out of the thirty examples of best practice cited in the study, ten of them were from the UK.

To mention a few examples, Mama Youth is a production company that offers young adults from minority communities a chance to gain practical skills and improve their employment opportunities in the media sector. Radio Salaam Shalom, based in Bristol, is an internet broadcaster and the UK's first combined Muslim-Jewish broadcast project; the Creative Collective National Print Media Internship promotes ethnic diversity in the print media; the PEARLS Radio Training course for Women offers training opportunities in radio program production to women from ethnic minority groups. The Leicester Multicultural Advisory Group promotes multicultural society in Leicester, which is predicted to be the first European city to have a minority white population by 2020. BBC Initiatives promote diversity in the corporation's employment, output, audiences, strategy, and business planning: with the goal of it becoming a true reflection of the nations and regions it serves. Channel 4 Initiatives promotes diversity both on and off the screen, especially in relation to the training and development of ethnic minorities.

These initiatives represent innovative policy and capacity building measures, responding swiftly and adequately to new technological opportunities in the media diversity landscape in a country undergoing change. As a consequence, it is expected that independent actors in the audiovisual/media/film field will continue to have effective access to means of (lay) production and dissemination, that new talents from diverse backgrounds will be tapped and invited to join the media sector, and that more citizens will be in a position to enjoy a diverse range of domestic/regional cultural products.

Maori TV in New Zealand

Public Service Broadcasting is instrumental in the access that members of minorities have to cultural content and information in their languages. New Zealand regards radio and television channels in Māori as the keystone to increase opportunities for both members and non-members of the community to learn the Māori language.

Māngai Pāho, the Māori broadcasting funding agency, provides funding to radio and television broadcasting to promote the Māori language and culture. The agency aims to make cultural content in Māori more accessible to Māori people as well as to all New Zealanders. Another purpose is to increase the number of people who know the Māori language by increasing their opportunities to learn it. In recent years, with the introduction of free-to-air digital radio and television, more Maori language programs have been made accessible via the Internet and on demand, hence widening its potential audience.

Māori Television was founded under the Māori Television Service Act 2003 (Te Aratuku Whakaata Irirangi Māori). Passed in May 2003, the act established the Service as a statutory corporation. Under the Act the Service should:

- be a high quality, cost effective television provider which informs, educates and entertains;
- broadcast mainly in reo Māori;
- have regard to the needs of children participating in immersion education and all people learning Māori.

These and other functions may be amended following a current review of the Maori Television Service Act.

This is a good example for the range and scope of media diversity policy measures responding to old and new challenges at the same time: Based on a newly gained appraisal of diversity in society, multiple legislative changes to recognize, appreciate and strengthen the role and place of the Māori first nation in society were introduced, including in the field of cultural content, promoting the diversity of artistic and cultural expressions. A proactive response to digitization allowed the widening of the audience as well as enabling a diversity of Māori cultural production along the specific components of the cultural value chain (creation, production, dissemination, enjoyment).

New law to ensure media diversity in Norway

The purposes of the Ownership of the Media Act (revised on 6 June 2011) are to promote freedom of expression, to provide genuine opportunities to express one's opinions and to provide for a comprehensive range of media.

Prior to the revision, the legislation covered daily printed media, television and radio. A working group set up by the Ministry of Culture proposed that electronic mass media (including audiovisual and auditive on-demand services) which have a similar purpose and function as the traditional mass media, be included in the Act. The working group argued that it is currently more relevant to consider electronic media as an integrated part of the traditional markets than a separate market. In practice this means, for example, that printed press and their online services form a common daily press market.

This is a pertinent example for a comprehensive legislative review in response to the rise of digital networks and online platforms, aiming to use the convergence challenge in order to enhance quality offers promoting locally generated contents.

Public Service Broadcasting in Germany and Deutsche Welle

As a regulatory measure, in accordance also with requirements of the EU Audiovisual Media Services Directive of 2007, the German Inter-State Treaty on broadcasting (version in force since 2013) requires that both private and public broadcasting services/companies ensure that diversity in society is represented in news and informational, cultural and educational programming. Broadcast media serve to protect cultural identity as well as diversity and freedom of opinion. Public broadcasting companies have a particular responsibility for cultural content. Cultural and educational programming is a mainstay of public broadcasters. Statutory rules governing broadcasting and tele-media must be developed further in light of the new digital possibilities and in accordance with EU guidelines and directives.

For example, Deutsche Welle, which is financed by the Federal Government and broadcasts to over 240 million people via satellite and the Internet, states that its programmatic mission is to promote exchange and mutual understanding among cultures and peoples. Following the 2005 “Deutsche Welle Law”, the media organization became an independent broadcaster, bound to practice independent and free journalism. Worthy of note is Quantara.de, since 2003 DW’s online dialogue platform with the Arab world, as well as its Farsi-language online forum, launched in 2010. The international training institute DW-Akademie offers training and professional development for journalists and broadcasting professionals within and from developing countries.

This is a good example for the range and scope of media diversity regulations protecting and promoting the diversity of cultural expressions in the private and public sector alike, while underlining the particular responsibility for cultural content in public service broadcasting. In addition, the international cooperation and capacity building dimension of the Convention is addressed.