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United Nations
Educational, Scientific and
Cultural Organization

Diversity of
Cultural Expressions

Organisation
des Nations Unies
pour l'éducation,
la science et la culture

Diversité
des expressions
culturelles

Organización
de las Naciones Unidas
para la Educación,
la Ciencia y la Cultura

Diversidad
de las expresiones
culturales

Организация
Объединенных Наций по
вопросам образования,
науки и культуры

Разнообразие форм
культурного
самовыражения

منظمة الأمم المتحدة
للتربية والعلم والثقافة

تنوع أشكال التعبير
الثقافي

联合国教育、
科学及文化组织

文化表现形式
多样性

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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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Item 8 of the provisional agenda: Secretariat's report on its activities (2019-2021)

This document contains a report of the activities undertaken by the Secretariat of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions during the 2019-2021 period.

Decision required: paragraph 40

Introduction

1. At its seventh session, the Conference of Parties to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Conference of Parties” and “the Convention” respectively) requested the Secretariat to present, at its eighth session, a report on its activities for the 2019-2021 period ([Resolution 7.CP 8](#)). This document reports on the main activities and achievements of the Secretariat, as well as the challenges encountered. It takes into account the content of the Secretariat’s reports submitted at the thirteenth and fourteenth sessions of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Committee”).
2. This report is structured around four main themes: (a) support for the governance of the Convention; (b) support for the implementation of the Convention through international cooperation and assistance programmes, including the International Fund for Cultural Diversity (hereinafter “the IFCD”); (c) monitoring of the implementation of the Convention, including through knowledge management and sharing, and (d) awareness-raising among stakeholders through communication and advocacy initiatives.
3. Separate working and information documents provide more detailed information on the implementation of certain activities:
 - (a) Preliminary analytical report on the impact of the COVID-19 pandemic on cultural and creative industries, and the findings of the ResiliArt movement (DCE/21/8.CP/INF.8)
 - (b) Quadrennial periodic reports: transmission of new reports and implementation of the capacity-building programme on participatory policy monitoring (DCE/21/8.CP/9)
 - (c) Status report on the national roadmaps for the implementation of the Convention in the digital environment (DCE/21/8.CP/10)
 - (d) Updated progress report on the implementation of Article 16 on preferential treatment for developing countries (DCE/21/8.CP/11)
 - (e) Report on the implementation of the International Fund for Cultural Diversity (DCE/21/8.CP/12)
4. While the present document highlights the Secretariat’s main achievements from July 2019 to May 2021, its annex contains a detailed overview of the progress made according to the performance indicators of Expected Result 7 of Major Programme IV as included in UNESCO’s Approved Programme and Budget (documents 39 C/5 and 40 C/5). The annex also shows how the progress made meets the four objectives of the Convention as formulated in its monitoring framework.

II. Support for the governance of the Convention by its governing bodies and through the implementation of strategic decisions

5. The Secretariat continued to promote the ratification of the Convention, leading to three new ratifications (Botswana, Uzbekistan, and Niue) within the reporting period. This brings the total number of Parties to 149. The Secretariat was also informed that the authorities of Turkmenistan have begun the Convention accession process. The Secretariat also worked closely with several UNESCO Member States not Parties to the Convention, particularly through projects supported by voluntary contributions, to raise awareness of the issues related to the Convention and to invite them to join the global movement for the protection and promotion of the diversity of cultural expressions.
6. The Secretariat supported the **good governance of the Convention’s governing bodies**, notably through the organisation of the seventh session of the Conference of Parties (5-7 June 2019) and the thirteenth and fourteenth sessions of the Committee (11-14 February 2020 and 1-5 February 2021, respectively). The Committee adopted strategic decisions that translate the priorities established by the Conference of Parties into concrete actions ([Resolution 6.CP 12](#) and [Resolution 7.CP 14](#)). The Secretariat ensured the implementation of these decisions, within the limits of the human and financial resources available and, in 2020, despite

the constraints imposed by the COVID-19 pandemic. A full report on the Committee's activities and decisions since the seventh session of the Conference of Parties can be found in document DCE/21/8.CP/7.

7. The **links between the Convention and the 2030 Agenda for Sustainable Development were strengthened**, in particular through explicit references to the contribution of the promotion of the diversity of cultural expressions to the implementation of the Sustainable Development Goals (hereinafter "SDGs") in all the documents prepared by the Secretariat. Moreover, in order to raise awareness among the Committee and other stakeholders on the impact that investments in creation can have on the achievement of SDGs, several Create2030 Talks were organised around the world on issues such as: artificial intelligence and the discoverability of diverse cultural content online; the challenges faced by women working in the digital cultural sector; artistic freedom and the status of the artist; and the impact of trade agreements on cultural goods and services or cultural entrepreneurship.
8. The statutory meetings of the Convention are intended not only as decision-making spaces for its governing bodies, but also as **occasions to stimulate discussions among Parties and with civil society** on policies and measures implemented to protect and promote the diversity of cultural expressions. Accordingly, the Secretariat organised, on the sidelines of the sessions of the Committee, several meetings with key partners of the Convention (National Commissions, points of contact designated by Parties for the monitoring of the Convention, project beneficiaries, civil society organisations and others) in order to **encourage knowledge-sharing and dialogue**. The Secretariat took the opportunity provided by statutory meetings to encourage networking among **UNESCO Chairs and Category 2 centres under the auspices of UNESCO** in order to strengthen collaboration with and among these expertise hubs.
- III. **Support for the implementation of the Convention through international cooperation and assistance programmes, including the International Fund for Cultural Diversity**
9. Through the deployment of its global capacity-building strategy, the Secretariat provided support to Parties in their efforts to implement the Convention. Between January 2018 and December 2020, 126 countries, including 27 in Africa and 21 small island developing States (hereinafter "SIDS"), designed, implemented and monitored policies and measures promoting the diversity of cultural expressions thanks to support from the Secretariat and UNESCO Field Offices through various international cooperation and assistance programmes. For this purpose, the Diversity of Cultural Expressions Entity (CLT/DCE) received voluntary contributions from the following sources:

Contributor	Total amount (US\$) ¹	Implementation period ²
Republic of Korea	1,023,901	2017-2023
Sabrina Ho (individual)	1,000,000	2018-2020
Sweden	3,218,391	2018-2022
European Union	1,736,115	2018-2021
Japan	749,801	2019-2022
UNESCO-Bangladesh Bangabandhu Sheikh Mujibur Rahman International Prize for the Creative Economy (special account with a contribution from Bangladesh)	150,000	2021-2021
UNESCO-Aschberg Programme for Artists and Cultural Professionals	914,631	2018-2021

1. As at 31 December 2020

2. Where several projects are involved, the longest period is considered.

(special account with a contribution from Norway)		
Strengthening the Film Industry in Africa (special account which received support from China)	79,710	2020-2021
International Fund for Cultural Diversity	3,499,598	2018-2021
TOTAL	12,872,147	

10. Other voluntary contributions have supported the implementation of Expected Result 7 of Major Programme IV, “Culture” as defined in Documents 39 C/5 and 40 C/5 (“Policies and measures to promote the diversity of cultural expressions designed and implemented by Member States, in particular through the effective implementation of the 2005 Convention”) through direct action of UNESCO’s Field Offices. They have come from the following sources:

Contributor	Implementation unit	Total amount (\$)³	Implementation period⁴
Afghanistan	National Office in Afghanistan	3,149,533	2017-2026
Brazil	National Office in Brazil	1,463,440	2017-2023
Drosos Foundation	National Office for the Palestinian Territories	45,000	2019-2021
European Union	Regional Bureau for Culture in Latin America and the Caribbean (Havana) UNESCO Cluster Office for the Caribbean (Kingston)	19,271,079	2019-2024
Germany	Cluster Office for Algeria, Libya, Mauritania, Morocco and Tunisia	1,009,776	2017-2021
Norway	UNESCO Regional Office for Southern Africa (Harare)	336,120	2021-2023
Republic of Korea	UNESCO Cluster Office in Asia-Pacific (Bangkok)	100,000	2018-2021
UNOPS	National Office in Peru	41,000	2020-2021
UNDP’s Multi-partner trust fund office	UNESCO Cluster Office for the Pacific (Apia)	510,001	2020-2021
TOTAL		25,925,949	

11. The areas covered by these international cooperation and assistance programmes include: the drafting and implementation of regulatory frameworks in the field of copyright or the public distribution of content; participatory monitoring of cultural policies through, for example, the preparation of quadrennial reports; and specialized support for the structuring of specific sectors of cultural and creative industries or for the drafting or updating of legislation to improve the status of the artist.
12. The Secretariat’s modes of intervention include technical assistance, policy advice, peer-to-peer learning, subregional cooperation, creation of spaces for dialogue between governmental

3. As at 31 December 2020

4. Where several projects are involved, the longest period is considered.

and non-governmental entities, training workshops and knowledge-sharing. Sixteen countries (**Algeria, Bangladesh, Burkina Faso, Colombia, Ethiopia, Indonesia, Jamaica, Mali, Mauritius, Mongolia, Palestine, Peru, Senegal, Uganda, United Republic of Tanzania and Zimbabwe**) currently receive support from the project titled “[Reshaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expressions](#)”, which is funded by the Swedish International Development Cooperation Agency (SIDA) and is aimed at strengthening the beneficiaries’ human and institutional resources for monitoring cultural policies.⁵ Twelve countries (**Costa Rica, Ethiopia, Gabon, Georgia, Jamaica, Mexico, Namibia, Palestine, Panama, South Sudan, Uganda and Zimbabwe**) are receiving support through a project financed by the European Union called “[Supporting new regulatory frameworks to strengthen the cultural and creative industries and promote South-South cooperation](#)”.⁶ Within this framework, as an example, Georgia is designing an ecosystem of creative clusters, while South Sudan is drafting copyright legislation. As part of a peer-to-peer learning approach, Namibia and Zimbabwe are exchanging on the promotion of national audiovisual programming, and South Sudan has received tailored copyright management training from the United Republic of Tanzania.

13. For the implementation of international cooperation and assistance programmes, the Secretariat relies in particular on the **Expert Facility established through the UNESCO/EU project “The Governance of Culture in Developing Countries: Creating a New Regulatory Environment for Cultural and Creative Industries and South-South cooperation”** for the 2019-2022 period.⁷ This international network of 42 experts includes 26 women and 16 men from 35 countries. It is a pool of cutting-edge expertise in the fields of creative industries, cultural entrepreneurship, cultural policy, cultural statistics and indicators, digital matters, artistic freedom, media diversity, trade, the status of the artist, gender equality and intellectual property rights. The experts’ profiles are available on the [Expert Facility’s web page](#).
14. The Secretariat redoubled its efforts in favour of **specific cultural and creative industry sectors, including the film and audio-visual industry**. This specialized and targeted approach at the national and regional levels allows for in-depth involvement that takes into account all stages of the value chain and produces concrete results that can then be adapted to other cultural and creative industry sectors. Within the framework of the implementation of the “[Strengthening film industries in Central Asia](#)” project, funded by the Republic of Korea, for instance, three national evaluation reports on the film industries of **Kazakhstan, Kyrgyzstan and Tajikistan** were produced and, from June to October 2020, four online debates were organised on this topic by the UNESCO Office in Almaty under the banner of the ResiliArt movement. As part of the aforementioned UNESCO/European Union project “[Supporting new regulatory frameworks to strengthen the cultural and creative industries and promote South-South cooperation](#)”, technical assistance is being provided in **Ethiopia, Namibia, Uganda and Palestine** to strengthen these countries’ film industries through the development of sound institutional and structural frameworks that mobilize both government and industry players. In the context of the project “Mobilizing film professionals for regional cooperation in Asia”, funded by Japan, **Indonesia, Thailand and Viet Nam** are developing, with the support of the Secretariat, regulatory frameworks aimed at professionalizing the film sector by strengthening the capacities of industry players through training and encouraging regional cooperation through co-production agreements. Furthermore, in line with UNESCO’s Priority Gender Equality Action Plan for 2014-2021, the Organisation launched an initiative to support young African women filmmakers through multi-generational female mentoring in the framework of a residency in Nara, Japan. On the occasion of the thirteenth session of the Committee in February 2020, the ten awardees of the first edition of this residency were announced by the Director-General of UNESCO and film director Naomi Kawase. The awardees, who come from

5. Approved budget of US\$3,218,391

6. Approved budget of US\$1,736,115

7. For more information, see: <https://en.unesco.org/creativity/activities/supporting-new-regulatory-frameworks-strengthen>

five African countries – **Burkina Faso, Kenya, Nigeria, Senegal, and South Africa**, will participate in a two-week immersive residency in Japan in order to build strong international networks and reach new audiences.⁸

15. The Secretariat also **ensured the effective implementation of the International Fund for Cultural Diversity (IFCD)**. Fifteen projects were approved by the Committee over this period, for a total amount of \$1,197,823. As well as monitoring these projects and managing calls for funding requests, the Secretariat implemented 17 recommendations from the second external evaluation of the IFCD, which had been approved by the Committee at its twelfth session. Over the period covered by this report, the Secretariat noted a decline in Parties' voluntary contributions and a steep rise in the number of funding requests received. A record number of project proposals were submitted in 2020 in the framework of the Fund's eleventh call for funding requests: 1,027 projects from 102 countries, an increase of more than 114% compared to the tenth call in 2019. As highlighted in document DCE/21/8.CP/12, the significant increase in requests for funding testifies to the increased visibility of the Fund thanks to the Secretariat's communication and capacity-building efforts. It also underscores the increased needs of developing countries, particularly given the devastating consequences of the COVID-19 crisis on the cultural and creative sectors.
16. Indeed, in 2020, the COVID-19 pandemic highlighted the already fragile social, economic, and professional conditions of the main players in the cultural and creative sectors, namely artists and cultural professionals. The pandemic has rendered even more necessary the Secretariat's efforts to **strengthen synergies in the implementation and monitoring of the 2005 Convention and the 1980 Recommendation concerning the Status of the Artist** (hereinafter "the 1980 Recommendation"), which have been welcomed both by the Convention's governing bodies and by the Executive Board's Committee on Conventions and Recommendations (CR). The UNESCO-Aschberg Programme for Artists and Cultural Professionals provides the Secretariat with the means to pursue these efforts with a view to developing policies and measures based on human rights and gender equality to improve the status of the artist.
17. Another aspect of the Secretariat's operational action concerns the **promotion of creativity and the revitalization of cultural life as key elements in post-conflict reconstruction and reconciliation processes**. In line with the Strategy for the Reinforcement of UNESCO's Action for the Protection of Culture and the Promotion of Cultural Pluralism in the Event of Armed Conflict and within the framework of UNESCO's flagship programme, **Revive the Spirit of Mosul**, the Secretariat has implemented the first phase of a project called "Wassla (Connection): Revive Cultural Life in the City of Mosul—Listening to Iraq", with funding from the UNESCO Heritage Emergency Fund.
18. **Gender equality in cultural industries** was promoted in particular through the UNESCO-Sabrina Ho initiative "[You Are Next: Empowering Creative Women](#)", which supported four projects in **Mexico, Palestine, Senegal and Tajikistan** aimed at strengthening gender equality in the cultural and creative industries in the digital age. This initiative was also one of the Secretariat's most significant contributions to the implementation of the **UNESCO Operational Strategy on Youth 2014-2021**. To highlight the results of this innovative project and celebrate women's creativity in the digital sphere, a [website](#) was launched in February 2020 and a wrap-up conference was organised in November 2020, which was followed by over 53,000 people through various social media channels. The Secretariat also focused on effective advocacy for gender equality. In the framework of the Pan-African Film and Television Festival of Ouagadougou (FESPACO) in February 2019, the Secretariat and the UNESCO Dakar Office organised several advocacy and networking events focusing on women in the African film industry. They included a high-level round table discussion titled "**50 years of FESPACO: 50/50 for women**", which brought together the Director-General of UNESCO, the First Lady of Burkina Faso and the Ministers of Culture of Burkina Faso and Rwanda.

8. The residency, which was scheduled to take place from 29 March to 12 April 2020, has been delayed due to the COVID-19 pandemic.

19. In line with Objective 3 of **UNESCO’s Small Island Developing States Action Plan (2016-2021)**, “Promote living heritage, creativity and cultural industries and harness their potential for sustainable development”, the first capacity-building activity fully focused on promoting preferential treatment in the field of culture⁹ was held in **Barbados in November 2019**, bringing together stakeholders from this country and also from **Jamaica, the Dominican Republic, Saint Lucia and Trinidad and Tobago**. With regards to implementing the CARIFORUM-European Union Economic Partnership Agreement, and particularly its protocol on cultural cooperation, the countries concerned discussed the opportunities offered by this framework to improve access to international markets for the artists and professionals in their cultural and creative industries, as well as for their cultural goods and services.

IV. Monitoring the implementation of the Convention: knowledge management and sharing

20. The Secretariat continued the efforts undertaken in recent years to **monitor the worldwide implementation of the Convention in a structured and systematic manner** and to **analyse and disseminate the knowledge** generated through its monitoring mechanisms.

21. In order to strengthen the monitoring of the implementation of the Convention, the Secretariat organised three subregional training workshops (in Africa, Latin America and Asia respectively), the last of which was in 2019, aimed at stimulating **peer-to-peer learning on participatory policy monitoring**. More than 100 participants from nine Asian countries, sixteen sub-Saharan African countries and seven Latin American countries exchanged their knowledge and experiences about how to use **quadrennial periodic reports** (hereinafter “QPRs”) as tools for strategic planning and for creating spaces for policy dialogue. Strongly supported by the [capacity-building programme on the participatory monitoring of cultural policies](#), funded by the Swedish International Development Cooperation Agency, these efforts resulted in the **submission of 83 QPRs between 2019 and 2020**: four in 2019 and 79 in 2020.¹⁰

22. The quadrennial periodic reporting framework adopted by the Conference of the Parties at its seventh session ([Resolution 7.CP 12](#)) has, through its alignment with the monitoring framework of the Convention, resulted in a significant improvement in the quality and relevance of the information provided in the reports. This will enable the third edition of the 2005 Convention’s Global Report *Re/Shaping Cultural Policies*, whose publication has been postponed to February 2022, to provide a more representative overview of the state of cultural and creative industries worldwide.¹¹ The data collected through Parties’ QPRs have also enabled the Secretariat to enrich the **Convention’s Policy Monitoring Platform**, which was launched in 2017 and has continued to grow since.

23. The **knowledge-sharing** on issues relating to the implementation of the Convention has also been enhanced through the publication of numerous reports, studies, and other documents. Among other things, the Secretariat produced a series of leaflets in English, French and Spanish on the monitoring areas of the Convention, including [gender equality](#), [the digital environment](#), [civil society](#), [artistic freedom](#) and [preferential treatment](#). Two new volumes were added to the **Policy and Research series**: the impact study titled [“Culture in the CARIFORUM-European Union Economic Partnership Agreement: Rebalancing Trade](#)

9. Article 16 of the 2005 Convention (Preferential treatment for developing countries): “Developed countries shall facilitate cultural exchanges with developing countries by granting, through the appropriate institutional and legal frameworks, preferential treatment to artists and other cultural professionals and practitioners, as well as cultural goods and services from developing countries.”

10. For more information on the implementation of the capacity-building programme on participatory policy monitoring, please refer to document DCE/21/8.CP/9.

11. During 2020, many Parties to the 2005 Convention approached the Secretariat to request an extension of the deadline for the submission of their quadrennial periodic report owing to the international crisis caused by the COVID-19 pandemic. As a result, the Secretariat accepted the submission of quadrennial periodic reports until 1 November 2020, preventing the publication of the Global Report in June 2021, as originally planned.

[between Europe and the Caribbean?](#)” and an in-depth analysis of the results of the 2018 quadrennial global survey on the implementation of the 1980 Recommendation, titled “[Culture and working conditions for artists](#)”, launched on the occasion of the 40th session of the General Conference on 20 November 2019.

24. In 2020, in response to the COVID-19 pandemic, the Secretariat launched an *ad hoc* monitoring activity that resulted in the creation of a [dynamic web page](#) listing a sample of emergency measures implemented by governments and civil society around the world to support the creative sector during the crisis. Through the support of the Government of the Republic of Korea, this collection of innovative measures led to the development of a practical guide, titled “[Culture in Crisis: Policy guide for a resilient creative sector](#)”, which highlights emergency measures that have been deemed effective and beneficial, assesses emerging trends, identifies emerging and pre-existing weak points, and offers practical advice to help policymakers position cultural and creative industries within economic and social recovery plans.



25. With the support of the UNESCO-Aschberg Programme for Artists and Cultural Professionals and the Swedish International Development Cooperation Agency, the Secretariat published, on the occasion of World Press Freedom Day, 3 May 2020, a special edition of the Convention’s Global Report series, titled “[Freedom and Creativity: Defending art, defending diversity](#)”. This report provides an overview of current advances and challenges in the legal protection of artistic freedom and the social and economic rights of artists and cultural professionals. It is part of the Secretariat’s efforts to pursue **synergies between the 1980 Recommendation and the 2005 Convention**, particularly in the context of promoting and defending artistic freedom. A second special edition was published on the occasion of International Women’s Day, 8 March 2021, titled “[Gender & Creativity: Progress on the Precipice](#)”.



26. Thanks to China’s support, the Secretariat launched an exploratory **study on the film and audio-visual industry in Africa** in November 2020 in order to obtain statistical data and pertinent to better understand- the challenges and needs of the sector on the one hand, and to propose a roadmap to assist States in the development and implementation of appropriate policies on the other hand. To this end, UNESCO has undertaken consultations with African governments and professionals within the sector through an online questionnaire. This study could lead to the development of a new cooperation programme aimed at supporting the development of the African film industry, if further voluntary contributions were identified.

V. Raising stakeholder awareness through communication and advocacy initiatives

27. The Secretariat’s communication activities were heavily impacted by the COVID-19 pandemic in 2020, both because it severely limited and even cancelled in-person events and international travel, and because the creative sector was one of the most affected by the lockdown measures adopted around the world to curb the spread of the disease. **In consequence, the Secretariat has endeavoured to strengthen its virtual communication activities to raise the awareness of Parties and of the broader public on these urgent issues.** The increased use of the Organisation’s social networks has made it possible to reach millions of people around the world, in particular young people.

28. Undoubtedly, the **ResiliArt movement** was the Secretariat's flagship initiative for advocacy. This global movement, launched by UNESCO in partnership with the International Confederation of Societies of Authors and Composers (CISAC) on the occasion of World Art Day on 15 April 2020, aims to sound the alarm on the impact of COVID-19 on the livelihoods of artists and cultural



professionals, while demonstrating the resilience of art in the face of adversity. Artists and cultural professionals from around the world were invited to organise, independently of UNESCO, ResiliArt debates with the goal of providing their artistic communities with a platform to express their concerns and ideas. UNESCO Goodwill Ambassadors Jean-Michel Jarre and Deeyah Khan participated in the inaugural debate, organised with CISAC. In partnership with the Communication and Information Sector, the Secretariat also organised a ResiliArt debate titled “#DontGoViral: Fighting the Infodemic through Culture” on 23 May 2020, to demonstrate that music can be an effective tool in the fight against the infodemic during the pandemic.

29. As of 31 December 2020, more than 240 debates had been held involving more than 100 countries, organised by UNESCO, its Member States and civil society organisations. The movement has generated interesting dynamics of exchange and cooperation at the regional and subregional levels. For example, the UNESCO Regional Office for Eastern and Southern Africa, in collaboration with other UNESCO Offices in the region and the African Union Commission, organised a regional debate on 28 July 2020, titled “ResiliArt|Africa: Status of the Artist in the Africa Region”, in order to promote the UNESCO and African Union normative frameworks in this area, and to raise awareness of the potential of national legislation on the status of the artist with the goal of formalising the cultural and creative sector.
30. The Secretariat devoted considerable human resources to the coordination of the movement, assisting debate organisers around the world, in particular through Field Offices, and thinking about ways to systematize the information and contacts gathered. In the context of these debates, cultural professionals from around the world advocated for systemic and regular data collection, comprehensive and inclusive mapping of cultural institutions, and the strengthening of the creative ecosystem through participatory processes and public consultations. The Secretariat took note of their wish to participate in the drafting and assessment of post-pandemic policies so that lessons learnt on the ground can be taken into account in the efforts towards reviving and rebuilding cultural and creative industries after the pandemic (see document DCE/21/8.CP/INF.8).

31. The Secretariat also undertook several activities to celebrate the **tenth anniversary of the IFCD, the fifteenth anniversary of the Convention and the fortieth anniversary of the Recommendation**. The online ResiliArt debate “Celebrating 15 years of Diversity and Creativity”, attended virtually by several thousand spectators from around the world, presented dialogues between cultural professionals and some of the pioneers who negotiated the Convention. The Secretariat also published a brochure titled **IFCD: 10 Years of Creativity**, presenting the main results achieved by the Fund over the last decade. Activities surrounding the celebrations provided an opportunity to collectively imagine a new ecosystem for the cultural and creative sectors, while building on the lessons



learned from the past to propose innovative ways to improve the status of the artist, uphold the obligation of developed countries to grant preferential treatment to artists, cultural professionals, and cultural goods and services from developing countries, and to support international cooperation for sustainable development by fostering the emergence of dynamic cultural sectors.

32. The Secretariat is also leading UNESCO's celebration of the International Year of Creative Economy for Sustainable Development, declared by the United Nations General Assembly at its 74th session.¹² The timeliness of this international year has been reinforced by the devastating impact of the COVID-19 pandemic on the cultural and creative sectors. As artists and cultural professionals struggle to survive the consequences of this pandemic, it is important to remember that these sectors will only become more resilient in the face of future crises if artists and cultural professionals are at the heart of efforts to revive the creative economy. In this context, the Secretariat published the UNESCO Roadmap for the International Year of Creative Economy for Sustainable Development, as well as guides offering advice on the organisation of specific activities for Member States and civil society organisations supporting the work of artists and cultural communities.¹³ During the opening of the fourteenth session of the Committee, UNESCO seized the opportunity to celebrate the International Year through video messages from the President of the United Nations General Assembly and the President of the Republic of Colombia, as well as from representatives of the United Nations Conference on Trade and Development (UNCTAD), the lead agency for the International Year, and the World Bank. Throughout 2021, drawing on case studies from IFCD-funded projects and other UNESCO initiatives, the Secretariat will advocate for the improvement of the status of artists, the creation of an enabling environment for sustainable development, and the adaptation of cultural policies to the opportunities and challenges of digital shift. UNESCO's celebration of the International Year will culminate in the awarding of the inaugural UNESCO-Bangladesh Bangabandhu Sheikh Mujibur Rahman International Prize for the Creative Economy during the 41st session of the General Conference in November 2021.¹⁴

VI. Conclusion and way forward

33. Through the progress made between 2019 and 2021, the Secretariat has laid a solid foundation that will enable the Convention to continue to be a relevant and effective normative instrument that inspires and guides structural change in the cultural and creative industries, leading to a greater diversity of cultural expressions. The Convention's results-based [Monitoring Framework](#) and the participatory methodology of the quadrennial periodic reports have proven to be effective tools for policy assessment and the identification of priority areas by Parties. The wealth of data and information gathered through the periodic reports and the global survey carried out in 2018 on the implementation of the 1980 Recommendation demonstrate the contribution of cultural and creative industries to the achievement of SDGs related to gender equality, fundamental freedoms, quality education, economic growth and decent jobs, and equality among countries.
34. The main challenge encountered, both at the operational and programmatic levels, has been the COVID-19 pandemic. The lockdown measures put in place by States to curb the spread of the virus have accelerated the digitisation of both the creation and consumption of cultural content, thus raising new challenges for the diversity of cultural expressions, linked in particular to the fair remuneration of creators and the protection of copyright. Many ResiliArt debate participants have highlighted a paradox on a global scale: while the Internet provides exhibition or performance spaces for many artists, as well as a sense of connection to their audience, digital platforms rarely generate substantial remuneration for content creators. These findings

12. A/C.2/74/L.16/Rev.1: <https://undocs.org/en/A/C.2/74/L.16/Rev.1>

13. Available at <https://en.unesco.org/commemorations/international-years/creativeeconomy2021>.

14. Established in accordance with 202 EX/Decision 15 of the Executive Board. For more information, see: <https://unesdoc.unesco.org/ark:/48223/pf0000374535>.

underscore the importance of the work undertaken by the Secretariat since 2015 to support the **implementation of the Convention in the digital environment**. However, in order for the Secretariat to be in a position to provide substantial support to Parties in order to define effective, targeted, and sustainable responses to the challenges that the digital environment poses to the diversity of cultural expressions, voluntary contributions will need to be identified to finance the programme developed for this purpose at the request of the Committee ([DCE/21/14.IGC/14](#)).

35. The complexity and magnitude of the impact of the COVID-19 pandemic on cultural and creative industries will require concerted action by Parties to the Convention, as well as enhanced international cooperation. In the context of the year 2021, declared **International Year of Creative Economy for Sustainable Development** by the General Assembly of the United Nations ([Resolution 74/198](#)), the Secretariat will spare no effort to raise awareness among all stakeholders of the key role played by artists and cultural professionals in this economy. Decent and adequate working environments and conditions for those who produce the goods and services that feed the creative value chain is the *sine qua non* for the creative economy to thrive and support sustainable development. While the global health crisis has highlighted the **essential contribution of the cultural and creative sectors to collective well-being and resilience**, the Secretariat wishes to draw on public awareness to advocate for equitable remuneration, social security and economic protection systems, and equitable sharing of the benefits of the digital transition so that the International Year may lay the groundwork for continued improvement in the resilience and sustainability of the creative ecosystem.
36. The support that the Secretariat will be able to provide to Parties in order to recover from this global crisis will depend to a large extent, however, on the possibility of **bridging the gap between the human and financial resources available and the priorities assigned by the Member States and the governing bodies of the Convention**. Indeed, despite considerable efforts to optimise the resources devoted to the statutory functioning and monitoring of the Convention, in particular by systematically ensuring synergies with programmes supported by voluntary contributions, the Secretariat is unable to meet the growing expectations and demands of Parties with the financial and human resources at its disposal. Support from some Member States (both financial and in-kind) partially compensates for the lack of staff. Since 2016, the Republic of Korea has been providing support through a staff secondment, while since 2008, the Government of Quebec (Canada) has made a young professional available to the Secretariat for a period of six months each year. In 2019-2021, Japan also provided support by sponsoring an Associate Expert. Other countries, such as China, have pledged similar support. The Secretariat also endeavours to accurately assess its human resources requirements for programme implementation and to take them into account in the budgets of projects supported by voluntary contributions. However, the high turnover resulting from temporary contractual modalities considerably weakens the Secretariat's capacity, both at Headquarters and in the field.
37. Moreover, the low level of voluntary contributions to the IFCD is widening the gap between the resources needed to ensure the functioning and monitoring of the Fund and the number of projects it can support, while the number of funding requests are constantly increasing. Renewed and strong commitment from public and private partners will be required in the coming years to enable the IFCD to fulfil its purpose of facilitating international cooperation for sustainable development and poverty reduction with a view to fostering the emergence of dynamic cultural and creative sectors in developing countries.
38. The maintenance and improvement of the Convention's knowledge management system remains a major challenge, in particular with regards to its **policy monitoring platform**,¹⁵ which enables a filtered search for innovative policies and measures drawn from Parties' quadrennial periodic reports. An improved and stabilized system will be all the more crucial as

15. Available at the following link: <https://en.unesco.org/creativity/policy-monitoring-platform>.

the COVID-19 pandemic leads the Secretariat towards devising digital versions of its technical assistance and capacity-building tools to enable remote support to Parties.

39. In order to meet all of these challenges while continuing to implement the priorities and decisions of the Convention's governing bodies and to respond to Parties' increasing requests for assistance, the Secretariat needs further support, notably through:
- greater **predictability and flexibility in voluntary contributions to strengthen international cooperation to support cultural and creative industries worldwide** in accordance with the key principles of the structured financing dialogue. This applies, first, to annual voluntary contributions from all Parties to the IFCD as well as to voluntary contributions to support the Secretariat's capacity-building and technical assistance programmes in all of the Convention's areas of monitoring, in particular in the digital environment;
 - ongoing maintenance and development **of the knowledge management system (KMS)**, of which the website (<https://en.unesco.org/creativity/>) is the visible part, thanks to regular funding and specialized and stable human resources. The KMS serves both as a means of communication and information-sharing at the international level and as an effective tool for monitoring and evaluating projects implemented by the Secretariat, including projects supported by the IFCD;
 - **strengthened human resources** through the appointment of associate experts or the secondment of staff, particularly in the areas of knowledge management, communication, resource mobilisation and project monitoring and evaluation for the implementation of the Convention;
 - a **more systematic engagement with civil society organisations operating in the cultural and creative industries and with key professionals in these sectors**, both to translate the objectives and guiding principles of the Convention in these industries and to be able to convey the challenges they face in terms of national cultural policies and the international governance of the Convention.
40. The Conference of Parties may wish to adopt the following resolution:

DRAFT RESOLUTION 8.CP 8

The Conference of Parties,

1. *Having examined document DCE/21/8.CP/8 and its Annex,*
2. *Takes note of the Secretariat's report on its activities for the period of 2019-2021;*
3. *Commends the Secretariat on the progress made during this period and on its continued support for the good governance of the Convention through the efficient organisation of statutory meetings and the management of its various mechanisms, including the International Fund for Cultural Diversity (IFCD);*
4. *Welcomes the Secretariat's response to the COVID-19 pandemic, in particular the launch and coordination of the ResiliArt global movement, and encourages it to continue its capacity-building and advocacy efforts to ensure the inclusion of the cultural and creative sectors in Parties' economic recovery plans;*
5. *Invites each Party to support the activities carried out by the Secretariat at Headquarters and in the field under UNESCO's Approved Programme and Budget (C/5) and the decisions and resolutions of the governing bodies of the Convention for its implementation at the regional, national and local levels;*

6. *Encourages Parties to provide voluntary contributions for the Secretariat's capacity-building programme and the implementation of its Knowledge Management System (KMS) and Policy Monitoring Platform (PMP), and to strengthen its human resources through the appointment of associate experts or the secondment of staff, particularly in the areas of knowledge management, communication, resource mobilisation and project monitoring and evaluation;*
7. *Requests the Secretariat to present to it at its ninth session a report on its activities for the period 2021-2023.*

ANNEX

Expected Result 7: Policies and measures to promote the diversity of cultural expressions designed and implemented by Member States, in particular through the effective implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions	
40 C/5 – ER 7 – Performance Indicators (PI)	Progress achieved between 1 January 2018 and 31 December 2020
<p>IP/1. Sound governance exercised through the adoption and implementation of strategic resolutions/decisions of the governing bodies of the 2005 Convention, including commitments towards the SDGs.</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> • Priorities established through the Conference of Parties' resolutions • Resolutions are reflected in the IGC work plan and implemented through IGC Decisions. • Statutory and related thematic documents examined by the governing bodies explicitly address the implementation of relevant SDGs through the Convention • Level of civil society stakeholders' engagement <p>Convention's monitoring areas:</p> <ul style="list-style-type: none"> • Digital environment • Partnering with civil society 	<ul style="list-style-type: none"> • The 12.IGC, 7.CP and 13.IGC were held in December 2018, June 2019 and February 2020. The Committee adopted its work plan for 2020-2021 according to the priorities identified by the Conference of the Parties at its seventh session.¹⁶ • The working methods adopted by the 2005 Convention governing bodies and Secretariat have been recognized by the Working Group on Governance as a best practice for UNESCO's international and intergovernmental bodies (IIBs). • 9 "Create 2030 Talks" were included in the agenda of the meetings of the governing bodies to facilitate direct interaction between Parties, artists, decision-makers and entrepreneurs, to consider collectively how the implementation of the Convention can have a direct impact on the achievement of the 2030 Agenda for Sustainable Development. • The second edition of the Civil Society Forum took place in June 2019, building on the pioneering decisions taken by the Convention's governing bodies that advance participatory decision-making and transparency at the global level. The report of the second edition of the Civil Society Forum was examined by the 7.CP and the 13.IGC. • Parties approved revised Operational Guidelines on "Information Sharing and Transparency" and an Open Roadmap for the implementation of the 2005 Convention in the Digital Environment. • Several events took place on the sidelines of the 12.IGC, 7.CP and 13.IGC to network the various partners of the Convention (UNESCO Chairs, Category 2 centres under the auspices of UNESCO, points of contact for the Convention, project beneficiaries, etc.). • The importance of promoting digital creativity and markets, and access to diverse cultural expressions in the digital environment, was highlighted through: the publication of a research paper on the impact of artificial intelligence on the diversity of cultural expressions (see Information Document DCE/18/12.IGC/INF.4);

16. Priority areas are: technical assistance and peer-to-peer knowledge exchange for policy design, implementation and monitoring; training and advocacy on preferential treatment policies and measures; production of the third Global Report "Re|Shaping Cultural Policies"; fundraising for the IFCD; and synergies between the 2005 Convention and the 1980 Recommendation concerning the Status of the Artist. See Resolution 7.CP 14.

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40 C/5 – ER 7 – Performance Indicators (PI)	Progress achieved between 1 January 2018 and 31 December 2020
	<p>Create 2030 Talks on “Artificial Intelligence: A New Working Environment for Creators?” (13 December 2018), “Artificial Intelligence for Creativity?” (5 March 2019) and “Discovering diverse creative content in the digital environment” (13 February 2020); as well as through participation in UNESCO’s Intersectoral Task Force on Artificial Intelligence; the online conference “You Are Next: Empowering Creative Women” (25 November 2020); finalization of the implementation of the four projects supported by the UNESCO-Sabrina Ho “You Are Next” initiative (Mexico, Palestine, Senegal and Tajikistan); and an exploratory study to develop a programme of assistance to developing countries to implement the Convention in the digital environment.</p>
<p>IP/2. Number of supported Member States that have designed, implemented and monitored policies and measures to promote the diversity of cultural expressions, contributing to the goals of the 2005 Convention and in a gender-responsive manner</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> • Policies are designed or re-designed which reflect the core goals of the Convention. • Measures and/or action plans defined towards the implementation of the policy. • QPRs submitted and which address policies and measures to promote women as creators and producers of cultural goods and services as well as provide evidence towards SDGs targets attainment. • Level of civil society stakeholders’ engagement <p>Convention’s monitoring areas:</p> <ul style="list-style-type: none"> • Cultural and creative sectors • Media diversity • Treaties and agreements • National sustainable development policies and plans • Gender equality 	<ul style="list-style-type: none"> • Through activities funded by the regular programme and voluntary contributions, UNESCO provided cultural policy advisory services and promoted a participatory approach to the design, implementation and monitoring of policies, which requires a multi-stakeholder consultation process with government officials and civil society actors. • New evidence was produced to better understand the impact of the Convention in trade agreements through the finalization of impact studies assessing the different ways in which Parties to the Convention address culture in trade agreements and the preparation, in collaboration with the UNESCO Chair (Laval University, Canada), of a training module on preferential treatment, targeting governmental actors and trade negotiators. • The quadrennial periodic reports from 96 Parties were received and analysed. • The Policy Monitoring Platform was further developed to improve its functionalities. • In response to the COVID-19 crisis, “Culture in Crisis: Policy guide for a resilient creative sector”, which proposes innovative practices to prepare the culture sector for future crises, was published. • Below is a list of selected activities/projects that UNESCO has implemented to assist Member States in designing, implementing and monitoring policies and measures in a participatory manner: <ul style="list-style-type: none"> ○ support to participatory policy monitoring in 28 developing countries with funding from Sweden and from UNESCO’s regular programme; ○ support to strengthen regulatory frameworks for the cultural and creative industries and enhance South-South cooperation in 12 developing countries

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	<p>with European Union funding; five beneficiary countries were selected for this project in 2020, namely Ethiopia, Jamaica, Namibia, Palestine and Panama, thus joining the seven beneficiary countries selected in 2019 (Costa Rica, Gabon, Georgia, Mexico, South Sudan, Uganda and Zimbabwe);</p> <ul style="list-style-type: none"> ○ support to the film industry in Kazakhstan, Kyrgyzstan and Tajikistan (funding from the Republic of Korea), and in Indonesia, Thailand and Viet Nam (funding from Japan); ○ support to the music industry in Morocco and Tunisia with funding from Germany; ○ awareness-raising of the importance of developing policies and measures to promote gender equality in the culture and media sectors and the need to develop monitoring systems to evaluate levels of representation, women's participation in and access to these sectors, particularly through the UNESCO-Sabrina Ho "You Are Next" initiative to support women in the digital creative industries.
<p>IP/3. Number of supported Member States and civil society stakeholders that have effectively implemented international assistance, including through the International Fund for Cultural Diversity</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> • Level of contribution to the IFCD. • International assistance requests submitted. • Project initiatives successfully implemented. <p>Convention's monitoring areas: International cooperation for sustainable development</p>	<ul style="list-style-type: none"> • 23 projects submitted were approved for funding by the Committee during this period, for a total amount of US\$1,829,065. • A record number of requests for international assistance were submitted to the IFCD in 2020 in the framework of the Fund's eleventh call for applications: 1,027 projects were received from 102 developing countries, an increase of more than 114% compared to the tenth call in 2019. • The renewal of half of the members of the Panel of Experts responsible for evaluating funding requests submitted to the IFCD and preparing recommendations for the Committee regarding the projects to be financed and the alternate experts to be nominated. • The IFCD tools were revised, including its online platform to submit applications and technical guides on the preselection and evaluation procedures. • Training was provided to Field Offices which, as a result, were in a position to organise national and regional workshops to help project leaders to better design and present project proposals (Ramallah, March 2018; Maputo, August 2018; Cairo, February 2019; Libreville and Rabat, March 2019; Abuja, May 2019). Information meetings on the IFCD targeting National Commissions were held in Paris in December 2018 and February 2019.

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40 C/5 – ER 7 – Performance Indicators (PI)	Progress achieved between 1 January 2018 and 31 December 2020
	<ul style="list-style-type: none"> • The Secretariat published a commemorative brochure to mark the tenth anniversary of the IFCD. • The 12.IGC and 7.CP examined and approved the implementation of 17 recommendations resulting from the second external evaluation of the IFCD. This includes the formulation of a new fundraising and communication strategy. • Voluntary contributions were provided/pledged in support of Expected Result 7 by Afghanistan, Bangladesh, Brazil, China, the European Union, Germany, Japan, Norway, the Republic of Korea, Spain, Sweden, the United Nations Office for Project Services (UNOPS) and the UNDP multi-donor trust fund, as well as by the Drosos Foundation and the Chiu Yeng Culture Company. • An exploratory study on the film and audiovisual industry in Africa has been undertaken in order to develop a roadmap for the development of the sector and to assist States in the implementation of appropriate policies and measures.
<p>IP/4. Number of supported Member States that have designed, implemented and monitored policies and measures to promote the 1980 Recommendation concerning the Status of the Artist, especially artistic freedom, contributing to the goals of the 2005 Convention and in a gender-responsive manner</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> • Cultural policies and measures to promote and protect artistic freedom • Global survey submitted on policies that recognize the social and economic rights of artists. • Evidence of measures and/or action plans that implement the policies and address digital technologies, mobility and artistic freedom. <p>Convention’s monitoring areas:</p> <ul style="list-style-type: none"> • Mobility of artists and cultural professionals • Flow of cultural goods and services • Artistic freedom 	<ul style="list-style-type: none"> • UNESCO provided support to 18 Member States in monitoring the implementation of the 2005 Convention and the 1980 Recommendation. In total, more than 800 stakeholders participated in multi-stakeholder consultation meetings in the target countries, of which 30 % were women. More than 120 civil society organisations have been mobilized to work with governments to monitor the impact of the 2005 Convention. • 57 countries, of which 21 in Africa and 5 SIDS, designed, implemented and monitored policies and measures to promote the 1980 Recommendation concerning the Status of the Artist, thus contributing to the goals of the 2005 Convention. • A global survey to monitor the implementation of the 1980 Recommendation was launched in June 2018. A new volume of the “Policy and Research” series titled <i>Culture & Working Conditions for Artists</i> was launched at the 40th session of the General Conference, on 20 November 2019, during the Culture Commission. • A new agreement was signed with the Government of Norway on the development and implementation of international and national legislation on human rights and fundamental freedoms to promote artistic freedom, including the social and economic rights of artists.

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	<ul style="list-style-type: none"> • A special edition of the Convention's Global Report series titled <i>Freedom and Creativity: Defending Art, Defending Diversity</i>¹⁷ was published, providing an overview of current advances and challenges in the protection of artists' and culture professionals' social and economic rights, and the monitoring of artistic freedom at the national, regional and international levels. • A round table was held to mark World Press Freedom Day on 9 December 2020 titled "Creativity without fear or favour: towards greater collaboration between the press and artists". • Awareness was raised about the role of artistic freedom in promoting the diversity of cultural expressions and national capacities were strengthened to elaborate policies and measures to promote and protect freedoms of creation and expression, participation in cultural life, and social and economic rights of artists and cultural professionals through: training and advocacy activities on artistic freedom on the occasion of World Press Freedom Day in Accra (2018), Addis Ababa (2019) and The Hague (2020); the creation of a specific Performance Indicator on artistic freedom within the Approved 39 C/5; support for the development of laws and provisions on the status of the artist (Costa Rica, Mauritius and Peru); the elaboration of a training module on artistic freedom and the status of the artist; and the production and dissemination of a 15-minute awareness-raising film titled "What is Artistic Freedom to You?"

17. Available at <https://en.unesco.org/creativity/publications/freedom-creativity-defending-art-defending>