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

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Item 6 of the provisional agenda: Quadrennial periodic reports: transmission of new reports and implementation of the capacity building programme on participatory policy monitoring

In accordance with Article 23.6.c, this document reports on the quadrennial periodic reports submitted in 2020 by Parties to the Convention and due to be transmitted to the Conference of Parties. It also provides an overview of the implementation of the capacity-building programme on participatory policy monitoring.

Decision required: paragraph 25

I. Background

1. Article 9 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Convention”), entitled “Information Sharing and Transparency”, stipulates in paragraph (a) that “Parties shall provide appropriate information in their reports to UNESCO every four years on measures taken to protect and promote the diversity of cultural expressions within their territory and at the international level”. The process for the preparation and submission of the quadrennial periodic reports is detailed in the Operational Guidelines on Article 9, approved by the Conference of Parties at its third session (2011) and revised at its seventh session (2019). The guidelines also include the framework for quadrennial periodic reports.
2. At its seventh session (2019), the Conference of Parties invited Parties whose periodic reports were expected in 2020 to submit them before 30 April ([Resolution 7.CP.11](#)). In the context of the COVID-19 pandemic, however, Parties had to operate under exceptional circumstances that heavily impacted the processes of preparation of the periodic reports. Therefore, at their request, the statutory deadline for submission of periodic reports was successively extended to 15 July 2020 and then to 1 November 2020. These two successive deferrals allowed 78 Parties¹ to fulfil their statutory obligation despite the exceptional circumstances. The implementation of the Secretariat’s capacity-building programme on the participatory policy monitoring (hereafter “the capacity-building programme”) was also instrumental in achieving a particularly high submission rate during this third periodic reporting cycle.
3. Pursuant to [Resolution 7.CP.11](#) and [Decision 13.IGC.6](#), the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Committee”) is invited to examine the following at this session:
 - The periodic reports submitted in 2020 (available online at the following link: <http://en.unesco.org/creativity/governance/periodic-reports> and, progressively, on the Policy Monitoring Platform at the following link: <http://en.unesco.org/creativity/policy-monitoring-platform>);
 - The executive summaries of the quadrennial periodic reports on the implementation of the Convention submitted by Parties in 2020 (in annex).

II. Overview of the quadrennial periodic reports received by the Secretariat

4. A total of 79 periodic reports were received by the Secretariat between 24 January and 11 November 2020, of which one² was due in 2016, four³ were due in 2017, three⁴ were due in 2018, six⁵ were due in 2019, 64 were due in 2020⁶ and one⁷ was due in 2021.
5. The first-time submission rate is noteworthy. Of the 79 reports submitted, 19 Parties had never prepared a periodic report. They account for 24% of the 2020 submissions.
6. In total, 61.5% of the periodic reports due in 2020 were submitted, representing a twofold increase in the submission rate compared to the first year (2016) of the second periodic reporting cycle.

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1. One State Party submitted two reports in 2020.
 2. Montenegro.
 3. Comoros, El Salvador, Nicaragua, Qatar.
 4. Honduras, Lesotho, Malawi.
 5. Algeria, Belize, Costa Rica, Palestine, Uganda, United Republic of Tanzania.
 6. List of countries included in the table below.
 7. Colombia.

**Number of periodic reports due in 2020
and submission rates by electoral groups**

Electoral group	Number of reports due	Submission rate	Parties that submitted their reports	Parties that did not submit their reports
I	21	71%	Andorra, Austria, Canada, Cyprus, Denmark, Finland, France, Germany, Iceland, Ireland, Italy, Luxembourg, Norway, Sweden, Switzerland (3rd report)	Greece, Malta, Monaco ⁸ , Portugal, Spain, United Kingdom of Great Britain and Northern Ireland (3rd report)
II	18	72%	Albania, Armenia, Belarus, Bulgaria, Georgia, Hungary, Latvia, Lithuania, Montenegro, Poland, Romania, Slovakia, Slovenia (3rd report)	Croatia ⁹ , Estonia, North Macedonia, Republic of Moldova, Tajikistan (3rd report)
III	16	63%	Argentina, Chile, Cuba, Ecuador, Jamaica, Mexico, Panama, Paraguay, Peru, Uruguay (3rd report)	Barbados, Bolivia (Plurinational State of), Brazil, Guatemala, Saint Kitts and Nevis, Saint Lucia (3rd report)
IV	10	60%	Timor-Leste (1st report) Indonesia (2nd report) Bangladesh, India, Mongolia, Viet Nam (3rd report)	Cambodia, China, Lao People's Democratic Republic, New Zealand (3rd report)
V(a)	30	47%	South Sudan (1st report) Eswatini, Rwanda (2nd report) Burkina Faso, Cameroon, Ethiopia, Gabon, Kenya, Madagascar, Mali, Mauritius, Mozambique, Senegal, Zimbabwe (3rd report)	Ghana (1st report) Angola, Central African Republic (2nd report) Benin, Burundi, Chad, Congo, Côte d'Ivoire, Djibouti ¹⁰ , Guinea, Namibia, Niger, Nigeria, Seychelles, South Africa, Togo (3rd report)
V(b)	8	75%	United Arab Emirates (2nd report)	Kuwait, Tunisia (3rd report)

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8. The periodic report of Monaco was submitted on 30 November 2020 and will therefore be transmitted to the 15th session of the Committee.
 9. The periodic report of Croatia was submitted on 26 November 2020 and will therefore be transmitted to the 15th session of the Committee.
 10. The periodic report of Djibouti was submitted on 16 November 2020 and will therefore be transmitted to the fifteenth session of the Committee.

Electoral group	Number of reports due	Submission rate	Parties that submitted their reports	Parties that did not submit their reports
			Egypt, Jordan, Oman, Sudan ¹¹ , Syrian Arab Republic (3rd report)	
Regional economic integration organisation	1	0%		European Union (3rd report)
Total	104		64	40

7. As shown in Figure 1, there is an even geographical distribution between the reports due and received in 2020, with an improvement a particular in the representation of Group V(b) (Arab States).

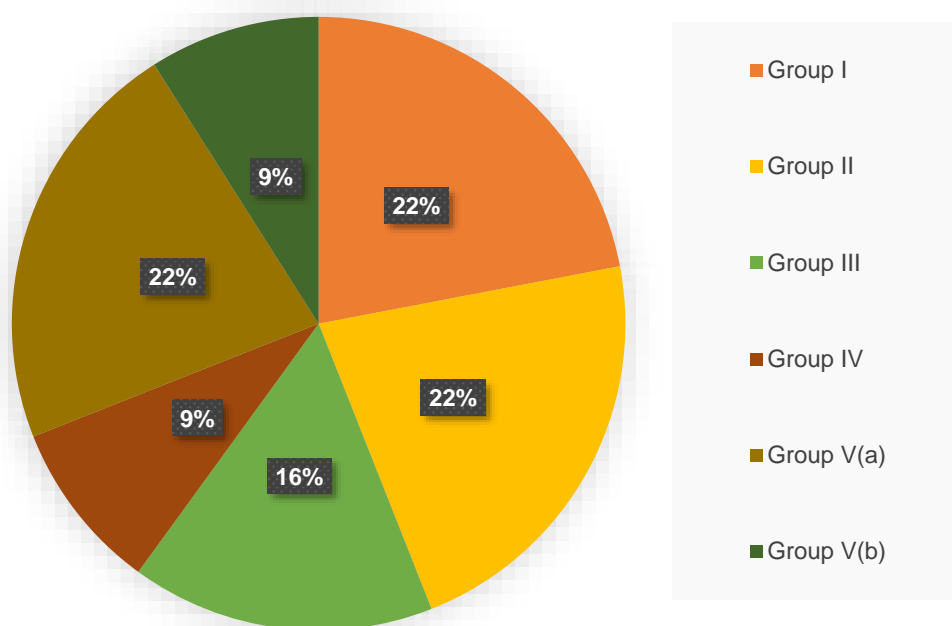


Figure 1: Geographical distribution of the 64 periodic reports due and received in 2020

8. Lastly, 91%¹² of Parties made their submissions online, which will facilitate the processing and dissemination of the information provided, particularly through the Policy Monitoring Platform.
9. Despite the exceptional circumstances in which Parties were working, the Convention's capacity-building programme had a significant overall impact, as 97%¹³ of the countries

11. The quadrennial periodic report was not submitted using the framework for quadrennial periodic reports on measures to protect and promote the diversity of cultural expressions and did not include an executive summary, which is therefore not annexed.

12. Out of the 79 periodic reports submitted in 2020.

13. Of the 34 Parties supported in 2020, 33 submitted a periodic report this year.

supported under the programme in 2020 submitted their periodic reports that year and 46%¹⁴ of all Parties that made a submission in 2020 benefited from the capacity-building programme. There was a significant increase in the quality of the information provided, as well as a better submission rate by developing countries¹⁵, which account for 59%¹⁶ of the total number of reports due and submitted in 2020.

10. As shown in Figure 2, the capacity building programme on participatory policy monitoring had a major impact on the capacity of the Parties whose quadrennial periodic report was due in 2020 to successfully carry out this process. Among the 66 developing country Parties to the Convention whose reports were expected in 2020, 86% of those that benefited from the capacity building programme submitted their reports on time. In particular, the new spaces for South-South cooperation and peer learning that had emerged as a result of the sub-regional training sessions organized in 2019 demonstrated their complementarity with the technical assistance implemented at the national level by consolidating and multiplying the impact of the capacity building programme on participatory policy monitoring.

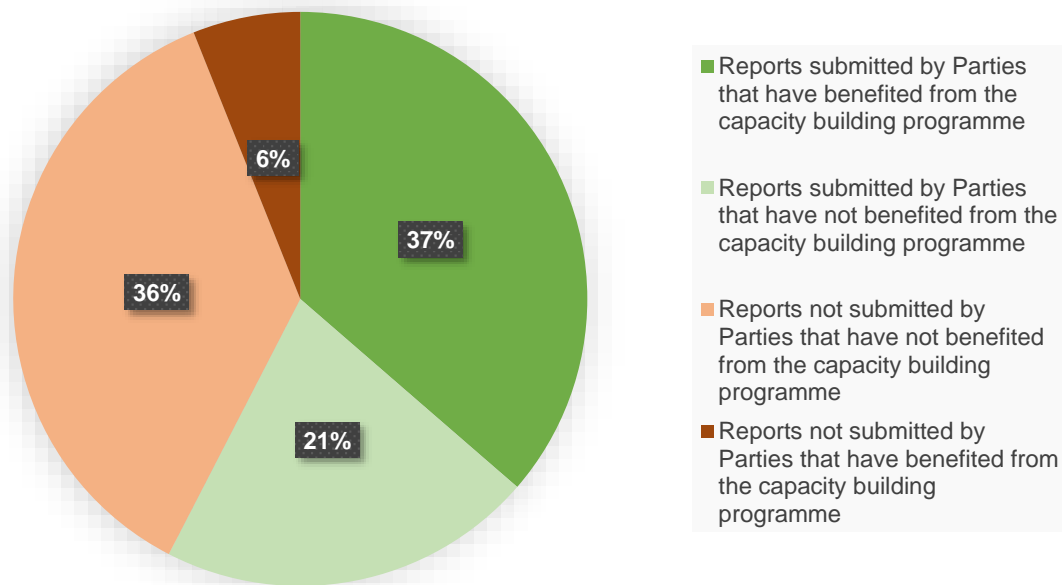


Figure 2: Impact of the capacity-building programme on the submission of the 66 reports from developing country Parties due in 2020

III. Secretariat's support in the preparation of the quadrennial periodic reports, information sharing and transparency

11. In implementing Resolutions [4.CP 10](#), [5.CP 9a](#), [6.CP 9](#) and [7.CP 11](#) and Decisions [7.IGC 5](#), [8.IGC 7a](#), [8.IGC 7b](#), [9.IGC 10](#), [10.IGC 9](#), [11.IGC 8](#), [12.IGC 7](#) and [13.IGC 6](#), as well as the Operational Guidelines on Article 9, the following outcomes were achieved during the year 2020:
- New "Framework for Quadrennial Periodic Reports on Measures to Protect and Promote the Diversity of Cultural Expressions" and online tools to prepare and submit periodic reports developed;

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14. Of the 79 periodic reports submitted in 2020, 36 were submitted by Parties that benefited from the capacity-building programme between 2019 and 2020, including technical assistance at the national level and sub-regional training of trainers.
15. Parties to the Convention recognized by UNCTAD as developing economies, economies in transition and least developed countries.
16. Of the 64 reports due and submitted in 2020, 38 were from developing countries.

- The capacities of 34 countries' public authorities and civil society strengthened in participatory policy monitoring and preparing periodic reports, including in response to the COVID-19 pandemic;
 - Information and analysis regarding the impact of the Convention at the global level disseminated and made available to inform cultural policies at the national and local levels.
12. The Secretariat implemented the following activities to achieve the above outcomes:
- i. New « Framework for Quadrennial Periodic Reports on Measures to Protect and Promote the Diversity of Cultural Expressions” and online tools to prepare and submit periodic reports developed***
13. The alignment of the “Framework for Quadrennial Periodic Reports on Measures to Protect and Promote the Diversity of Cultural Expressions” with the Convention’s Monitoring Framework¹⁷, as approved by the Conference of Parties ([Resolution 7.CP.12](#)), resulted in a more holistic monitoring of the policies and measures adopted by Parties to foster creativity, while providing the periodic reporting process with a pedagogical role leading to a better understanding of the areas of application of the Convention and related measures.
14. The introduction of a form to collect contributions from civil society organisations’ also provided support for more participatory information-gathering processes in the preparation of periodic reports. This new tool, which is unique to the Convention, was widely used by Parties during this third periodic reporting cycle and contributed to the collection of information from non-governmental sources. Of the 72 reports submitted under the framework for quadrennial periodic reports in force since 2019, 79% include measures or initiatives undertaken by civil society organisations. Through this approach, Parties have directly implemented Article 11 of the Convention which invites them to encourage “the active participation of civil society in their efforts to achieve the objectives of the present Convention” as well as paragraph 14 of the Operational Guidelines on “Information Sharing and Transparency” which invites them to foster such participation in the preparation of periodic reports. As such, it is an important indication of the efforts made by a good number of Parties to promote informed, transparent and participatory systems of governance for culture.
15. The new electronic form, hosted on a dedicated submission platform, was launched in tandem with the development of a series of support tools to encourage its use and ensure optimal utilization of the information and data provided by Parties in their periodic reports, by means of the Convention’s knowledge management system. Training materials were thus developed to facilitate national workshops with multisectoral teams to support the preparation of the periodic reports according to the framework approved by the Conference of Parties. Parties were also provided with a user’s guide to enable better use of the online submission platform. Lastly, in order to ensure close monitoring during the launching phase, personalised online support was provided to Parties that requested it.
- ii. Capacities of 34 countries’ public authorities and civil society strengthened in preparing periodic reports and participatory policy monitoring, including in response to the COVID-19 pandemic***
16. Despite the particularly complex circumstances resulting from the COVID-19 crisis, the capacity-building programme launched in 2014¹⁸ continued to be implemented successfully, by carrying out activities adapted to the health constraints. Field Offices played a key role in rolling out the programme, as well as the regional communities of practice created as a result

17. Available online at <https://en.unesco.org/creativity/sites/creativity/files/2018gmr-framework-en.pdf>.

18. In particular, in the context of the “Enhancing Fundamental Freedoms Through the Promotion of the Diversity of Cultural Expressions” project, implemented in 12 countries from 2014 to 2017 and funded by the Government of Sweden, through the Swedish International Development Cooperation Agency (SIDA).

of the regional training of trainers on participatory policy monitoring, organised in 2019¹⁹. After renewing its support for the programme in 2018²⁰, the Swedish Government made an additional voluntary contribution in 2020 in order to strengthen the Secretariat's response to the COVID-19 pandemic.

17. Participatory processes for monitoring and evaluating policies to promote creativity were thereby supported in 34 developing countries in 2020. Virtual spaces for dialogue between representatives of public authorities and civil society organisations were created, with a view to systematising and institutionalising consultative processes for transparent monitoring and policy-making practices and a more inclusive governance of culture. In the context of the COVID-19 pandemic, these spaces also provided a framework for discussing relevant policy responses to address its devastating consequences on the cultural and creative sectors.
18. The commitment of counterparts and multisectoral national teams, including through self-financing schemes, was key to the programme's success and multiplier effect, as well as to the sustainability of its outcomes.
19. The following activities contributed to the achievement of the outcomes described above:
 - Implementation in 16 developing countries²¹ of the project "[Reshaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expressions](#)", funded by Sweden, through training workshops, on line ResiliArt debates, distance coaching and on line or face-to-face public presentations bringing together public authorities and civil society;
 - Technical assistance for the participatory preparation of periodic reports in 18 additional countries²² in coordination with the Convention's Expert Facility and Field Offices;
 - Implementation of preparatory activities to provide technical assistance to Palestine, Peru and Senegal under the project "[Reshaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expressions](#)" for the elaboration of recovery plans for the cultural and creative sectors in response to the COVID-19 pandemic and/or the implementation of measures considered as priorities in such plans.

iii. Information and analysis regarding the impact of the Convention at the global level disseminated and made available to inform cultural policies at national and local levels

20. Regarding the sharing of information and transparency (Article 9) and the exchange, analysis and dissemination of information (Article 19), the Secretariat continued its activities to monitor the implementation of the Convention at the global level and to evaluate its impact, including in the context of the responses that different Parties made to counteract the consequences of the COVID-19 pandemic. Maximising the potential of the Convention as a tool for awareness-

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19. Three sub-regional training of trainers sessions on participatory policy monitoring, seeking to foster peer-to-peer cooperation mechanisms, promote mutual learning and expand South-South cooperation were held in 2019 for nine countries in Asia (Bangladesh, Cambodia, Indonesia, Lao People's Democratic Republic, Malaysia, Mongolia, Philippines, Timor-Leste and Viet Nam), 16 countries in Eastern and Southern Africa (Botswana, Eritrea, Eswatini, Ethiopia, Kenya, Lesotho, Malawi, Mauritius, Mozambique, Namibia, South Africa, South Sudan, Uganda, United Republic of Tanzania, Zambia and Zimbabwe) and seven countries in Latin America (Argentina, Chile, Costa Rica, Ecuador, Panama, Peru and Venezuela (Bolivarian Republic of)).
 20. The project "[Reshaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expressions](#)", implemented in 16 countries during the 2018-2022 period with the support of the Government of Sweden, through the SIDA.
 21. Algeria, Bangladesh, Burkina Faso, Colombia, Ethiopia, Indonesia, Jamaica, Mali, Mauritius, Mongolia, Palestine, Peru, Senegal, Uganda, United Republic of Tanzania and Zimbabwe.
 22. Chile, Comoros, Ecuador, El Salvador, Eswatini, Gabon, Honduras, Kenya, Lesotho, Madagascar, Malawi, Namibia, Nicaragua, Panama, Rwanda, South Sudan, Timor-Leste, Viet Nam.

raising and advocacy, particularly in this crisis context, the following activities were carried out in 2020:

- Reception, processing and online publication of quadrennial periodic reports submitted in 2020 on the Convention's website²³;
- Updating and developing the Convention's knowledge management system to enhance synergies between the various monitoring tools of the Convention and the 2030 Agenda for Sustainable Development. This includes the updating of the Policy Monitoring Platform, the analysis and progressive integration of approximately 2,000 new policies and measures, as well as 500 civil society initiatives from the quadrennial periodic reports submitted in 2020. By way of comparison, this volume is approximately equivalent to the set of policies and measures currently available on the Policy Monitoring Platform, based on the quadrennial periodic reports submitted between 2012 and 2019. With the extension of the deadline for the submission of periodic reports due in 2020 to 1st November, the update of the Platform could therefore not be finalised before the fourteenth session of the Committee;
- Use of the information collected through the periodic reports to prepare two special editions of the Convention's Global Report: a first publication dedicated to artistic freedom and a second one, which is currently being prepared, to gender equality in the culture sectors. These two special editions aim to contribute to the global debate on the need to reshape cultural policies *also* with a view to promoting human rights and fundamental freedoms and to keep the debate on these issues alive following the launch of the second Global Report in 2018. *Freedom & Creativity: Defending Art, Defending Diversity*²⁴, published online on 3 May 2020 on World Press Freedom Day, highlights the current advances and challenges with regard to the legal protection of artistic freedom and the protection of artists' and cultural professionals' social and economic rights. The special edition on gender equality is expected to be published in March 2021, on International Women's Day;
- Pursuant to paragraph 19 of the Operational Guidelines on "Information Sharing and Transparency", the Secretariat forwards to the Committee "a report monitoring the implementation of the Convention at the international level on the basis of the information and data derived from the quadrennial periodic reports and other sources", namely what is known as the Convention's Global Report *Re/Shaping Cultural Policies*. Nevertheless, the timetable for the preparation of the Global Report was affected by the two successive extensions of the submission deadline for the periodic reports, which are essential sources of information and data. Initially scheduled for June 2021 in accordance with [Resolution 7.CP 11](#), its publication is now planned for February 2022, on the occasion of the fifteenth session of the Committee. As a result of the exceptional mobilization of Parties in 2020, 96 periodic reports will serve to the preparation of this third edition, that is 55% more than the 62 reports considered for the second edition. With the aim of examining policy changes inspired by the Convention at the national, regional and global levels and providing an integrated perspective on how the implementation of the Convention contributes to the achievement of the 2030 Agenda for Sustainable Development, this third edition of the Global Report will also analyse the impact of the COVID-19 pandemic on the cultural and creative sectors and will include recommendations to support the crisis recovery process and to promote their long-term resilience and sustainability. The first editorial meeting, held online from 29 June to 1 July 2020, initiated the chapter-writing phase under way and provided guidance for the collection of information and data.

23. Available at <https://fr.unesco.org/creativity/governance/periodic-reports>.

24. Available in English, French and Spanish at <https://unesdoc.unesco.org/ark:/48223/pf0000373357>.

IV. Ways forward

21. Pursuant to Resolutions [4.CP 10](#), [5.CP 9a](#), [6.CP 9](#) and [7.CP 11](#), **the following 20 Parties are expected to submit their quadrennial periodic report in 2021** and have been notified to this effect more than six months prior to the deadline of 30 June 2021. Following Decision [12.IGC 13](#) to which the annual sessions of the Committee are now held at the beginning of the year, the date of submission of the quadrennial periodic reports has been aligned to the Committee's work schedule²⁵, that is seven months before its session, in order to allow the Secretariat to process the information received and translate the executive summaries.

Number of quadrennial periodic reports due in 2021

Electoral group	Number of reports due	Parties whose report is due		
		1 st report	2 nd report	3 rd report
I	3	Turkey	Belgium	Netherlands
II	2			Bosnia and Herzegovina Serbia ²⁶
III	9		Antigua and Barbuda ²⁷ Colombia ²⁸ El Salvador ²⁹ Venezuela (Bolivarian Republic of)	Dominican Republic ³⁰ Grenada ³¹ Guyana ³² Nicaragua ³³ Saint Vincent and the Grenadines
IV	2			Afghanistan ³⁴ Australia
V(a)	1		Comoros ³⁵	
V(b)	3		Iraq	Qatar ³⁶

25. Until 2018, the Committee held its ordinary sessions at the end of the year and the statutory date for the submission of the quadrennial periodic reports was set on 30 April of the same year.
26. Second report due in 2017 not submitted.
27. First report due in 2017 not submitted.
28. Colombia has already submitted its report due in 2021.
29. First report due in 2017 was submitted in 2020. The State Party may wish to submit its next report in 2025.
30. First and second reports due in 2013 and 2017 respectively not submitted.
31. First and second reports due in 2013 and 2017 respectively not submitted.
32. First and second reports due in 2013 and 2017 respectively not submitted.
33. First report submitted in 2020, no reports submitted in 2013 or 2017. The State Party may wish to submit its next report in 2025.
34. First report due in 2013 and submitted in 2016, second report due in 2017 and not submitted.
35. First report due in 2017 was submitted in 2020. The State Party may wish to submit its next report in 2025.
36. First report submitted in 2020, no reports submitted in 2013 or 2017. The State Party may wish to submit its next report in 2025.

Electoral group	Number of reports due	Parties whose report is due		
		1 st report	2 nd report	3 rd report
			Morocco	
Total	20			

22. **The capacity-building programme** on participatory policy monitoring, the results of which prove its relevance and effectiveness, should be continued and expanded in order to enable the greatest number of Parties to benefit from it. The methodology and tools developed under the project “Re|Shaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expressions”, funded by Sweden, could be further adapted to the digital environment to promote their use by more countries, including in contexts of physical distancing and through self-financing schemes, in cooperation with Field Offices and the Convention’s Expert Facility. The multiplier effect of regional training of trainers and peer-to-peer exchange fora on participatory policy monitoring could be further harnessed by holding more sessions. Additional voluntary contributions are required to carry out these actions and to maximize the reach and impact of the programme.
23. **The third Global Report**, which is also being prepared as part of the project “Re|Shaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expressions”, will generate new data and analysis on the state of the protection and promotion of the diversity of cultural expressions worldwide, building on the Convention’s monitoring framework. Voluntary contributions are needed to enable the quadrennial publication of the Global Reports, with a view to ensuring transparency and information sharing on the diversity of cultural expressions and the impact of the Convention through the analysis of the periodic reports and complementary research.
24. **The continued development of the Convention’s knowledge management system** will take into account feedback from users of the online periodic report submission platform, launched in early 2020, to improve the interface and user-friendliness of the electronic periodic report form for future reporting cycles. Developing new features should also help to optimise the dissemination and use of the information provided by Parties through the Policy Monitoring Platform, including by creating synergies between the periodic reports and the monitoring of the open road map for the implementation of the 2005 Convention in the digital environment. Further integration could be envisaged with the “COVID-19 Response”³⁷ webpage launched by the Secretariat in April 2020, which identifies a series of measures implemented by governments, non-governmental organisations and the private sector in response to the health crisis to promote information sharing and exchange of good practices. A filter could be added to the Policy Monitoring Platform to facilitate access to the measures, shared by Parties through their periodic reports, to protect and reactivate the cultural and creative sectors in the aftermath of the global health crisis.
25. The Committee may wish to adopt the following decision:

DRAFT DECISION 14.IGC 6

The Committee,

1. *Having examined document DCE/21/14.IGC/6 and its Annex,*
2. *Recalling Resolutions 4.CP 10, 5.CP 9a, 6.CP 9 and 7.CP 11 and its Decisions 8.IGC 7a, 8.IGC 7b, 9.IGC 10, 10.IGC 9, 11.IGC 8, 12.IGC 7, 12.IGC 13 and 13.IGC 6,*

37. Available at <https://en.unesco.org/creativity/covid-19>.

3. Takes note of the executive summaries of the quadrennial periodic reports on the implementation of the Convention, submitted by Parties in 2020;
4. Requests the Secretariat to transmit to the Conference of Parties, at its eighth session, the quadrennial periodic reports examined by the Committee at its thirteenth and fourteenth sessions, together with its comments;
5. Further takes note of the deferral of the publication of the third Global Report on the implementation of the Convention worldwide, which will be based on the periodic reports and other sources, at its fifteenth session;
6. Congratulates the Parties that have submitted their quadrennial periodic reports in 2020, despite the challenges posed by the COVID-19 pandemic;
7. Notes with satisfaction the impact of the capacity-building programme on participatory policy monitoring on Parties' capacities to prepare their quadrennial periodic reports through consultation with several governmental and non-governmental stakeholders at the national and local levels;
8. Welcomes the number of reports submitted under the framework for quadrennial periodic reports on measures to protect and promote the diversity of cultural expressions, which include measures or initiatives undertaken by civil society organisations;
9. Also takes note of the deferral of the submission date of quadrennial periodic reports to 30 June of the year preceding the session at which they are presented;
10. Invites the Parties whose periodic reports are due in 2021 to submit them to the Secretariat no later than 30 June 2021, if possible in both working languages of the Committee, as well as in other languages, using the electronic form, and encourages Parties that have not yet submitted their reports in 2020 to do so by the same date;
11. Further encourages Parties submitting their quadrennial periodic reports to draw on their multi-stakeholder consultations to assess the impact of the COVID-19 health crisis on the cultural and creative industries and the diversity of cultural expressions within their territory;
12. Also encourages Parties to provide voluntary contributions for the continuation of the capacity-building programme on participatory policy monitoring, the maintenance and improvement of the knowledge management system and the Policy Monitoring Platform, and the preparation of the fourth edition of the Global Report to be published in 2026.

ANNEX

Executive summaries of the quadrennial periodic reports on the implementation of the Convention submitted by Parties in 2020³⁸

ALBANIA

The Ministry of Culture of Albania, which is the main institution responsible for the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, has taken into account the objectives and principles of this Convention in drafting policies and measures to achieve its mission. The Strategy for Culture 2019-2025 approved in 2019, for example, was drafted in accordance with the principles and objectives of the Convention, provided guidelines and directed concrete measures, such as awareness raising and support for creative industries, inclusion of culture in economic development, support for the digitization of cultural expressions, promotion of new artistic expressions, intensification of cultural exchanges, inclusion of civil society and especially the young in all cultural policy and legal framework debates, etc.

The Law on Cultural Heritage and Museums 27/2018, among others, also sets up rules on the trading of cultural assets and free movement.

In line with the 2005 Convention, Albania adopted the Law on Protection of National Minorities in the Republic of Albania in October 2017.

During 2020, priorities have been redesigned due to the unexpected global closure of all cultural institutions and the cancellation of all independent stage activities. The outbreak of COVID-19 found Albania struggling to recover from infrastructural damages to cultural objects caused by the devastating earthquake of 26 November 2019. In this context, the Ministry of Culture of Albania has undertaken new initiatives that aim to:

- Foster the creative industries - as a way to face the socio-economic challenges and promote links between creative industries and culture. Businesses operating in the cultural sector and related to handicrafts, producers of items connected to music field (e.g. instruments), visual artists, etc. have benefited from the internal financial plan to support small businesses.
- The current situation has also highlighted the importance of creating new digital cultural spaces and digital archives. Thus, through the Digitalization Centre established in 2019, the Ministry of Culture aims to make Albanian cultural assets accessible and available worldwide. It is important to link this Centre with new online educational programmes and training courses, which are designed as long-term post-COVID measures.
- During social distancing, the public needs an alternative cultural product, so there are plans to set up digital platforms for displaying the best content generated by our cultural institutions, such as the National Theatre, the Theatre of Opera, Ballet and Folk Ensemble, museums, libraries, galleries, etc.

For the future, the Ministry of Culture's priority is the promotion of the use of technology, as well as support for start-ups in the creative industry.

The pandemic highlighted the need for an increase in platforms and programmes expected to create new versions of culture. To this end, we aim to create a new cultural hub for the creative industry through start-ups, under the supervision and economic support of the government.

38. The ideas and opinions expressed in the periodic reports are those of the submitting governments, Parties to the 2005 Convention. They are not necessarily those of UNESCO and do not commit the Organisation. Only linguistic revisions, mainly to facilitate translation, were introduced by the Secretariat.

For this reason, the Ministry of Culture is reconsidering the distribution of the Open Call Projects Fund through more flexible projects, adapted to the situation of self-employed artists, cultural professionals, creative industries and non-profit cultural operators.

The funds provided for cultural projects will be oriented towards digital cultural projects, to support innovative initiatives tapping into the potential offered by creative industries. Albania, as well, will continue to participate in the EU Creative Europe programme, Europe for Citizens Programme and many other international projects and networks.

ALGERIA

Algeria officially ratified the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions on 26 February 2015. The latter recognizes the specific nature of culture as an important factor of economic and social development and ensures that artists, culture professionals, practitioners and citizens around the world have the opportunity to create, produce, distribute/disseminate and enjoy a wide range of cultural activities, goods and services, including their own. These are all aspects that reflect the concerns of the Algerian State and Algerian society for cultural expressions in Algeria, which involve, in addition to culture and art, very diverse sectors such as trade, finance, employment, social affairs, communication, education, human development, statistics, planning and so forth.

As experience has clearly shown, the States Parties' quadrennial periodic reports on the implementation of the Convention have marked a turning point in some countries and have made it possible to officially adopt certain measures and approaches, as the drafting of the report has brought together the ministries concerned with culture, and its publication has enabled countries to share their experiences and build up a database on the digital platform of the 2005 Convention on the UNESCO website.

Since its ratification in 2015, Algeria took part, for the first time, in the work of the 13th Intergovernmental Committee, which took place from 11 to 14 February 2020 at UNESCO Headquarters in Paris. Algeria's presentation on "Benefits, achievements and challenges of the participatory monitoring process of cultural policies in progress at the national level – the case of Algeria" summarized the process completed so far for the drafting of this report.

Since 2019, Algeria has been engaged in local preparations for the drafting of its first quadrennial periodic report and has thus regained its place in the international debate on the question of the professional status of the artist. The three Algerian editions of the world cultural movement "ResiliArt", international multi-stakeholder consultations on the status of the artist in the face of crises, organized by the Secretariat of State for Cultural Production on 4, 16 and 30 May 2020 – a first in the Arab world – are a good example of this commitment to the 2005 Convention.

This report therefore consists of an objective and non-exhaustive review of cultural policies and real achievements with regard to the implementation of the 2005 Convention observed in Algeria between 2015 and 2019. The institutional actions and measures as well as the civil and autonomous initiatives presented in this report have been carefully studied and impartially selected for their quality, importance, relevance, pragmatism, inventiveness, sustainability, and national and international impact.

They are examples that are deemed worthy of consideration in the process of preparing the Global Report 2022 of the 2005 Convention.

ANDORRA

With more than 100 different nationalities, the Principality of Andorra is, in itself, a living expression of multiculturalism. The majority of its population is of European origin, but there are also smaller communities (in number) from Africa (notably Morocco), Asia (Philippines, India) and Latin America (Argentina, Peru, Chile, Mexico, Ecuador and Cuba). It should be noted that the population in the Principality of Andorra has grown from 78,014 to 81,748 over the last four years. In 2019, Andorrans (i.e. people with Andorran passports) accounted for 45.2% of the population, Spaniards represented 26.7%, Portuguese fell from 13.7% to 12.1% of the population and French exceeded the 5% recorded in 2016.

With regard to the promotion of culture, and more specifically the promotion and protection of the diversity of cultural expressions, it is important to point out that in 2019, the Ministry of Culture and Sports, in collaboration with the Secretariat of State for Equality and Citizen Participation, began work on the preparation of the White Book of culture, the main objective of which is to analyse the country's cultural policies in order to better adapt them to the real needs of the population and thus contribute to making timely collective decisions based on citizen participation and transparency of public administrations to support cultural advocacy more broadly.

On the other hand, while the 2030 Agenda must guide all the policies and actions of the Andorran Government (especially in the field of the environment and education) if we want our Principality to move forward with optimism and determination towards sustainable development, the Sustainable Development Goals (SDGs) also constitute a particularly crucial turning point for the culture sector, which is reflected, in a cross-cutting manner, in many of the goals and targets to be achieved by 2030: for example, target 11.4, which refers to cultural heritage, as well as goals relating to education, social inclusion, innovation and job creation, urban sustainability and environmental transition.

Today more than ever, especially in the current context of a health crisis linked to the global coronavirus disease (COVID-19) pandemic – where online cultural content, often free and supportive, has played an essential role for the entire population in times of strict lockdown – we see the need for firmer and more determined support for the development and implementation of cultural policies, and for their more direct inclusion in national policies related to the implementation of the 2030 Agenda. The difficulty lies in addressing more generally certain central themes of cultural policies – such as cultural and artistic education, cultural participation of women, or the status of the artist – by combining the conceptual and operational achievements of the various conventions to which Andorra has become Party during the past 25 years.

With regard to future prospects, and especially following the COVID-19 health crisis, Andorra will continue to reflect on the impact of digital technologies on the promotion and protection of the diversity of cultural expressions. Andorra firmly believes that the 2005 Convention is more relevant than ever in an environment that is becoming increasingly urban and digital, and where travel and face-to-face meetings are tending to decrease for health safety reasons. While significant challenges lie ahead in a world filled with abundant cultural content in diverse forms, parties to the 2005 Convention can now share the innovative tools that have been developed to achieve the objectives of this Convention and learn from each other's good practices.

ARGENTINA

Humankind is going through hard times. It is a time for reflection and action. With the administration change in December 2019, the Ministry of Culture was reinstated as such after having lost its grade. This is indicative of the vital role culture plays for this government.

The new administration is working on the reconstruction of the social and cultural fabric, by systematizing registration and recording processes in a way that will allow for the recognition of artists, creators and other workers in culture, as well as businesses, collectives and cultural spaces throughout the Argentine territory, enhancing a set of tools that will help to strengthen cultural programmes in the long term in every sector. The new administration strives to participate in the revitalization of economy, promoting and encouraging the development of cultural industries in the country and driving the growth of the various sectors with a view to internationalization and export.

At the same time, under the premise that the Ministry of Culture's goal is to recognize the culture of diversity, steps are taken at the federal level to provide financial support to artists, cultural centres, theatres, movie theatres, grassroots organisations, community projects, territory-based social organisations, indigenous communities, forums and assemblies, among other cultural stakeholders.

The emergency situation caused by the COVID-19 crisis required the collection of information about the economic and social impact of this health crisis, which has been carried out since early 2020, leading to the "COVID-19: Economic Impact on Cultural Industries" regional study, with the support and participation of cultural agencies from the Expanded Mercosur countries and Mexico, UNESCO Regional Bureau in Montevideo, the Inter-American Development Bank (IDB), the Ibero-American General Secretariat and the Organisation of Ibero-American States for Education, Science and Culture.

ARMENIA

Through the cultural policies designed to implement the Convention, the Republic of Armenia has enshrined development and awareness-raising of Armenian contemporary arts and the contemporary arts of other nations by applying target measures for ensuring cultural diversity.

The State has been an equal partner for creators, disseminators and consumers of culture through the juxtaposition of formal and informal cultural education, active and balanced international cooperation hinged on cultural dialogue, ensuring the availability of, access to and mobility of cultural products and services in the sectors of cinema/audiovisual arts, theatre arts, music, visual arts, dance and publishing, as well as targeted support for creators and disseminators of cultural products. The report describes examples of actions, measures and programmes, as well as digital and content-based analyses that contribute to ensuring cultural diversity.

- **Cinema/Audiovisual arts:** The main implementation goals of the State policy are to enhance the system of State support for film production and grant competitions, develop the “low-budget film” industry in Armenia, establish cooperation with the film unions and associations of various countries through the joint production of films, establish a school of film producers and screenwriters, disseminate domestic films abroad and restore and digitize Armenian film heritage.
- **Theatre arts:** The main implementation goals of the State policy are to develop the sector of theatre arts and ensure a qualitatively high result, support and promote creative works, enhance the system for procuring dramatic works, improve State grants system, develop tours and theatre arts festivals, support participation in international theatre arts festivals, study and juxtapose trends in international theatre arts, create conditions for healthy competition in the sector of theatre arts, support debut programmes, provide young creators with a “free stage”, develop, introduce and improve the system of management and administration, improve building conditions, upgrade technical means, e.g. light and sound equipment, encourage joint creative projects between capital cities and communities, monitor the sector of theatre arts and analyse data related to the field.
- **Visual arts:** The main implementation goals of the State policy are to popularize contemporary works, promote the revealing of new ideas and values and stimulate the creative potential of young people.
- **Music:** The main implementation goals of the State policy are to create commissioned concert programmes, obtain new works by contemporary composers, internationalize and raise awareness of national music, ensure favourable conditions for the competitiveness and creative activities of young creators and performers, encourage musicians by supporting their participation in international competitions and festivals, ensure the preservation, development, dissemination and awareness-raising of music and the implementation of new programmes, ideas and creative initiatives, and strengthen international cultural cooperation.
- **Dance:** The main implementation goals of the State policy are to choreograph classical and contemporary ballets and ethnographic and folk dances in a new way, support the activities of operating dance groups, present Armenian dances to the international community, ensure the competitiveness of Armenian dances and create prerequisites for the natural generation change of dancers.
- **Cultural education:** The main implementation goals of the State policy are to regulate the legislation on art education, reveal the creative potential of gifted children and ensure full use of their potential, ensure normal operation of art education institutions, ensure access to education within the framework of extracurricular art education and aesthetic education and promote the activities of young creators through the implementation of debut programmes, etc.

AUSTRIA

Austria is explicitly committed to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its importance as a Magna Charta of international cultural policy.

Austrian cultural policy focuses, according to the guidelines for the implementation of the Federal Arts Promotion Act (as of October 2019), on the promotion and development of artistic creation and production in all cultural domains in Austria and its distribution and mediation by a suitable institution, notably by the following means:

- enabling innovative artistic and cultural projects,
- maintaining the artistic and cultural activity of the funded institutions,
- (promoting) international mobility,
- promoting contemporary art and culture by supporting artistic and cultural projects as part of artistic and cultural education in all cultural domains.

These aspects are clearly in line with the goals of the Convention, as are the following overarching priorities:

Gender equality: Promoting gender equality is a priority at federal, regional (Laender) and municipal level. At federal level, provisions for gender equality are embedded in the abovementioned guidelines of the Federal Arts Promotion Act. Furthermore, the guidelines for the implementation of Austrian foreign cultural policy incorporate similar directives: the network of cultural forums (cultural institutes) and embassies is instructed to ensure that female artists are adequately represented in the projects funded and to provide disaggregated data regarding the percentage of women per project funded as well as in the annual programming. Since 2007, the federal annual Arts and Cultural Report has been providing disaggregated data regarding transfer payments to individual artists and since 2009 (mandatory since 2013), gender budgeting has been guaranteed in the Austrian federal constitution. In addition, advisory boards and juries actively involved in the promotion of art and culture are gender balanced. The monitoring framework of the quadrennial periodic report helps draw attention to successfully implemented cultural policy measures on gender equality, whilst at the same time highlighting key areas for further action. Numerous examples of good practice from the Austrian film sector were identified whilst preparing the quadrennial periodic report, illustrating the sector's current pioneering role.

The social and economic protection of artists and cultural workers, being a prerequisite for any artistic and cultural creation, is also within the focus of Austria's cultural policy making. In 2018, a study was carried out examining the social situation of cultural professionals, providing a valuable data basis for the improvement of the current situation. The results of the study display possible fields of action, in which cultural policy measures can contribute to improving the socioeconomic situation of professionals in the sector, e.g. regarding fair remuneration.

Austria regards the 2005 Convention as an instrument that contributes strongly to the implementation of the **Sustainable Development Goals (SDGs)**. The Convention's framework helps to underline the important contribution that culture makes to sustainable development whilst at the same time highlighting the necessary inclusion of cultural aspects in development plans and strategies. Cross-sectoral as well as inter-ministerial cooperation is key to drawing synergies. Such a cross-sectoral platform of information exchange and networking is facilitated via a series of events on culture and sustainable development, organised by the Federal Ministry for Arts, Culture, the Civil Service and Sport.

In 2019, the European Union (EU) and its Member States decided to strengthen the UNESCO 2005 Convention in several ways. On the one hand, the SDGs – and thus also the Convention – play a stronger role in the current Work Plan for Culture 2019-2022. On the other hand, the decision fosters the role that culture plays in the EU's external relations, aiming for the joint implementation of cultural projects worldwide that follow a participative, bottom-up approach and focus on local responsibility and needs. Implementation is via EUNIC, the network of EU cultural institutes, or via local "EUNIC clusters", in cooperation with the EU delegations and local stakeholders.

The cross-sectoral character of culture is decisive for the adequate design of cultural policy measures. Most of the implemented measures are the result of different, interacting factors. However, it can be highlighted that the Convention has proven to be an effective instrument to stimulate inter-ministerial dialogue and to ensure the involvement of civil society actors from the cultural sector. In addition, the monitoring framework offers concrete guidelines as well as the flexibility to design and implement measures according to national and local requirements.

Currently, activities aimed at the creation of a national digital roadmap, as well as measures regarding preferential treatment, require an intensified cross-sectoral exchange, including a range of various relevant State, private and civil society stakeholders, in order to further the implementation of the Convention.

BANGLADESH

Promoting the diversity of cultural and creative industry contents from Bangladesh is a priority for the Government. The Ministry of Cultural Affairs has taken various initiatives through its related agencies such as the Bangladesh Shilpakala Academy, which supports visual and performing arts through venues, training and cultural festivals such as the Bangladesh Music Week, Dhaka Art Summit & the International Theatre Festival.

The digital sphere also emerges as a priority. To help realize the vision of a “Digital Bangladesh”, digitization & the upgrading of various cultural services have been undertaken at several government institutions related to culture and creative sectors including the National Archives, Bangla Academy & Bangladesh Shilpakala Academy. Similarly, various platforms like Bangladesh Television and Bangladesh Betar (national public broadcaster) are being digitized. With regard to media diversity, community radio is being enabled to be the “voice of the voiceless” through the Community Radio Installation Broadcast and Operation Policy 2017.

The cultural and creative sectors are being successfully integrated in Bangladesh’s national sustainable development policies and plans. The cultural development of the nation is an objective of the 7th 5-year plan of Bangladesh (2016 to 2020). The Ministry of Cultural Affairs is focused on enriching the intellectual status of the nation through, among others, research and development of arts and literature. Tertiary education in Bangladesh – which now includes courses such as the new Bachelor of Social Science (B.S.S.) in Photography affiliated to Dhaka University – is supporting the professionalization of the cultural and creative sectors. Measures are also being taken to encourage women’s participation in cultural activities as creators and audiences.

In the international arena, the Government of Bangladesh has signed 52 cultural treaties with 46 different countries until 2019, thereby reinforcing cultural exchange and capacity building for cultural professionals. Various cultural events are also organized in Bangladesh by the Ministry of Cultural Affairs, in co-operation with the national cultural institutes & embassies of other countries.

Multi-stakeholder policy dialogue between civil society organisations and government officials was undertaken in 2019 towards the preparation of the quadrennial periodic report by the national team, with the support of UNESCO’s Dhaka Office.

One of the key implementation challenges faced is a lack of awareness about the 2005 Convention. Over the next 4 years, some of the priorities of Bangladesh Government for the further implementation of the 2005 Convention include:

1. National committee (comprising civil society organisations and government officials) formed for further multi-stakeholder policy dialogues,
2. A database on cultural and creative professionals and activities,
3. The Ministry of Cultural Affairs is revising the cultural policy of Bangladesh, which is expected to be published in the next few months,
4. Funds have been allocated to cultural exchange programmes to foster awareness-raising activities around the 2005 Convention.

BELARUS

Since 2006, when the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions was ratified, the Republic of Belarus has been deliberately working to implement its main provisions in the cultural policy and legislative system of the country.

The present Constitution of the Republic of Belarus recognizes and guarantees the fundamental rights in the field of culture, including the right to preserve one's national identity, the right to use one's native language and the freedom to choose the language of communication, upbringing, and education (Article 50). The Constitution also recognizes the responsibility of the State to preserve the cultural heritage and free development of cultures of all the ethnic communities residing in Belarus (Article 15), guarantees the right of everyone to take part in cultural life (Article 51), and ensures the protection of the economic and moral rights of authors of artistic works (Article 51).

In 2017, the Code of the Republic of Belarus on Culture, which is the main regulating act in the field of culture, came into force. The Code accumulated the pre-existing laws in the field of culture and cultural heritage protection. Moreover, it determined the basic principles of civil relations in this field (Article 2), including the free development of cultures of national minorities with priority given to the development of the Belarusian culture and language, the accessibility of cultural goods for all the citizens, including ones residing in rural areas, people with disabilities and other representatives of disadvantaged social groups. The Code guaranteed the freedom of creative activity, the protection of intellectual rights, the equal rights and opportunities of the citizens in the creation and usage of cultural values, as well as the approval and dissemination of humanistic ideas and scientific knowledge, global cultural achievements, and the formation of aesthetic living space.

There are no special plans or programmes for the implementation of the 2005 Convention, but the Republic of Belarus implements the basic principles of the Convention through various national and regional strategies, programmes and activities.

The ratification of the 2005 Convention provided a platform for structured discussions about the cultural policy and its application. Permanent discussions are underway between the State and civil society on various dialogue platforms, including the important ones such as the Minsk Dialogue international forum, which has been annually held in Minsk since 2003 with the direct involvement of the Belarusian authorities and representatives of the European Union countries, numerous conferences, meetings, and seminars organized by the State cultural institutions and non-governmental organisations.

However, the process of the implementation of the 2005 Convention has not been completed yet. Further integration of its provisions into national law and real policies is required. The monitoring process is also complicated by the lack of an appropriate statistical matrix. Therefore, capacity-building and awareness-raising are needed to make the implementation of the Convention through national policies more flexible and visible.

BELIZE

The National Institute of Culture and History (NICH) is responsible for creating an enabling environment for the safeguarding of Belize's cultural heritage and for the development of the cultural and creative industries. In 2015, following the ratification of the 2005 UNESCO Convention, Belize embarked on the process of creating and enacting Belize's first National Culture Policy. The UNESCO 2005 Convention was instrumental in providing operational guidelines to help with the continuation of this process. Combined with the efforts of its predecessors and the current team at NICH, the policy is being aggressively implemented over a 10-year period.

The National Cultural Policy document comprises three Sections. The First Section covers Vision of the Policy; Core Values; Rationale for the Policy; Guiding Principles and Context; Bill of Cultural Rights; Process in Policy Formulation; Definitions of Culture in the Context of Belize and Legal and Institutional Frameworks; Policy Objectives; Policy Framework; and the Belize Culture Model.

The objectives of the policy and the implementing activities to achieve these objectives are outlined below:

Policy Interventions on Cultural Heritage Safeguarding

The Institute of Social and Cultural Research has implemented a programme to specifically target the protection of cultural heritage.

Cultural and Creative Industries

The Institute of Creative Arts (ICA) will be implementing a Creative industry and Film legislation to create a more enabling environment that will yield an economic impact.

Culture in Education and Environment

The Institute of Archaeology plays an integral role in implementing activities both to protect our natural environment, as it relates to archaeological sites, and our underwater wreckage and heritage sites.

Culture in Tourism, National Development and Poverty Eradication

The National Cultural Policy is guided by the Government of Belize's National Development Plan. Therefore, the overarching objective of all the implemented activities is National Development and Poverty eradication.

Culture, Youth and Technology

The Youth Development Officer has been instrumental in working with other National Partners to include Culture and Performing Arts activities in youth-centred programmes in the areas of dance, steel pan, visual arts and drumming.

Domestic, Regional, and International Cultural Relations

The Ministry of Culture has created a cultural working group that works towards building interministerial relationships with other government ministries in an effort to access opportunities under the Economic Partnership Agreement (EPA) CARIFORUM-EU and UNESCO instruments.

The National Institute of Culture and History has been engaged in the implementation of the National Culture Policy for the period from 2016 to 2026 in an attempt to achieve the main objective of ensuring that artists, cultural workers and citizens around the world can create, produce, disseminate, protect and enjoy cultural goods, services and activities including their own.

BULGARIA

A guiding principle in the State cultural policy of the Republic of Bulgaria is to guarantee human rights and fundamental freedoms, which are expressed by information awareness, communication and free choice of cultural expression forms.

The citizens' fundamental rights and freedoms are ensured in the country's Constitution and cultural legislation. In this sense, the Ministry of Culture's policies abide by the principles of equality and respect for all cultures, equal access to cultural heritage and to the diversity of cultural expression forms, the protection of cultural diversity and intercultural dialogue.

The Republic of Bulgaria guarantees the right of persons from ethnic communities to disseminate and transmit their traditional cultural expression forms, as well as their right to have free access to those forms (Constitution of the Republic of Bulgaria, the Bulgarian Culture Protection and Development Act). In this respect, linguistic diversity is especially protected as an important exchange factor (the Bulgarian Culture Protection and Development Act).

The Bulgarian Cultural Heritage Act contains provisions on the role of the State, municipalities and individuals in ensuring equal access to cultural assets, which are also a form of cultural expression. This Act stipulates the right of access to cultural assets as providing physical or intellectual access to those assets without them being damaged or compromised.

In implementing the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the Ministry of Culture builds its policies based on the assumption that cultural diversity is stimulated by the free exchange of ideas and interaction between cultures. In addition to this, we need to state the belief that preserving, promoting and maintaining cultural diversity is an essential condition for sustainable development, benefiting both current and future generations. Therefore, in all its actions, the Ministry seeks to enable the promotion of creativity, to support artists and professionals in the cultural sector, to assist various social groups in their efforts to preserve their culture, and to raise citizens' awareness of the diverse forms of cultural expression, their promotion and the need to preserve them. In order to meet the needs of all these groups properly, the Ministry of Culture has established cooperation with non-governmental organisations, public and private institutions, artists and other professionals in the field of art and culture.

The Ministry's programmes are aimed at expanding the opportunities for developing cultural activities at all levels, ensuring equal access to funds for producing, distributing and exchanging cultural products and services. At the same time, financial support is provided to cultural and artistic institutions to encourage cultural diversity.

The implementation of an integrated approach to preserving and promoting cultural diversity is reflected in the strategic planning of measures for sustainable social development. As a result, culture has become an essential and integral part of national plans for tackling demographic problems, for reducing poverty, for social inclusion, for regional development, for youth policy development and for the national concept of active ageing. All these measures contribute to achieving the general objectives of the 2020 National Development Programme of the Republic of Bulgaria, as well as those for sustainable development by 2030.

The Convention principles also lead the way in setting Bulgaria's Cooperation on Development Policy. Cultural diversity protection is included as a priority in the Medium-Term Development Assistance and Humanitarian Aid Programme of the Republic of Bulgaria for the 2016-2019 period.

The National Strategy for the Promotion of Equality between Women and Men 2016-2020, drafted with the active participation of the Ministry of Culture, additionally contributes to eliminating stereotypes still existing in society regarding access to culture and support for creative works.

Bulgarian legislation outlines various measures in line with the Convention:

- Article 2 of the Culture Protection and Development Act (CPDA, 1999) outlines the basic principles of the national cultural policy, including "promoting cultural diversity while preserving national culture cohesion" and "enabling the cultural industry and the arts market". Further, in Article 20, in order to protect national identity, there are measures to

ensure that programmes, films, etc. with cultural content and priority treatment of culture appear on national media (subsidised).

- The Film Industry Act (FIA, 2003) enables the development of the national film industry by providing direct and indirect measures to support film production, distribution and projection.
- The Radio and Television Act (RTA) stipulates that a minimum of 50% of total screen time shall be dedicated to European and Bulgarian productions. The law also regulates the option of broadcasting programmes in another language, including also for Bulgarian citizens whose native tongue is not Bulgarian.
- The Copyright and Related Rights Act (CRRRA, 1993) - Without being explicitly mentioned in the Convention's key texts (except in the Preamble), intellectual property is the basis of most cultural goods and services, as well as all kinds of cultural industries. Copyright protection helps maintain and develop the creative process in the interest of authors, artists, performers, producers, consumers, culture, industry and the general audience.
- Cultural Heritage Act - The objectives of this Act are to enable the preservation and protection of cultural heritage and sustainable development of its preservation policy and to ensure equal access to cultural assets for all citizens in compliance with the following principles: 1. equal treatment of different cultural heritage types; 2. decentralisation of management and funding for cultural heritage preservation activities; 3. publicity and transparency in managing cultural heritage preservation activities.
- The Spatial Planning Act regulates cultural heritage protection by governing the creation of "protected areas" and areas under special territorial development protection.

BURKINA FASO

Following the ratification of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions on 15 September 2006, Burkina Faso submitted two quadrennial reports, in 2013 and 2017. The drafting of the third quadrennial report included the following stages: the appointment and training of the members of the National Drafting Team, followed by the launch of the work from 4 to 7 December 2019 inclusive in Bobo Dioulasso; a multi-stakeholder consultation, which was held on 9 and 10 January 2020 under the chairmanship of the Minister of Culture and which was carried out as a platform for dialogue with institutional stakeholders, civil society organisations, technical and financial partners, and the media; data collection and report-writing, which took place from January to March 2020 and which was resumed in June and July 2020 on account of the coronavirus disease (COVID-19) pandemic and the extension of submission deadlines.

From 2017 to 2020, the political situation in Burkina Faso has been marked by a rampant security crisis compounded, since March 2020, by the health crisis brought on by the outbreak of COVID-19 in the country. Despite this difficult overall situation, the country's community of cultural professionals and creators and public stakeholders have developed resilience mechanisms which have enabled the cultural sector, and mainly the field of cultural and creative industries, to pursue the implementation of foundational cultural policies and programmes.

Burkina Faso's third quadrennial report focuses first on the policies and measures applied and centred on improving cultural governance through the implementation of the new cultural policy adopted in 2018. This has made it possible to increase cultural civil society organisations' accountability, funding, and involvement in the management of public affairs. The report describes the efforts made and some of the results achieved in the work to strengthen the exchange of goods and services through the recent establishment of mechanisms for the export of cultural goods and services. It goes on to confirm the inclusion of cultural and creative industries in other sustainable development policies, such as those regarding industrial and artisanal processing, decentralization, and international cooperation through, mainly, the establishment of new cultural programmes. In addition, Burkina Faso's third quadrennial report provides information on innovative measures relating to gender equality, their effects on this target, and the progress made in the area of artistic freedom.

Special attention was paid to the most emblematic of cultural civil society's plentiful initiatives to achieve each of the Convention's four objectives. The report highlights the emergence of a developing cultural civil society which introduces important cultural initiatives and is involved in the implementation of public policies and the improvement of the living and working conditions of creators and professionals.

The report addresses as cross-cutting issues the measures and initiatives related to the resilience and recovery of the cultural sector in the face of COVID-19, to the cultural sector's response to the security crisis, and to the empowerment of young people and women. Finally, the third report of Burkina Faso concludes by looking at some major challenges and the actions planned to overcome them over the next four years.

CAMEROON

The main objectives and priorities of Cameroon's policy on the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions have, over the past four years, centred on a number of subjects, including training, partnership with civil society, cultural goods and services, and international cooperation.

Over the past four years, Cameroon, as a Party thereto, has improved the training it provides in areas covered by the Convention. At the higher-education level, the arts and humanities departments of the State universities have rich and varied curricula in cultural fields; in addition, the Institute of Fine Arts Foumban and the Nkongsamba Institute of Fine Arts were established. The learning opportunities they offer, in addition to those provided by private universities, place a great deal of importance on cultural diversity. Furthermore, the training centres of the Ministry of Employment and Vocational Training (MINEFOP) contribute to this improvement by offering six- to 24-month courses in several of the areas covered by the Convention. Lastly, the Ministry of Secondary Education and the Ministry of Basic Education dedicate significant time slots to the diversity of cultural expressions within the framework of their after-school and extracurricular activities. It also bears noting that the diversity of cultural expressions forms the basis of certain papers in the exams for the following: the baccalaureate, the preliminary level, the first cycle educational diploma, and the certificate of primary studies.

With a view to the effective, efficient and participatory implementation of the Convention, on 20 June 2020, the State adopted the Law to Regulate Artistic and Cultural Associations in Cameroon. An offshoot of the 2005 Convention to a certain extent, this law structures and organizes activities related to cultural expressions at the level of communal companies, unions of departmental associations, regional guilds and national federations. It helps to empower players (natural and legal persons) in the cultural sector, improving the conditions for the optimization of the production of cultural goods and services.

As a Party to the Convention, Cameroon has embarked on a process of clarity and transparency with regard to cultural goods and services. In this context, Cameroon has set itself the objective of mapping its cultural and creative industries. The pilot phase, which focused on the city of Yaoundé, resulted in the catalogue of the Cameroonian capital's cultural and creative industries. This readability initiative for cultural and creative industries is expected to be extended throughout the country in order to improve the quality and quantity of goods and services in the context of the diversity of cultural expressions.

Lastly, the Government has opened up to national and international partners in the implementation of the matters cited above. As a mark of its commitment to the diversity of cultural expressions, Cameroon, in collaboration with the countries of the subregion, in the manner of the Congo, Equatorial Guinea and Gabon, has adopted a joint strategy to have the "mvet" inscribed on the Representative List of the Intangible Cultural Heritage of Humanity.

CANADA

Since the release of its last quadrennial report in 2016, Canada has continued to advance policies and measures that support the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Over the past four years, Canada has consolidated and strengthened its commitment to an international strategy to promote the diversity of cultural expressions in the digital age. This has been done, among other ways, through the Digital Citizen Initiative, a new multicomponent strategy that aims to support democracy and social cohesion in Canada by building citizen resilience against online disinformation and building partnerships to support a healthy information ecosystem.

The measures taken by Canada's provinces and territories are also at the heart of Canada's cultural policy framework, and the programs implemented, such as Nova Scotia's Culture Action Plan, the Creative Saskatchewan Investment Fund or the "Partout, la culture" (Culture Everywhere) cultural policy, reflect the country's regional needs and specificities, while ensuring ongoing and sustainable support for the arts and culture sector.

From a regulatory perspective, the publication in January 2020 of the final report on the Broadcasting and Telecommunications Legislative Review is of critical importance, since it paves the way for the use of new tools and new regulatory approaches to support the production and promotion of audio-visual content in the digital age.

In line with the Convention's third objective, the June 2018 launch of the Creative Export Strategy, funded with 125 million Canadian dollars over five years, also reinforces the Government of Canada's belief that creative industries are at the heart of Canada's competitive advantage on the international scene. This initiative, which has supported more than 1,000 Canadian businesses since 2018, will help accelerate the country's economic growth.

The role of civil society is also vital, particularly the representation and advocacy work of the Coalition for the Diversity of Cultural Expressions (CDCE). In 2019, Canada reiterated its financial commitment to CDCE by allocating 375,000 Canadian dollars over five years to the Coalition, as well as 375,000 Canadian dollars over five years to UNESCO's International Fund for Cultural Diversity. This monetary support will help, among other things, to facilitate the adoption of cultural policies that protect and promote the diversity of cultural expressions, and to support the implementation of the Convention by encouraging the emergence of a dynamic cultural sector in developing countries.

In considering the future of the Canadian cultural sector, Canada projects that the economic effects of the COVID-19 crisis will have a significant impact on creative industries in the coming years. The Canadian government has taken major steps to better support artists affected by the current crisis. These include the announcement of 500 million Canadian dollars to help alleviate the financial pressures on cultural, heritage and sports organisations as they manage the challenges and impacts of this pandemic.

As the report illustrates, the past four years have been marked by fundamental changes in Canada's cultural sector, and the complex issues that have emerged demonstrate how crucial the 2005 Convention is in guiding the strategy for the presence, enrichment and outreach of the national cultural offerings in the digital environment for the purposes of promoting a diversity of cultural expressions.

CANADA – QUÉBEC

Since the submission of its last report, the Government of Quebec has continued to implement the Convention by maintaining and adopting policies and measures to protect and promote the diversity of cultural expressions, including in the digital environment, in each of the Convention's monitoring areas.

The Ministry of Culture and Communications (MCC) launched Quebec's cultural policy, "Partout, la culture" (Culture Everywhere), in June 2018. This is the second cultural policy developed in Quebec and the first to refer to the Convention. The new policy builds on the achievements of the 1992 policy, while setting directions tailored to current issues. It is timeless and is operationalized in a five-year government action plan. It is the product of an extensive consultation process: thousands of Quebecers participated in this exercise, either as representatives of organizations or as individuals. This policy is designed to advance Quebec society by strengthening the arts and culture ecosystem, adapting interventions to the digital age and opening up to other dimensions. As its name suggests, the cultural policy aims to ensure the presence and vitality of Quebec culture everywhere: in all regions of Quebec, in the lives of all Quebecers, on the international scene and in the digital universe.

The first action plan (2018–2023) is also the product of exceptional engagement within the machinery of government: 36 ministries and agencies are committed to working with MCC and its network of 11 Crown corporations and agencies to achieve the objectives set out in the Cultural Policy. The action plan contains a number of measures, including a 15 million Canadian dollars enhancement and two-year extension of Quebec's Digital Cultural Plan (QDCP), bringing the total investment to 125 million Canadian dollars over nine years (2014–2023). The introduction of the QDCP in 2014 has helped the cultural community to better invest in the digital world. However, there are still important issues that Quebec will endeavour to work on in the coming years, particularly digital literacy in the community and the visibility and exposure of cultural content. For example, MCC will continue to operate the network of 47 digital cultural development officers in cultural organizations in order to support and assist the cultural sector in adapting skills to the digital context and sharing new practices. Also, since the online discoverability of cultural content is a major issue in promoting the diversity of cultural expressions, MCC will continue to implement its action plan for data on Quebec cultural content and will endeavour to put in place other mechanisms to promote the visibility and exposure of its culture. As described in the quadrennial periodic report, Quebec's cultural policy and the 2018–2023 government action plan for culture (Plan d'action gouvernemental en culture 2018–2023) cover the Convention's four areas of monitoring.

In addition, in the fall of 2019, the Government of Quebec updated its international policy by releasing its "International Vision". Quebec's culture and specificity, which underpin Quebec's international action, are implicit in many of the ideas put forward by this policy, which is intended to enhance Quebec's economic diplomacy. In particular, the "Vision" encourages support for the international exposure of Quebec's culture, artists and cultural industries, recognizing that "cultural content is one of the best vehicles for showcasing a nation's identity and promoting its interests in other areas of its foreign policy, particularly the economic dimension". More specifically, the "International Vision" points out Quebec's commitment to the principle of the diversity of cultural expressions and recognizes the Convention's importance as a fundamental measure to ensure the dissemination of Francophone cultures abroad.

Quebec has carried out a number of international cooperation initiatives in the cultural field through agreements, programs and ad hoc initiatives between various Quebec government ministries and agencies and foreign governments and institutions. Since 2016, the Government of Quebec has contributed five times to the International Fund for Cultural Diversity, for a total contribution of 400,000 Canadian dollars since 2008.

In addition, Quebec has maintained an ongoing dialogue with the Coalition for the Diversity of Cultural Expressions (CDCE) and continued to provide financial support for its day-to-day operation and for one-time activities. Quebec has also maintained a dialogue with the UNESCO Chair on the

Diversity of Cultural Expressions at Laval University in Québec and supported some of its projects, including the “Study on International Cooperation with French-speaking African Countries for the Implementation of the Convention on the Diversity of Cultural Expressions in the Digital Environment” and the “Guide to the Negotiation of Cultural Clauses in Trade Agreements”.

Quebec has also promoted the Convention in various international forums, notably during the negotiation of the Canada-United States-Mexico Agreement (CUSMA). The interface between trade and culture is a priority for Quebec. In the context of any trade agreement negotiations, Quebec wants not only to protect current policies and measures but also to preserve its ability to adopt cultural policies and measures in the future, particularly in the digital environment.

Internationally, the COVID-19 pandemic has created enormous challenges, particularly in the cultural sector. MCC and its Crown corporations have taken emergency financial measures to mitigate those consequences in all cultural areas, measures that are intended to complement those of the Canadian federal government. Moreover, at the time of writing, the Government of Quebec was working hard to design measures to help the cultural sector recover once the health crisis is over. The needs are great, and Quebec wants to support its cultural communities, as well as their artisans, not only to ensure their financial survival but also to preserve their diversity and creativity.

Lastly, the work undertaken to revise Quebec’s two 30-year-old laws on the status of artists will be an opportunity to modernize them to address the current realities of the cultural community.

NB: The quadrennial periodic report provides an overview of the cultural ecosystem in Quebec, as well as a few examples for each area of monitoring of the Convention. Consequently, it is not a comprehensive list of all policies and measures implemented in Quebec since 2016.

CHILE

After the ratification of the Convention by the state of Chile in 2007, the debate in our country regained particular force, expressing itself in the discussion that took place on the creation of the new cultural institutional structure. The consideration of these international commitments assumed by the State today is expressed in the very foundations on which the ministerial project is based. Thus, “cultural diversity” and “democracy and cultural participation” are two of the six guiding principles of the new Ministry of Cultures, Arts and Heritage (known by the Spanish acronym MINCAP). The search for articulation between the legal body and the institutional mission is evident here, on the one hand, and the concrete expression of that content in solid instruments that serve as a basis for the formulation and execution of effective public policies, on the other hand. Here lies the action of naming the future Ministry from the perspective of plurality (“cultures”, “arts”), testifying to a public action that extends and stands in recognition of cultural diversity as a primitive substrate.

This is how, since 2017, the year of the creation and implementation of MINCAP in Chile, a clear evolution has been reflected in cultural institutional structures, but, above all, in a cultural and artistic sector and, more broadly, a citizenry that during recent years has expressed the need to occupy a more active role in the creation and implementation of public policies.

This action focuses on strengthening a project aimed at broadening the concept of “cultural citizenship”, in terms of the rights that derive from it, and of the citizen as a member of a community. That is why at the centre of the construction of this new institutional structure is the concept of cultural citizenship, whose incorporation is due to the need to contribute to the full participation of individuals and communities in the creation, enjoyment and distribution of cultural goods and services. A project that, first of all, accounts for citizenship in its cultural diversity, recognizing and valuing the active contribution of citizens in cultural construction through specific participation mechanisms, from the territories, in the formulation of problems, and proposals for action and implementation. A vision that comes to account for the status of the new ministry, as an institution that has been expanding its field of action, considering the diversity of ways of practising culture and recognising the diversity of cultural practices present in our country. A recognition that, from a symbolic point of view, was intended to attribute legitimacy and value to these practices, but also, from an operational point of view, gave rise to the need to think about mechanisms that stimulate the participation of citizens in the construction of the cultural life and public policies associated with its development and dissemination. In addition to an equally profound transformation of the understanding of groups and individuals as active agents and legitimate interlocutors of public institutions, thereby trying to break the limited logic of “providing services”, to frame ourselves in a legal approach, which strengthens a reciprocal relationship between the state and citizens.

In consistency with the statements, “rights” and “territory” are the two approaches that oriented cultural policies for the five-year period from 2017 to 2022. The former aims to position culture as a fundamental right for all people in Chile, ensuring the community’s access to artistic and cultural life, incorporating the recognition of the place that cultural heritage and heritage in general occupy. For its part, the territory aspect looks out for the particularities of each place, the diversity of needs and ways of addressing the identified gaps and proposed objectives for cultural development. One of the main purposes of this approach is to have a citizenship that actively influences public action and proposes avenues for it.

COLOMBIA

Colombia's second four-year report on the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions sets out the country's progress in legislative matters since the first report in 2017. The report shows how the country continues to work in line with the implementation of the Convention and its four objectives, and contains significant progress compared to the prior period. The policies and measures presented in this document give a detailed account of the institutional growth and commitment of the Colombian government to the protection and promotion of the diversity of cultural expressions, a premise that led the country to adhere to this Convention in 2013.

On 23 May 2017, with the presidential sanction of Law 1834 to promote the creative economy, or Orange Law, a solid legal outlook was created that guarantees and encourages the protection and promotion of new cultural initiatives, actions and products that showcase the diversity of national cultural expressions. This will be achieved through public policies that foster cultural rights and increase the contribution of the cultural and creative sectors in the generation of social development, employment and economic growth and the improvement in quality of life for all Colombians. This law, and the actions that stem from it, seek to position culture and creativity at the centre of the country's sustainable development agenda (as well as being a contribution to the attainment of the Sustainable Development Goals) in the short, medium and long terms.

Article 7 of the Orange Economy Law stipulates that "The State will promote the strengthening of public, private and mixed institutions, aimed at the promotion, defence, dissemination and development of cultural and creative activities, adequately developing the potential of the Creative Economy."

The launch of the National Council of the Orange Economy under the same law — composed of seven ministries and five entities at the national level and instituted by decree 1935 of 2018 — has given a measurable boost to the institutional articulation required to generate a healthy environment for the unfolding of the cultural and creative industries ecosystem. This has brought about an improvement and increase in the number of financing mechanisms for development; it has fostered a better and larger exchange and appreciation of knowledge, goods and services nationally and globally and raised awareness of the role of culture and creativity as engines of sustainable social and economic development.

In this manner these actions trace a roadmap for the continuity of governmental work in favour of the development, protection and promotion of the cultural and creative industries and the achievement of the Sustainable Development Goals. In this roadmap, the full implementation of the 2005 Convention is a key instrument for upholding best practices and giving visibility to the results of the measures taken to strengthen cultural and creative activities, not only as they relate to creators and consumers, but also to the agents who make up the value ecosystem of the cultural and creative industries and are behind the creation of strong local industries with export potential.

With the arrival of the Covid-19 pandemic, new challenges have arisen for the culture sector and the cultural and creative industries. Facing this crisis that has put world cultural production on hold, the Ministry of Culture, together with the National Council of the Orange Economy, aware of the importance of conserving and potentiating the development of the cultural and creative industries, and responding to the declaration of "Economic, Social and Ecological Emergency", has implemented economic and social security support measures through Decrees 475 of March and 561 of April 2020. Other actions are being taken by the different technical departments of the Ministry to counteract specific contingencies and thus avoid a major negative impact on the culture sector. These measures seek to maintain the liquidity of the sector, protect jobs and chart a path for sustained economic recovery once the current crisis is overcome.

COMOROS

Comoros developed a cultural policy in 2003, the gradual implementation of which led to the recent promulgation of a normative instrument, Law No. 20-004/AU, on copyright and related rights in the Union of the Comoros by Decree No. 20-093/PR, promulgated on 23 June 2020, to ensure respect for copyright and intellectual property rights in the face of the risks and challenges of promoting cultural industries and trade in cultural products.

In 2018, Comoros revised the 1994 Heritage Protection Act with a view to harmonizing it with international conventions ratified by the country, including the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Comoros' development strategy views culture as a driving force for development through the safeguarding, transmission, revitalization and enhancement of heritage. It is also aimed at supporting cultural and creative industries according to the needs of the sector and its professionals, as shown by ResiliArt Comoros, and the acceptance of their key role in the country's economy.

The exchanges draw attention to the necessity to heighten awareness of the role of culture and the support needed for the sector in terms of training professionals and administrative managers, while focusing on support for creation and dissemination, cultural and artistic education, especially for young people, as well as the development of appropriate infrastructure, the protection of the creation, dissemination and representativeness of Comoros outside the country, for example on consumer platforms online, the strengthening of the link between the digital environment and culture, and the need for a fund for culture.

This interdisciplinary reflection, which has found an attentive ear with the Ministry, paves the way for an improved space for dialogue between decision makers, civil society and professionals.

COSTA RICA

Costa Rica's periodic report contains data collected from 19 informants from civil society, academia, local governments and institutions of the Ministry of Culture and Youth (known by the acronym MCJ in Spanish).

The main achievements in implementing the 2005 Convention in the 2015-2019 period were as follows:

1. Participation of civil society organisations and representatives of Indigenous Territories in the creation of Costa Rica's first National Policy on Cultural Rights,
2. Increase in funds allocated to promote cultural diversity through two new grants — *Puntos de Cultura* and *El Fauno* — and the increase of the *Becas Taller* budget,
3. The creation of a cultural management training programme between the Ministry of Culture and Youth and two State Universities.
4. Legal instrument update to include the participation of civil society representatives in the selection bodies and panels for cultural awards, grants and cultural safeguard programmes,
5. The creation of the Information Management System, SIRACUJ, in 2016 in order to register the Ministry of Culture and Youth's administrative data.

From a central government point of view, the main challenges in implementing the 2005 Convention from 2015 to 2019 were as follows:

1. Limited institutional capacity for articulation and coordination within the Ministry due to the institution's legal and administrative structure,
2. Budget and human resource growth restrictions due to the country's financial situation,
3. Creation of strategic partnerships and alliances in order to increase the Ministry's scope,
4. Strengthening of the legal framework — since some of the most relevant grants and policies regarding cultural diversity that have been created in the last five years are underpinned by executive decrees, the push for legislative backup is an important challenge that must be addressed to ensure the continuity of improvements and milestones like the National Policy on Cultural Rights 2014-2023,
5. Strategic use of information management systems in order to increase transparency, accountability, evidence-based decision-making and knowledge transfer.

From a local government and citizens' perspective, the main challenges are as follows:

1. The creation of participatory cultural policy design and governance structures at local government level, and
2. An increase in general awareness of the 2005 Convention, in order to increase the participation of academia, civil society and institutional groups in monitoring and requesting accountability for the implementation of the measures adopted in the framework of this Convention.

CUBA

The objectives and scope of the 2005 Convention are expressed in the implementation of the national cultural policy and in the design and execution of the Cultural Development Programme of the Ministry of Culture. The adoption of a new Constitution of the Republic, the drawing up of State and Government policy documents and the progress achieved in the implementation of the Sustainable Development 2030 Agenda create the appropriate framework for the realization of synergies in the area of culture and confirm the commitment of the Cuban government to the full development of the diversity of cultural expressions.

The Cuban cultural institutional network covers all areas and expressions of artistic creation, including community work, cultural heritage and arts education, as well as the cultural and creative industries. This institutional system promotes and protects creative freedom and people's rights to have access to cultural goods and services, without any distinction whatsoever, emphasizing young audiences and vulnerable groups.

The updating of the Cultural Development Programme provides the guidelines for the definition, assessment, regulation and control of the overall activity of the Ministry of Culture in the course of the performance of its mandate and its interactions with agencies, legal entities, and individuals. It places arts and literature at the forefront and fosters the Ministry's commitment to service and its ongoing interaction with cultural processes as they evolve and reach out to society as a whole for the benefit of human development.

In line with these principles, and in accordance with the purposes of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the following work goals and priorities have been defined:

- Encourage the development of artistic and literary creation;
- Improve the Ministry's work, management and control systems, including its institutional network;
- Maintain and further dialogue with creators and their relationship with the cultural policy of the State and government;
- Increase the participation of artistic avant-garde in cultural institutions' advisory bodies;
- Promote the active participation of Civil Society Organisations (CSOs), like the National Cuban Writers and Artists' Guild, the Hermanos Saiz Association for Young Writers and Artists, and the National Trade Union of Cultural Workers, among others, in the most important cultural decision-making processes within the institutional system;
- Ensure the successful implementation of the recently approved Cuban film industry policy;
- Enhance the quality of cultural programming according to the hierarchy of the arts, and ensure that creators are involved in its design and implementation;
- Propose an effective scheme for the distribution and sale of books in Cuba;
- Grant differential treatment to community cultural work;
- Prioritize age-appropriate programming for the various age groups, emphasizing adolescents and elders;
- Monitor joint action programmes and plans with other agencies and institutions;
- Consolidate the communication system of the Ministry by means of a multimedia concept, emphasizing the promotion of priorities, the hierarchy of art genres and their link to cultural programming;
- Foster effective cultural criticism to educate audiences, get feedback on creative processes and improve institutional work;

- Equip the Ministry of Culture with its own audiovisual production system to ensure the multimedia communicational approach for the dissemination of contents consistent with the values upheld by the national culture;
- Expand the international exposure of Cuban cultural genres and expressions;
- Develop the capacities of cultural and creative industries in support of artistic creation and as a source of employment and income, while ensuring the implementation of the cultural policy, in order to enhance local resources and take advantage of opportunities in international markets and import substitution in the domestic market;
- Streamline cultural training, upgrading and research;
- Implement and assess arts education curricula and syllabuses;
- Increase the use of IT in cultural sector processes, emphasizing services for the population, the production of IT applications and the interaction among several audiences, including e-trade and e-government;
- Strengthen work with CSOs linked to the cultural sector.

Measures adopted during the period under consideration promote both the creation of jobs and artistic mobility, strengthen the dialogue of artists, writers and creators with institutions, ensure the protection and promotion of the diversity of cultural expressions, enhance artistic education, reinforce cultural community work as a driver of local integrated development, encourage arts appreciation processes among the population, provide employment guarantees for creators, systematize dialogue opportunities with CSOs linked to the cultural sector, and foster the development of more effective cultural management mechanisms through the use of ICT. Some of the period highlights are the drafting of a policy document that will streamline the system of copyright and other similar rights and the approval of the National Program against Racism and Racial Discrimination, as cross-cutting issues in the implementation of Cuban cultural policy.

CYPRUS

Cyprus was amongst the first countries to ratify the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. In the context of the Cyprus Constitution, there are certain provisions that promote the respect of human rights without making any distinction or differentiation between citizens and non-citizens of the Republic and without any distinctions or differentiation on grounds of community or religion or nationality, or on any other grounds.

The report provides an overview of how Cyprus implements the 2005 Convention with selected examples of policies and programmes. Support for creativity, access to and participation in cultural life are amongst the top priorities of the national cultural policy of Cyprus.

Moreover, in the context of constructive and fruitful dialogue, the idea of creating a mechanism which would encounter all cultural matters in a holistic approach resulted in a recent decision of the Council of Ministers to establish a Deputy Ministry for Culture.

Cyprus also participates in initiatives and projects to foster European and international cooperation, especially in the Euro-Mediterranean region, and has contributed to the International Fund for Cultural Diversity.

Other achievements with respect to the implementation of the 2005 Convention include some recent efforts to enhance networking and collaboration among public authorities and civil society. In the context of the above and having acknowledged the holistic nature of cultural activities, certain initiatives have progressed regarding the restructuring of cultural administration in the public sector.

Amongst the most significant opportunities are the following:

- Continuing support for measures that protect and promote the diversity of cultural expressions, especially in the digital environment,
- Exploring further the possibilities resulting from the technological shift for the benefit of the creative sector and enhancing social innovation and the sector's economic contribution,
- Encountering the challenges of COVID-19 and providing the sector with new impetus by encouraging a broad network of collaborations between both public and private and civil society organisations,
- Fostering public awareness of the Convention.

DENMARK

As mentioned in previous quadrennial periodic reports, the implementation of the 2005 Convention forms a natural part of Danish cultural policy. The principles of the Convention are reflected in the development of new policies and initiatives in the area of arts and culture.

The legislation and institutional infrastructure in the field of culture and the general objectives of Danish cultural policy are based on the principle of freedom of expression aimed at offering and encouraging everyone living in or visiting Denmark to play an active part in cultural life in its broadest sense. In addition, it should equally be remembered that a great part of the framework legislation in the cultural field continues to be based on the “arms-length-principle”, which implies, inter alia, decentralization and independent boards and committees of experts. As has been mentioned before, the Ministry of Culture acts as an architect, providing the framework for an overall cultural policy and — in cooperation with the Parliament —

sets the objectives, financial frameworks, subsidy arrangements and organisational structures that constitute the basis of Danish cultural policy. It should be noted that local government also plays a major part in providing financial support to mainly local cultural activities. In addition, private foundations contribute to the financing of public cultural activities and infrastructure. With such a framework of legislation and financing it has been possible to support a diversity of cultural and artistic content and activities in line with the objectives and principles of the Convention.

Cultural policy in Denmark is based on the principle of equal access for all citizens throughout the country and the principle that all submitted projects are assessed according to the same criteria with quality as the main basic criterion. In addition to the general measures, some initiatives target specific groups (e.g. children and young people, minority groups) facilitating access to — and participation in — cultural activities and promoting cultural diversity. One example is the ballet performance UROPA at the Royal Theatre from 2016, involving asylum seekers who together with professional ballet dancers told their personal stories through music and dance. The promotion of cultural diversity is equally reflected in the Danish public service broadcaster (Danish Broadcasting Corporation)’s obligation to offer a broad coverage of Danish society as well as of the societies of Greenland and the Faroe Islands, and to present the diversity of cultures, philosophies of life and living conditions in different parts of Denmark.

Through the International Cultural Panel, which is a cooperation body involving Ministries and main institutions, organisations and agencies within the field of international cultural exchange, concrete bilateral cooperation projects with partners from other countries have been developed and carried out. Such projects were conceived on the basis of principles such as equality, mutual interest and benefit for the parties involved, bottom-up approaches and artist-to-artist direct cooperation. Each project had a long-term perspective with a view to promoting sustainable contacts and partnerships. Following its strategy for 2017-2020, the International Cultural Panel has been focusing on cooperation projects with neighbouring countries in Europe, the United States and Asia. These geographical areas were selected, inter alia, on the basis of the interests of the artists and the mutual interest of the parties involved in conducting and promoting intercultural dialogue. The thematic focus of the strategy has been on cultural exchange that addresses values and societal topics associated with Denmark, i.e. gender equality, children and young people’s active participation in creativity, bottom-up decision-making and sexual liberation. Another illustrative example is that, throughout 2017 in the context of the Nordic Council of Ministers, Denmark, together with other Nordic Countries and partners in the United Kingdom, organized a Nordic initiative in London entitled Nordic Matters. One of the aims was to raise awareness of the rich diversity of cultures within the Nordic Region, which is normally regarded as a culturally very homogeneous area. Preparations have already begun for the next Nordic initiative to be held in Canada, where one of the main themes will be indigenous people. Equally, through its participation in the cultural cooperation of the European Union, Denmark has been cooperating with other Member States and the European Commission in order to implement the objectives and principles of the 2005 Convention. For example, through the Creative Europe programme, the Audiovisual Media Services Directive, the Work Plan for Culture and the promotion of international cultural relations with a view to strengthening cooperation and exchanges beyond the European Union.

In summary, the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions serves as a guiding principle for Danish cultural policy both at a national and international level based on the principles of institutional legitimacy and transparency and the promotion of equal rights.

ECUADOR

Ecuador's quadrennial periodic report aims to account for the progress made in the measures implemented by the Ecuadorian State between 2016 and 2020 in favour of the protection and promotion of the diversity of cultural expressions.

For Ecuador, it is of the utmost importance to fulfil its commitments to the international community. It is also important to show, through a third version of the periodic report, the evolution of institutions and the implementation of public cultural policies.

Thus, the report shows the achievements made in the artistic and cultural field, thanks to the efforts of both the public sector and civil society organisations, in the course of the last four years, in which an important milestone has been the implementation of the Organic Law of Culture approved at the end of 2016.

Throughout the information reported, it will be possible to see the consolidation of a promotional scheme in Ecuador that seeks to generate the best conditions for the development of artistic and cultural activities through the strengthening of formal and non-formal education in art and culture, the implementation of the Comprehensive Information System, the positioning of the artistic and cultural sector as strategic for the development of the country, and the expansion of promotion mechanisms to include financing programmes and tax incentives.

The above constitutes the framework within which the Comprehensive Plan for the Promotion of Culture, known as *Ecuador Creativo* ('Creative Ecuador'), has been institutionalized. This Plan is a fundamental axis for the revitalization of the cultural and creative industries, with a view to complying with the Organic Law of Culture.

Finally, it is also important to highlight the great challenges faced by the cultural and creative sector in Ecuador, such as the implementation of a specific social security system that is in line with the reality in which cultural workers operate, thus guaranteeing the worthy exercising of their activities, among other actions that have yet to be implemented by government bodies and civil society.

EGYPT

Egypt is known for its ancient and varied cultural heritage. It is also known for its diverse cultural reality and its leading role in producing cultural goods and disseminating them in its Arab sphere since the middle of the 19th century. The latest constitution, issued in 2014, recognizes the necessity of protecting and promoting cultural diversity, as well as the need to protect freedom of creativity. This indicates the 2005 Convention's success and its positive impact on the contemporary international scene.

The Ministry of Culture is an important and central actor in the cultural scene, as it undertakes multiple production tasks in the fields of publishing, cinema, theatre and music. The Ministry provides accessibility through its multiple sites and institutions all over the country, in addition to providing material and logistical support for initiatives from the private sector and civil society. The report provides statistics on the budget of the Ministry of Culture and its distribution among the various sectors.

The report emphasizes the Egyptian government's adoption of the Sustainable Development Strategy (SDS): Egypt Vision 2030, in which culture plays a key role, outlining many policies that encourage the production of traditional goods and support training workshops that allow the continuation of their production, as well as preparing new generations of qualified young people and facilitating their social integration.

With regard to the media, there are state-owned newspapers and private newspapers, as well as public and private television channels. The National Media Authority regulates their practices, issues permits and receives complaints. The Ministry of Culture is currently collaborating with the Ministry of Communications and Information Technology to launch a large website that preserves and makes available heritage in the fields of cinema, theatre, music, books and virtual visits to museums. The circumstances of the COVID pandemic have contributed to the crystallization of creative initiatives in this field; a detailed review is annexed to the report.

The report summarizes the most important articles of the law recently issued in 2019, which was issued to regulate the process of establishing and operating civil society organisations (CSOs). This law was issued after consultations with representatives of CSCs.

The report shows the Ministry of Culture's interest in financing the mobility of artists inside the country. The Ministry also allocates a budget to help creative people to represent Egypt abroad and facilitate their obtaining of visas, as well as hosting foreign creators in Egypt. There are many bilateral agreements in this field and the report offers statistics on the mobility of artists over the four years covered by the report.

According to Egypt's Vision 2030, the government adopted a strategy for cultural work that includes the following objectives: promoting positive values in society and countering extremism, achieving cultural justice, achieving cultural leadership, nurturing talents, developing cultural institutions and preserving cultural heritage.

The report also outlines some forms of international exchange in the field of culture, such as the initiative of the presidency designating each year a specific country with whom reciprocal cultural activities take place. This has been carried out with China, France and Russia.

The active role of women in culture is evident. We included some statistics in the report as indicators, such as statistics on creators representing Egypt abroad, where we notice that the majority are women. The constitution and the law guarantee freedom of expression and creativity. There is no censorship in the field of publishing, and the task of censorship in cinema and television is to give permits.

A large number of artists are affiliated to the Ministry as government employees, and thus have health insurance guaranteed by the State. The rest of the artists are affiliated to professional syndicates which are responsible for providing them with health insurance.

EL SALVADOR

El Salvador adopted the Convention on the Protection and Promotion of the Diversity of Cultural Expressions on 2 July 2013. The recognition of this legislation as national law provides a framework to support the rights of artists, cultural managers and indigenous peoples, as well as their active participation in the country's public policies, while emphasizing the importance of culture as a human right.

Policies promoting the development of the craft sector and the protection of the rights of indigenous peoples have been developed on the basis of the objectives of the Convention. In addition, this adoption has enabled actions to promote intellectual property and government and economic support for cultural industries, and to provide a basis for future policies that further develop these areas.

At the national level, the Convention laid a foundation for the promotion of the arts and culture as tools to develop a culture of peace and the prevention of social violence, which has yielded satisfactory results.

At the regional level, the Cultural Policy for Central American Integration, which emerged in 2012, proposes a general objective of contributing to the integral development of Central America as a space for regional cooperation and cultural integration, with a special focus on reaching countries, territories, groups and local communities at a social disadvantage through the development of human and institutional capacities in the cultural sector. In this regard, the policy broadly echoes the principles of the Convention.

International cooperation has been key to cultural management projects. The Convention has provided a policy framework that promotes cultural cooperation and establishes a basis to seek support for cultural initiatives. In this regard, it is worth mentioning the important role played by the Ibero-American Cooperation Programs (known as IBER Programs). El Salvador has been a member of the "Iberescena", "Ibercultura Viva Comunitaria" and "Iberorquestas Juveniles" programmes since 2014. These initiatives have enabled cultural cooperation between countries and promoted the exchange of experiences between artists and cultural managers.

However, El Salvador recognizes the challenges in implementing the Convention, in relation to the preferential treatment of cultural goods and services and the role of culture in sustainable development, as well as the need to strengthen the participation of civil society, especially artists' groups, cultural managers and various minorities, in the formulation of public policies related to culture.

To this end, important documents have been produced in the country over the past decade, such as the National Culture Policy, the Law on the Promotion, Protection and Development of the Craft Sector, the Law on Culture and the Public Policy for Indigenous Peoples. Within this framework, the foundations have been laid for greater civil society participation and the right to cultural access and enjoyment.

ESWATINI

This report is written by all culture and creative sector stakeholders in a participative approach. It details the activities conducted by all stakeholders under the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. No international funding was received during the period under reporting. Activities were funded from public funds, local business, and other funders.

The choral music sector received sponsorship from the financial sector.

The country has a dire lack of facilities for cultural and creative expressions.

During the reporting period, the preparation of the legislative and policy frameworks was accomplished. This created strength for the rapid development of the sector in the coming years.

ETHIOPIA

Ethiopia, reporting for the second time on the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, has gone through exciting transformations and democratization processes. Over the past four years, Ethiopia has celebrated a Nobel Peace Prize and the first-round filling of the Grand Renaissance Dam, a landmark that is a flagship project for Africa.

The Federal Democratic Republic of Ethiopia's Constitution Article 41(9) and Article 91(3) precisely show the government duties and responsibilities to protect, preserve, and support cultural heritage and the arts. The Constitution highlights the importance of the diversity of cultural expressions in Ethiopia since 1994. Cognizant of the fact that all policies, measures and international agreements ratified by Ethiopia are proven to agree with the constitutional pillars, the above-mentioned and various other articles pledged in favour of cultural expressions have been given ample opportunities and a conducive platform both to be underpinned by policies and dignified.

The introduction of a new Prime Minister in 2018 changed the course of Ethiopia and specifically the interest for the creative sector. The impacts on the creative sector started with revisions of laws that directly impact the existence of the creative sector itself. The beginning of the transformation was visible and practical from the grassroots when the Ministry of Culture and Tourism was restructured and got a new Minister with a team that is progressive. Ethiopia also appointed a new focal person and assigned a whole department that will focus not only on the reporting of the quadrennial periodic report on the implementation of the 2005 Convention but also lead the integration of the 2005 Convention as a whole.

The first report ignited the interest in seeing the creative sector as an important part of economic and social structure and this created interest from all stakeholders which resulted in the development and ratification of the film policy. This was an important and paramount achievement for the creative sector in general and the film sector specifically.

The COVID-19 pandemic was a bittersweet intervention for the creative sector. The pandemic exposed the tough existence of the creative sector all over the world. In Ethiopia, COVID-19 has had a significant economic and social impact on the creative sector. In an effective response to COVID-19, precautions have been taken with a historic participation of artists to control its spread, including temporary closure of cultural institutions and the cancellation of art events. To ensure the quick recovery of the cultural sector and its future resilience, the Ministry of Culture and Tourism has held online discussions with key industry professionals and artists on the economic and social impact of the COVID-19 pandemic in the creative and cultural sectors.

Considering the scale and complexity of the crisis the creative sector is facing, the Ministry has proposed a strategy to improve existing support mechanisms for the cultural and creative sector. As a result, creative practitioners were supported in enhancing their creativity and transforming this crisis into an opportunity, allowing them to better contribute to society.

Ethiopia's quadrennial periodic report is a reflection of the transformation and a practical example of how the Government of Ethiopia is giving space for civil society organisations (CSOs) to take the lead in managing the creative sector. This report is also a sign of deep commitment and resilience by all creative stakeholders through hard and testing times. This report can state with confidence that it was CSO-led, with more than half of the reports being submitted by CSOs. This is an interesting achievement and benchmark that can serve as an example to other Parties to the Convention. This is solely reflected in the ambitions for the next four years expressed by the CSOs. This report is compiled to show not only what has been done but also what the future holds for Ethiopia's culture and creative sector.

FINLAND

Over the current reporting period, three government programmes have guided the development of cultural policy and the implementation of the Convention, those being Prime Minister Juha Sipilä's, Prime Minister Antti Rinne's and Prime Minister Sanna Marin's programmes. The programmes have featured initiatives aimed at both the economic and cultural dimensions of culture, which have been widely accepted as the basis of Finland's cultural policy³⁹.

In addition to new initiatives that have been launched and new developments that are anticipated, the Finnish system for cultural policy is also characterized by relative stability stemming from the many regulatory duties of the central government. However, legislative reforms have been prepared in the course of the current reporting period to be able to better adapt to the changing operating environment of the sector. These include reforms of the public financing system for the arts and culture as well as the introduction of new responsibilities for the development of public libraries, museums and municipalities. Participation of children and young people in the arts and culture has been high on government agendas and cross-sectoral cooperation for developing the opportunities for internationalization and growth of the Finnish cultural and creative sectors has been continued.

In addition to Government initiatives and programmes, the Strategy for Cultural Policy of the Ministry of Education and Culture guides the development of cultural policy in Finland. Finalized in 2016, the strategy sets out three main target areas and strategic objectives for cultural policy until 2025:

- Creative work and production:
 - The conditions for artistic and other creative work will be better, and there will be more diverse ways to produce and distribute creative works.
- Inclusion and participation in arts and culture:
 - Inclusion in arts and culture will be increased and differences between population groups in terms of participation will be smaller.
- Cultural basis and continuity:
 - The cultural basis will be strong and vital.

Over the current reporting period, the Ministry of Education and Culture also prepared a new strategy for 2030. In this strategy, the Ministry states its commitment to fostering cultural diversity. The implementation of the strategy centres on the following culture-related impacts:

- Equitable educational and cultural rights,
- Creative sectors and creative competence to strengthen the economic structure,
- Arts and science, early childhood care, education, youth work and sports to foster an inquiry-based, creative, responsible and international world view,
- A mix of tools for creating, producing and leveraging arts and culture and protecting our diverse cultural heritage,
- Active citizenship and an active way of life becomes prevalent. More people engaged in sports, arts and culture,
- Greater shared responsibility, inclusion, transparency and sense of community.

39. For a more comprehensive review of the structures and development of cultural policy in Finland, please refer to Finland's country profile in the Compendium of Cultural Policies and Trends: <https://www.culturalpolicies.net/database/search-by-country/country-profile/?id=12>.

FRANCE

Over the past four years, France has confirmed the importance of its commitment to preserve and promote the objectives of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. This report does not aim to provide an exhaustive review of the measures put in place since 2016, but rather to highlight the actions, programmes and initiatives that are representative of its action. It reflects the commitment of the Ministry of Europe and Foreign Affairs, the Ministry of Culture and their operators, as well as diplomatic bodies and civil society organisations, whose actions in the field are committed, on a daily basis, to meeting the objectives of the 2005 Convention.

This report illustrates, through some fifty flagship actions, the full mobilization of France on five major themes:

- the transposition of the objectives of the 2005 Convention to the digital environment in order to make these new tools an opportunity for the diversity of cultural expressions and to neutralize the risks,
- equality between men and women, whether creators, artists or audiences,
- culture as a cross-cutting theme necessary to meet the objectives of sustainable development,
- the economic and development potential of cultural and creative industries,
- actions to promote the Francophonie and multilingualism.

GABON

As this is the country's first periodic report, it is important to provide a brief historical overview of Gabon's implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions since its ratification:

- 2007: Gabon becomes a State Party to the Convention,
- January-February 2007: creation of the Gabonese Coalition for Cultural Diversity (CGDC) by civil society at the instigation of the Minister of Culture; adoption of the rules of procedure and statutes,
- 15 May 2007: ratification of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

During the 2015-2019 period, Gabon's implementation of the 2005 Convention produced many results. Thus, in the Gabonese cultural environment, several adjustments and reforms were made to the organic laws of the ministries concerned with cultural industries.

Cultural governance and the structuring of sectors

In 2015, during the implementation of the Convention – framework signed between the International Organisation of La Francophonie (IOF) and the Gabonese Republic with regard to the "Support for the Reinforcement of Cultural Policies and Industries in Gabon", 15 federations were created. Cultural actors were given new momentum with the adoption of two major laws:

- Decree No. 0569/PR/MCAEC on the remit and reorganisation of the Ministry of Culture,
- Decree No. 0573/PR/MCAEC of 23 November 2015 on the creation and organisation of the General Directorate of Arts and Cultural Industries.

Financing of culture

To date, the financing of culture remains a major unresolved problem despite the many measures taken in the sector, including:

- The study carried out by IOF experts in 2011 for the creation of a guarantee fund in partnership with the banks established in Gabon,
- The 2015 study on the "assessment of existing systems for the financing of cultural activities and the identification of mechanisms for meeting the financing needs of cultural enterprises in Gabon",
- Law No. 10/85 of 29 January 1986 reserves a mandatory share of public buildings for decoration by national artists and craftspeople,
- The audiovisual licence fee provided for in the new Communication Code (2016)

Patronage and sponsorship are not institutionalized. Financing actions are carried out without an actual State plan which provides a framework of rules. All these actions are random and merit a well-established legal framework.

Exchange of cultural goods and services and mobility of artists and professionals

The mobility of artists remains a hindrance, as there are no grants which enable artists to move freely at the national, regional or international level. Putting aside the technical opinion issued by the Secretary General of the Ministry of Culture, the vast majority of transport costs are self-financed, with the exception that international organisations sometimes cover this expenditure.

With regard to exchanges of cultural goods and services, Decree No. 1586/PR/MCAEP of 25 September 1985 should be revisited.

GEORGIA

Georgia ratified the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2008. The Quadrennial Periodic Report (2016-2019) has been prepared by the Ministry of Education, Science, Culture and Sport of Georgia in cooperation with the state agencies, civil society organisations and the Georgian National Commission for UNESCO (Ministry of Foreign Affairs). The report provides information on key policy documents drafted/adopted by the Government of Georgia during the reporting period that respond to the provisions of the Convention.

Among them should be noted the Culture Strategy 2025” that represents the long-term strategic document of the Government of Georgia that determines the State vision, goals and perspectives considering the different challenges faced by the culture sector in Georgia.

The former Ministry of Culture and Monument Protection of Georgia (as a result of structural changes in the Government, first the Ministry of Youth and Sport Affairs was merged with the Ministry of Culture and Monument Protection of Georgia and the Ministry of Culture and Sport of Georgia was formed. Later, in 2018, the Ministry of Culture and Sport merged with the Ministry of Education and Science of Georgia and today, the Ministry of Education, Science, Culture and Sport of Georgia operates, developing and implementing policies in the abovementioned fields) produced the document in cooperation with other government agencies and with the active participation of the general public. The strategy creation process was supported by European Union (EU) institutions. The Council of Europe and the EU evaluated the cooperation positively.

The strategy is based on the fundamental principles of public accountability, civil society engagement and transparency. It cooperates with governmental representatives, NGOs, international organisations, and professional, business and educational institutions in order to reform institutional and legislative actions that help develop creative industries in the cultural sector.

The strategy was approved by the Government of Georgia on 1 July 2016.

The mission of the Government of Georgia is to create a favourable and enriched environment where national heritage and cultural diversity are well-preserved and their potential is fully unleashed, creative businesses are developed and the diversity of cultural life is encouraged. Therefore, the Government of Georgia intends to do the following:

- develop a knowledge-based, innovative and creative society,
- engage a wider public in the cultural processes,
- ensure that culture is reflected in different areas of sustainable development and social life,
- develop modern infrastructure and new technologies in the cultural sector,
- ensure the sustainability of funding for culture and reinforce interest of working in this sector,
- ensure the development of cultural economics and the industrialization of culture,
- ensure the international promotion and internationalization of culture,
- ensure that culture is governed by democratic principles.

To promote the development of the creative industries and cultural self-expression, LEPL “Creative Georgia” (CG), the legal entity of public law under the Ministry, was established:

Vision of the organisation: - Creative industries represent the field that is creating jobs and generating economic growth and social well-being.

Mission of the organisation: - Creating an appropriate environment for the development of creative industries via relevant programmes, projects and grants.

To fulfil the mission, LPEL Creative Georgia aims to do the following:

- Raise awareness of creative industries,
- Improve the capacity of creative entrepreneurs through training programmes, seminars and other activities,
- Establish networking platforms,
- Create funding opportunities and spread information about existing funding opportunities,
- Support the export of creative goods and the internationalization of the sector in general,

Support the development of research activities in the creative industries sector. With the aim of developing creative industries, promoting cultural self-expression and improving universal access to culture, laws, action plans and roadmaps have been produced and adopted. A budget has been allocated and grant programmes have been put in place in this direction. Both public and private sectors are involved in the development of the field, which also has strong international support.

GERMANY

The protection and promotion of the diversity of cultural expressions are the basis of the cultural policy of the Federal Government, the Länder and the local authorities in Germany. They promote a culture of participation among civil society actors at all levels. According to the 2018 Report on Cultural Funding (Kulturfinanzbericht), public spending for the protection and promotion of culture and the arts amounts to 0.34% of gross domestic product. Co-productions on an equal footing and the dismantling of inequalities are important goals for international cultural cooperation.

This report presents 100 sample measures that strengthen sustainable systems of governance for culture. In this context, the strong trend of the Länder and municipalities compiling longer-term cultural guidelines and cultural development concepts continues. In doing so, they are actively responding to demographic, digital and ecological transformations. The innovative capacities of cultural infrastructures and institutions are becoming even more important. Cultural diversity is now the rule, not the exception. Artistic projects and cultural education are contributing to dialogue in society. During the reporting period, many refugees arrived in Germany from crisis and war zones. Some of the measures reported on here were in response to this development.

The plurality of media systems continues to guarantee freedom of opinion and a diversity of content. It provides all citizens with various entry points to the media while ensuring that the populace has a presence in the media. A “media diversity monitor” has now been actively deployed across Germany.

Multi-year transformation programmes for museums, archives and libraries designed to expand their digital competencies are responding to the challenges and disruptions of the digital environment. The promotion of digital creativity as a tool of democratic popular culture and media culture must be institutionalized at some point in the future.

Model projects that stabilize and strengthen the efficacy of socio-cultural work play an important role in boosting the competencies and capacities of civil society entities.

Cultural content and forms of expression from countries in the Global South have continued to gain visibility thanks to international cooperation, co-productions, mobility, preferential treatment and artist residencies. Cooperation with cultural actors in Africa was further increased, partly in response to the debate that has been on-going since 2017 on questions related to German colonial history and the handling of collections from colonial contexts. The successful programmes for publishers and for emerging cinematic talent have been further deepened and expanded. In 2019, they actively participated in the new medium-term cooperation initiative “Fair Culture” on the concept of preferential treatment in the artistic and cultural sector.

The 2030 Agenda for Sustainable Development shapes the role of culture in strategies for sustainable development. The German Sustainable Development Strategy, initially adopted in 2017 and revised in 2018, was the first to use the concept of a “culture of sustainability” as a guiding principle, whereby public programming funds for transformative cultural projects were made available. Important sectors of the creative industry, such as film and television, are developing prototypes for ecologically sound production methods.

In the framework of international cooperation for development, one focus is the structural contribution of the artistic and cultural sector towards the attainment of the Sustainable Development Goals (SDGs), particularly in countries in Africa and the Near East. The Federal Government promotes the economic strength and innovation capacities of this promising sector, which creates jobs and prospects for young entrepreneurs in particular and opens up new fields of business.

Promoting human rights and fundamental freedoms is a requirement for implementing this UNESCO cultural Convention. Due to gender disparities, society misses out on the quality, quantity and diversity of cultural content and forms of expression. Available talent is left untapped. Mentoring programmes to promote women, as well as other initiatives, were significantly expanded, the risk of violence was reduced and, overall, gender equality was embedded transversally in many different projects. This is also a focus of Germany’s Presidency of the Council of the European Union in the second half of 2020.

By taking new measures, such as the Martin Roth Initiative, to protect artists and cultural professionals under threat, by intensifying its cooperation in the International Cities of Refuge Network and by releasing general statements in response to developments, Germany has acknowledged in political terms and reinforced in practical terms the importance of protecting artistic freedom. Illiberal democracies and political systems that are increasingly re-nationalizing present a challenge to artistic freedom and international cooperation.

In 2019, Germany submitted to UNESCO a 40-page implementation report on the key aspect of the social and economic status of artists and cultural professionals in the digital environment. That implementation report is included as an annex to this periodic report.

HONDURAS

The Cultural Policy of the UNAH (National Autonomous University of Honduras) provides a referential framework, areas of action and strategic guidelines for a systematic vision of institutional cultural activity regarding the university community and the society it represents.

The UNAH has been offering the Certification Course in Cultural Management for Local Development since 2011. It is taught at least once a year in different regions of the country in coordination with regional university centres and municipal mayors.

The policy period extends until 2022 and it must be checked during this time, one year after the celebration of the Bicentennial of Independence of the Central American countries.

The university seeks to transcend the classic concepts of university extension or cultural diffusion and advance to the strengthening of cultural management as a strategic function of a transversal nature, making evident the cultural dimension of development in its academic processes.

HUNGARY

During the years that have passed since the ratification, in 2008, of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Convention”) and the submitting, in 2018, of the second periodic report, the Hungarian State made efforts to act as actively as possible in the interest of serving the purposes of the Convention both in Hungary and abroad, within the limits of its material and human resources and organizational capacities.

Hungary took several measures for the protection and promotion of the diversity of cultural expressions and for the support of intercultural dialogue. Among the measures taken in Hungary, we can refer to the extension of archiving web content concerning cultural minorities and basic cultural services to encourage cultural diversity. The “Csoóri Sándor Program” launched in 2017 is still the primary means of promoting folk culture both in Hungary and in Hungarian communities in the surrounding countries. In 2019, Hungary launched the “Lázár Ervin Program”, which provides all primary school students with the experience of attending theatre, dance and circus performances or classical music concerts once every school year free of charge, regardless of social status or place of residence. The “Déryné Program” launched in 2020 delivers high-quality productions to small settlements lacking the possibility of attending cultural events. The motto of the program is “Theatre for everyone”. The “Déryné Program” consists of four sub-programmes, simultaneously addressing stone theatres, creative associations, cultural consumers and communities struggling with various barriers to cultural access. In the drafting of Hungarian acts, the Hungarian State always consults with civil society, involving it in political decision-making in the field of culture, according to the Legislation Act.

It emerged as a challenge, during the application of the provisions of the Convention, that Hungary had to find a balance in complying with its obligations arising from the provisions of the Convention and playing an active role in the protection of global cultural diversity between keeping its commitments proportionate to its possibilities and harmonizing its own external policy purposes with those enshrined in the Convention.

In Hungary, the pandemic entered and triggered effects and reactions in a similar way to most countries in Europe. Cultural institutions, like almost all public places, were closed down, events were cancelled or postponed, mobility was and still is limited, several artistic activities were halted, and home office mode and social distancing became the rule.

Suddenly, the world has changed, the focus and the rhythm of our lives, the values, the importance of mental well-being, and along with it, the media and cultural consumption of people took a big turn. After the first period of quarantine, chaotic conditions slowly began to settle down, an agenda was set and plans to work according to a new schedule introduced. People have learnt to live according to a new plan to be able to take care of themselves and their loved ones. We have had to manage to work and, at the same time, to teach our children at home. The new obligations involved a higher level of stress greatly due to the uncertainty of the situation. Therefore, people somehow have had to find ways to recharge even if the usual social connections and programmes had to be substituted with different sources and forms than before.

From the beginning of the crisis, the State Secretariat for Cultural Affairs of the Ministry of Human Capacities has been at the cultural stakeholders’ disposal with regular sectorial videoconferences and non-stop online and telephone access. The Government, realizing the weight of the crisis, decided on immediate general and sector-specific measures that responded to the challenge. According to a government decree of 5 April, the deadline for all state-funded programmes and projects was extended for the duration of the emergency situation, including projects with central budgetary funding which were launched under the emergency period.

Hungary’s cultural government, as an important step in the restarting process, provides one billion Hungarian Forints (approximately 2.85 million EUR) to independent performers who have been left without income. The name of the programme is “Thank you, Hungary!”. It is important to emphasize that we do not distribute aid; instead, we pre-finance future artistic productions, approximately 5,000 performances by about 3,000 artists. This way, when the pandemic ends, a national programme series involving around 2,000 settlements will be launched. Within the framework of this programme,

public institutions are free to choose from a central database of artistic productions when planning their cultural calendar.

The majority of theatres, concert halls and museums, as well as libraries, archives and centres of community culture, have offered free access to performances and virtual collections to spread knowledge and culture to the widest audiences, fully respecting the rights of authors. Public interactions in the online space emerged thanks to social media and to the museum websites. An example is the virtual tour of the exhibition “Variations on Realism - From Munkácsy to Mednyánszky” in the Hungarian National Gallery. Some further outstanding examples are the broadcasting of online performances by the Capital Circus of Budapest, performances of the Hungarian State Opera made available on their Spotify page, and access to more than 40 literary evenings at the Palace of Arts. The Hungarian National Museum, the Museum of Fine Arts, the Petőfi Literary Museum and the Museum of Ethnography also offered online access to various exhibitions.

The direct connection provided by the online interfaces also carried the potential for dialogue and feedback, e.g. via chatrooms. Spectators could write live comments on performances which gave a new perspective to the creative process. Video content offered by artists made the connection even more personal.

It is important to note that the suddenly accumulated cultural content led to an increasingly conscious selection, according to the value and quality of the digitally available material, generating competition in a good sense. Therefore, marketing and communication activities continued to be priorities at cultural institutions and companies. Also, waves of solidarity and empathy emerged for sectors in difficulty, including cultural institutions and artists.

A very important initiative is that Hungarian libraries started functioning as authentic information sources in connection with the epidemic, thus contributing to the prevention of spreading fake news. Despite the forced closure of the museums, the work in the background did not stop — the management of the collections and research tasks took place continuously. In order to work efficiently, the Museum Department of the Ministry of Human Capacities established a group dealing with museum pedagogy involving representatives from many different museums. The Department cooperated even more closely with professional organisations during the epidemic. With their help, around 4,000 staff members and nearly 200 institutions were reached.

Several institutions, mainly in rural areas, were involved in providing assistance to those in need (participation in lunch delivery, cleaning, mask sewing, helping the elderly, etc.). A training programme was launched to support the digital switchover by the Museum of Fine Arts. The Public Collection College of the National Cultural Fund has announced a new call for tenders for the implementation of virtual exhibitions. In addition, a new tender has emerged for the implementation of living history programmes involving actors.

In Hungary, on 18 June, the state of emergency declared on 11 March to contain the spread of the coronavirus ended. Instead, the Hungarian government has introduced a state of pandemic preparedness across the entire country with the declaration of a “health crisis”. The government will review the necessity of the state of pandemic preparedness every three months, until 18 December 2020.

With the end of the state of emergency, all cultural institutions (including museums and libraries) could be reopened. However, specific regulations continue to apply, for example, regarding the number and distance of visitors, special seating arrangements and the necessity of wearing masks.

Unfortunately, the year 2020 has focused on mitigating the negative circumstances of the pandemic. But in these horrific times, Hungary has also provided what could be provided to help the victims in the cultural area and to fulfil its obligations according to the Convention.

ICELAND

The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions was accepted in Iceland in 2007. A significant portion of Iceland's cultural policies, legislation, regulation and institutional operational frameworks harmonize with the articles of the Convention and did so prior to Iceland's acceptance of the Convention. Policies such as the "National Cultural Policy" create a foundation upon which further cultural policies are built in the spirit of the Convention. While a significant portion of the framework within Iceland's cultural sphere is already in line with the spirit of the Convention, further work within the sector is able to take the articles of the Convention into account to ensure continued progress. This is evident, for example, in the formulation of Iceland's updated "National Cultural Policy". Iceland acknowledges the importance of culture in all facets of society and its potential for positive impact, for example on the economic, social and environmental levels.

Iceland has several cultural funds listed in this report. These provide support to the cultural industry and cultural professionals in several different ways, for example directly supporting exhibitions or events, funding a variety of projects at various different stages of their life cycles, supporting collaboration and cooperation both nationally and internationally, and promotional and marketing purposes. In most cases, these funds have a regulatory framework within which to operate to ensure the appropriate distribution of grants. Usually allocations are decided by a board made up of individuals appointed to represent relevant groups of stakeholders. Legislation, such as the "Act on the Equal Status and Equal Rights of Women and Men" (10/2008), also provide an important foundation for the operation of Iceland's cultural funds, ensuring the equal treatment of both genders in allocations.

The Icelandic school system acknowledges the importance of creative arts and cultural heritage in the school curricula. The fundamental elements of education in Iceland emphasize that students have an understanding of society, culture, the environment and nature. The curricula take into account national legislation on education, as well as international treaties and other covenants, such as UNESCO guidelines on sustainable development.

INDIA

Given the cultural diversity and pluralistic identity of India, the protection and promotion of diversity of cultural expressions is an indispensable part of all our cultural policies. The Government of India constantly endeavours to foster an environment where culture thrives within the framework of democracy, social cohesion and mutual respect.

Since 2015, when the last quadrennial periodic report was submitted, India has updated many of its existing cultural policies and programmes as well as introducing new measures to support creativity and innovation in the culture sector. Rapid technological advancements have brought a paradigm shift in the way culture is produced and consumed globally. Thus, all cultural policies and measures are implemented in India keeping in view this radical change. Special emphasis has been put on digitizing our cultural resources, especially in the wake of the COVID-19 pandemic.

India also recognizes the vital role that culture plays in building a sustainable society and instilling cultural sensitivity in the youth of the country remains one of its priorities. Continuous efforts are made to incorporate art and culture in educational curriculum and all other realms of life. Special initiatives are also undertaken to ensure that vulnerable groups and differently abled citizens have proper access to culture.

Through the efforts of our nodal agencies, the mobility of artists and cultural professionals is facilitated nationally and internationally. This includes their participation in various cultural festivals and capacity-building programmes tailored to specific requirements. India also constantly strives to ensure that gender equality is maintained in the field of culture through equal participation, the absence of discrimination and equal access to facilities.

Despite the achievements, significant challenges remain ahead, not just for India but for the global community at large. India will continue to reflect on the impact of COVID-19 on the culture sector and further our best attempts to mitigate it. It looks forward to sharing its best practices and learning from the innovative tools implemented by other State Parties of the Convention in future.

INDONESIA

The main objectives and priorities of Indonesian policies to implement the 2005 Convention are primarily stated in the “National Strategy for Culture”. Based on the next 20-year vision for “a Happy Indonesia based on cultural diversity that educates, reconciles and improves welfare”, the Strategy consists of the following seven strategic agendas, which are then further broken down into 20 sub-agendas:

1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture.
 - Protect people’s freedom to maintain and develop their cultural values and expressions,
 - Expand the involvement of disabled and special needs persons in efforts to advance culture,
 - Encourage cultural interaction across groups and localities with the spirit of unity.
2. Protect and develop values, expressions and practices of traditional culture to enrich national culture.
 - Improve protection for values, expressions and practices of traditional culture,
 - Strengthen the position and empower institutions, communities and societies that hold on to the values of tradition and local beliefs,
 - Promote values, expressions and practices of traditional culture that contribute to the enrichment of national culture.
3. Develop and utilize cultural resources to strengthen the position of Indonesia internationally.
 - Facilitate the utilization of the advancement of cultural objects to strengthen the promotion of Indonesia on the international stage,
 - Improve and strengthen the cultural diplomacy of Indonesia.
4. Utilize the advancement of cultural objects to improve people’s welfare.
 - Implement long-term investments to advance culture in a comprehensive manner, primarily through the optimal use of information technology and communications,
 - Strengthen mechanisms to protect intellectual property, particularly those related to traditional arts, knowledge and technologies,
 - Improve tourism based on the utilization of museums, cultural heritage and the advancement of cultural objects that take into consideration the rules of preservation.
5. Advancement of culture that protects biodiversity and strengthens ecosystems.
 - Improve the protection and development of cultural heritage to form fair and environmentally friendly space arrangements,
 - Protect and develop maritime cultural values and local know-how that can be utilized in national development,
 - Improve understanding and awareness of traditional knowledge that is relevant in anticipating disasters.
6. Institutional reform and culture budgeting to support the advancement of the cultural agenda.
 - Institutional reform in the field of culture,
 - Optimal use of budgets in the field of culture,

- Harmonize central and local policies for the advancement of culture.
7. Strengthen the role of the government as facilitator in the advancement of culture.
- Develop an open-access and credible Integrated Cultural Database System,
 - Guarantee the expansion and equal distribution of public access to culture facilities and infrastructure,
 - Improve human resources capacity in the field of culture.

IRELAND

The four goals of the UNESCO 2005 Convention are intrinsically reflected in cultural policy development in Ireland. In the past four years, the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media has published “Culture 2025 – A National Cultural Policy Framework to 2025”. This is the first such framework for culture in Ireland and sets out the key policies and programmes for the cultural and creative sector up to 2025. Under the Framework, the Government of Ireland has developed and is implementing an all of Government programme – “Creative Ireland” – tasked with making creativity part of the life of the nation and giving everyone the opportunity to access and experience culture and creativity.

At the same time, “Global Ireland 2025” aims to double Ireland’s cultural footprint and double funding for the cultural and creative sector between 2018 and 2025. Under this all of Government programme, culture is recognized for its part in reaching out to Ireland’s diaspora and connecting with and forging deeper relations with other cultures. Cultural measures include the appointment of several high-profile ambassadors for culture and increased support for Irish cultural centres in a number of countries.

There have already been notable successes from the introduction of the aforementioned programmes, including the development of a “Creative Youth Plan” for children and young people as well as the development of “Creative Communities” plans for each local government authority area in Ireland, bringing opportunities for artists to work in diverse and often rural locations and simultaneously bringing diverse cultural experiences to new audiences. These policies and programmes support the growth of the cultural and creative sectors, emphasize the growing recognition of culture as a contributor to the sustainable development of Ireland’s regions and its role in fostering the creative potential of the child, as well as underpinning the development and mobility of artists and cultural operators. They are supported by an almost 15% increase in overall public funding for culture in the period 2016 to 2020.

2020 has been a year of disruption, however, due to the severe impact of the COVID-19 pandemic on the cultural and creative sectors. While opportunities to perform live and travel have been severely curtailed, the sectors are using every opportunity to bring their art and talents to the public, primarily through online performance. The Government and the various State agencies are working with the sector to support it through this time of crisis and help it to rebuild from the heavy toll of the pandemic.

ITALY

The UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions, adopted in 2005 and ratified by Italy in 2007, marked a progressive change and reflection in the implementation of cultural and creative policies and the objectives related to dialogue and international cooperation. The implementation phases of the Operational Directives and the debate that have also taken place in the various contexts of civil society have accompanied and marked greater awareness, also among institutions, of the need for a positive evolution in the collective social fabric consolidated by widespread and constant awareness of the Sustainable Development objectives, promoted by the UN and expressed through the various reference agencies. In particular, the recognition of culture and creativity as strategic and essential resources for the construction of inclusive societies, the importance of re-shaping cultural policies, linked both to the regeneration of urban and peripheral spaces and to the promotion of contemporary cultural contents, as well as the enhancement of artistic and creative profiles and their employment, have gained maturity. Through integrated governance systems, the dissemination of values and expressions contribute to intergenerational knowledge and dialogue and foster common and technological languages among young people, even in the more global scenario and of international cultural cooperation.

In the four-year period from 2016 to 2020, cultural policies in the Italian context identified priorities and consolidated various prerogatives set by the Convention, including the following:

- Interaction and collaboration with civil society, with respect to which a reform of the third sector (“Terzo Settore”) is still underway (Ministerial Decree of the Ministry of Labour and Social Policies, n. 106 of 15 September 2020), also with respect to the issues of economy and social inclusiveness and partnerships between public and private spheres (2017 was the year of the signing of the “European Pillar of Social Rights”, the first step for the construction of a European citizenship, based not only on the market; since that time, the implementing national decrees of the “Third Sector Reform” have recognised a decisive role in the construction of an inclusive and sustainable social and economic development model for the different segments of the third sector.
- The implementation of the cultural and creative industries, which started in 2018, provided for the definition of “Cultural and creative enterprises” as “those enterprises or subjects that carry out stable and continuous activities, with registered office in Italy or in one of the member states of the European Union or in one of the states adhering to the Agreement on the European Economic Area, provided that they are “taxable persons in Italy, which have as their corporate purpose, exclusively or predominantly, the conception, creation, production, development, dissemination, conservation, research and enhancement or management of cultural products, understood as goods, services and intellectual works related to literature, music, figurative arts, applied arts, performing arts, cinematography and audiovisual, archives, libraries and museums, as well as cultural heritage and the innovation processes connected to it”. The same legislative device was followed by a bill which gives cultural and creative enterprises a decidedly more organic regulatory framework and provides for a fund for the development of cultural and creative activities and a tax credit of 30% of the costs incurred for activities relating to the development, production and promotion of cultural and creative products and services, as well as the establishment of cultural areas known as “artists’ quarters” that municipalities with populations exceeding 100,000 inhabitants can identify urban free zones with an area not exceeding 100,000 m², also including unused public buildings to be converted.
- A reflection and redefinition have been underway since 2018 regarding the scope of digital television frequencies for its reassignment to the development of new 5G technologies. This is expected to change the face of digital television. In the sector of funding for local radio and television, the new “Fund for Pluralism and Information Innovation” will allow for the allocation of contributions based on new criteria. The complexity of the digital and innovation transformation is also pursued by the Ministry of Economic Development (MISE) and the Italian Digital Agency (AGID), which has

launched a three-year plan (2020-2022) on the IT strategic model. It is worth mentioning the recent and ongoing (2020) “Digital Platform for Italian Culture” initiative promoted by Ministry of Cultural Heritage and Activities and Tourism (MIBACT).

- The launch of the “National Agreement for Export — *Patto Nazionale per l’Export*”. Through the Ministry of Foreign Affairs and International Cooperation (MAECI), the Italian Trade Agency (ICE) (which has 78 offices abroad) and the Ministry of Economy and Finance, with consolidated coordination with CDP- SIMEST-SACE Group (which has 12 offices around the world) and collaboration with the Italian chamber system and the network of Italian Chambers of Commerce abroad, strategic pillars of the country’s internationalization policy were identified during the 2020 (including communication, integrated promotion, training/information, e-commerce and fair trade system)⁴⁰. Primary objectives are related to supporting the Fair Trade System, expanding the agreements in the world with the large-scale retail trade and international e-commerce platforms and, more generally, facilitating the access of SMEs to the digital economy, through the publication of calls for tenders for Temporary/Digital Export Managers, and ; launch, in collaboration with leading Italian universities and with the involvement of business experts, of online courses for SMEs on the challenges associated with business digitization.
- The launch of a planning of international cooperation activities, including development cooperation that since 2017 has identified in the Three-year Planning and Guidance Document the following three priorities education, education for global citizenship and culture and the development and creative industries. The action of the Italian Cooperation in this sector is part of the European Union strategies contained in the “European Agenda for Culture” and in the external relations plan with third countries.

In general, priorities identified include the following:

- Promotion of the development of culture,
- Digitization (including work on the digital roadmap),
- Promotion of books and reading and cultural institutions,
- Contemporary creativity and urban redevelopment,
- Support for entertainment, cinema and audiovisual.

Priorities correspond to defined objectives, such as the following:

- Promotion and support through the enhancement in Italy and abroad of activities and initiatives of public and private entities operating in sectors of specific interest,
- Increasing of measures and initiatives aimed at improving institutional actions, also in relation to the impact on the territories,
- Development of networks, listening to and discussion with stakeholders, including through the adoption of digital platforms.

40. Available in Italian at http://www.esteri.it/mae/resource/doc/2020/06/patto_per_lexport_finale.pdf.

JAMAICA

The completion of this periodic report was led by the National Culture and Creative Industries Unit, NCCIC-Jamaica Creative in the Ministry of Culture, Gender, Entertainment and Sport (MCGES), along with assistance from directors and officers from the Ministry's agencies and departments, to include the Jamaica Cultural Development Commission (JCDC), the National Gallery of Jamaica, the Edna Manley College of the Visual and Performing Arts, and other culturally related agencies and educational institutions. The report outlines some major measures undertaken in Jamaica's culture and creative sector relating to the objectives of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. It is important to note that the stated measures, programmes and activities represent a snapshot of some of the activities occurring, and that have occurred, in the culture and creative sector in Jamaica.

There have been several accomplishments within Jamaica's culture sector, but special mention must be made of the revision of Jamaica's culture policy, now called the "National Policy on Culture and the Creative Economy", and the activation of the National Culture and Creative Industries Council Unit (NCCIC)-Jamaica Creative, National Registry of Entertainment and Creative Industries Practitioners/E-Registry, Jamaica's Reggae Music being placed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity, and Kingston being listed on UNESCO's Creative Cities Network.

The revised policy's primary purpose is to provide a framework within which the Government creates an enabling environment for the culture and creative industries to thrive, as well as to enhance and safeguard the creative expression and innovation of the Jamaican people. The NCCIC was established with a view to creating an integrated policy framework and master plan for the sustainable development of Jamaica's cultural and creative industries and economy, and a Youth Advisory Council will be established to give youths within the sector a direct line of communication and better access to the Ministry and the Minister, and for all the relevant agencies to share their ideas, suggestions and concerns with the culture and creative industries.

Finally, it must be mentioned that this entire process sparked a needed renewed energy and coming together of the creative stakeholders. It also facilitated sharing among the creatives of their works, programmes and initiatives being carried out locally and internationally. The report also gave Jamaica the opportunity to analyse and identify the gaps that exist both as far as its obligation to the Convention is concerned and within the sector. The implementation of the NCCIC-Jamaica Creative will facilitate and encourage stronger communication and partnerships within the sectors and bridge the existing fragmentation that now exists.

JORDAN

The Ministry of Culture, since its inception, has played a pioneering role in fostering cultural and creative endeavours in Jordan. It has contributed to raising the magnitude of cultural activities in Jordan by annually hosting and implementing various programmes and activities, particularly ones related to cultural diversity. It can be said that all the programmes, events and activities hosted or supported by the Ministry aim one way or another to further the cause of protecting, conserving and promoting cultural diversity, for diversity is one of the pillars upon which the Ministry was founded, and an integral part of cultural activity in general. Many governmental institutions and non-governmental organisations, including societies and committees, have contributed to the drafting of the report by providing the Ministry with the data and information that are vital and supplying the report with the most prominent achievements in the cultural sphere and the promotion of cultural diversity in particular. The most notable programmes and achievements performed annually by the Ministry include the following:

- 1- Cultural programmes for the public such as the Jordanian Family Library, Cities of Culture, the Mobile Children's Library, the Mobile Theatrical Lab and cultural centres,
- 2- Programmes furthering communities' and cultural interaction, the rejection of extremism and the promotion of tolerance and diversity,
- 3- Festival, conferences, forums and seminars planned by the Ministry,
- 4- Participating in Cultural Weeks in neighbouring and friendly countries,
- 5- Participating in international book fairs and artistic and cultural conferences and forums.
- 6- Drafting and planning cultural agreements and executive programmes,
- 7- Holding theatrical performances and art exhibitions,
- 8- Publishing programmes,
- 9- Cultural committees and societies,
- 10- Cultural diversity and world heritage.

KENYA

The report highlights the current Kenyan cultural policy environment and the various measures that the government has undertaken in the last four years to provide an enabling atmosphere for the protection and promotion of the diversity of cultural expressions. The report also highlights some of the programmes and activities implemented by various government and non-state actors including cultural actors and civil society organisations in the promotion of culture and creative industries in Kenya. The report further focuses on policy measures and activities relevant to key priority areas of the Convention such as policies and measures related to the provision of an enabling environment for the enjoyment of culture as a basic fundamental human right, policies related to the creation, production and distribution of cultural goods and services, and the integration of culture in development, awareness raising and international cooperation.

The report highlights the cultural policies and measures undertaken in the last four years. Key among the policies is the Copyright Amendment Act 2019. The amendment was undertaken to address the issues of artistic freedom as well as the 1980 Recommendation concerning the Status of the Artist. The Amendment Act introduces the definition of an Internet Service Provider (ISP) and, inter alia, excludes liability for copyright infringement on the part of ISPs in certain circumstances. Notably, the Amendment Act introduces section 35B and 35D in the Main Act. The former envisages a copyright take-down procedure with an ISP and the latter enables an aggrieved person to apply for an injunction with the High Court in Kenya against a person facilitating the infringement of copyright.

The policy also has made provisions for incentives to allow the artists to derive monetary benefit from their works, incentives including provision for the artists resale rights and new provisions covering collective management organisations who collect royalties for artists.

The establishment of the Sports, Arts and Social Development Fund was a major milestone in the establishment of a Culture Fund, which will go a long way towards addressing the financial challenges facing artists and cultural practitioners. The endowment fund is dedicated to supporting the identification of, nurturing and developing talent in sports and arts, the facilitation of training and capacity building programmes for persons involved in sports and recreation, creative arts, artistic production, contemporary and cultural practitioners, supporting the promotion and development of artistic production of contemporary or cultural goods and services, facilitating the marketing and promotion of artistic productions and contemporary or cultural goods and services, supporting links with domestic, regional and international markets for sports, artistic productions and contemporary or cultural goods and services and facilitating the exhibition and promotion of contemporary or cultural artistic production of goods and services for national identity and pride.

The government has introduced a new competence-based education system that recognizes the need to identify talents in children and help mentor and nurture them to the greatest possible extent. The “National Curriculum Policy” and the “Basic Education Curriculum Framework” both recognize that learners are differently endowed; they have different abilities and interests. It is for that reason that the mission of the basic education curriculum reforms is to “nurture every learner’s potential”.

The school system has been structured to facilitate learners pursuing their own interests and fulfilling their potential in line with the curriculum reforms’ mission of “nurturing every learner’s potential”. There are three pathways open to students, namely Arts and Sports, Social Sciences and Science, Technology, Engineering and Mathematics. It is on the Arts and Sports pathway that policymakers have anchored the development of creative and cultural industries. The Arts and Sports pathway provides opportunities for self-realization and expression as well as individual development and fulfilment. Under the Policy and Basic Curriculum Framework, it is envisaged that 15% of learners in senior school will take this pathway.

The report further highlights the critical role that the Culture Bill will play in promoting the cultural and creative sector. The Culture Bill provides a framework for guiding national cultural development. The bill seeks to promote all forms of national and cultural expressions through literature, the arts, traditional expressions, science, communication, information, mass media, publications, libraries

and other forms of cultural heritage and sets out compensation for communities on the use of their culture and cultural heritage.

Involvement of civil society organisations in the implementation of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions is very critical. As such, the report further highlights the various measures implemented by civil society organisations over the last four years.

LATVIA

In order to implement the provisions of the 2005 Convention, Latvia has undertaken to observe the participation of non-governmental organisations in the development of policy documents, laws and regulations of the Cabinet of Ministers and their amendments. When developing policy planning documents, as well as laws and regulations of the Cabinet of Ministers, the principles of equality and non-discrimination set out in the Latvian Constitution are simultaneously observed — all people in Latvia are equal before the law and the court. Human rights are exercised without any discrimination.

Latvia's Sustainable Development Strategy until 2030 ("Latvia 2030") is hierarchically the highest national level long-term planning document. It lists the main tasks of the State and society in order to achieve balanced and sustainable development. Latvia 2030 outlines 7 development priorities, including the development of cultural space.

Latvia's National Development Plan for 2021-2027 (NDP2027) was approved by the Saeima (the Latvian Parliament) at the extraordinary session on 2 July 2020. NDP2027 is Latvia's main medium-term development planning document. NDP2027 envisages the strategic objectives, priorities and measures for the sustainable and balanced development of Latvia for the next seven-year planning period to achieve the Latvian Sustainable Development Strategy 2030 ("Latvia2030"), and the UN Sustainable Development Goals and improve the quality of life in Latvia over the next seven years.

NDP2027 includes the "Culture and Sport for an Active Lifestyle" priority and involves both public participation in cultural activities and the contribution of culture to sustainable society.

The development of the Cultural Policy Guideline 2021-2027 is happening in collaboration with civil society organisations, industry advisory councils and society in order to develop comprehensive and non-discriminatory policy. The drafting of cultural policy guidelines includes four avenues of activity: accessibility of cultural services to every inhabitant of Latvia, public participation in cultural processes, the strengthening of cultural diversity and cultural education.

LESOTHO

The Kingdom of Lesotho ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2010. This Convention plays an integral role in the recognition of cultural expressions across the world, with special preference given to countries from the Global South and ensuring that creative voices there are amplified. It reinforces that countries have a responsibility to implement measures that support the diversity of cultural expressions. In the case of Lesotho, it is the “Culture and Heritage Policy” of 2006, which aims to protect and sustain Lesotho’s cultural independence and to encourage national unity and identity.

Main achievements

- Regulation: The establishment of the copyright society along with reforms to the copyright order of 1989.
- Creative cultural production is now represented in higher education through the introduction of creative courses.
- The adoption of a Lesotho General Certificate of Secondary Education (LGCSE) creativity and entrepreneurship curriculum, which seeks to mould and recognize creatives within the primary and secondary education systems. The ultimate goal is that these young people will grow into producers of creative cultural expressions in the future.
- There is a growing number of small businesses led by creatives and centred around creative and cultural products, meaning that people are starting to appreciate the value of building careers in culture and creative industries.

Policy and Legislation: The Convention influenced the review of the cultural policy reforms, thereby reinforcing the importance of culture and creative industries. Civil society cooperation with the government on issues related to creative and cultural expressions has improved over the years, resulting in an increased number of creative and cultural activities.

Implementation: Establishment of various culture and creative industries associations ranging from language, traditional dances and song, music, fashion, film and the latest in the field of graphic design, in collaboration with the department of culture. In 2016 and 2017, these associations took part in the organization of the first and second “Arts, Culture and Innovation Week”.

Challenges

Lesotho does not have a national Arts Council yet, which results in a poor flow of information regarding culture and creative industries. Additionally, creatives have a lack of trust towards the government when it comes to serving or even acknowledging their interests; therefore, initiatives by the government are welcomed with scepticism and reluctance.

Infrastructure: Exhibition space, workshops, hardware; equipment and spaces to operate from.

Research and Development: A research body concerned with culture and creative industries must be established. Such a body would put together a planning board and portfolio committees, determine operations, and coordinate data capturing and analysis and quality standards for CCIs. Its absence currently means that culture and creative industries largely operate with little to no regulation, which side-lines those operating on the margins. There is limited data, and the structures that would enable data collection are weak, therefore we are not yet able to accurately quantify the financial contribution of culture and creative industries to Lesotho’s GDP.

Sectorial shadowing: In some cases, sectors are misrepresented; for example, official legislation governing the film sector is represented under the Ministry of Communications through the Communications Act instead of the Ministry of Culture. While the Department of Culture and the Department of Communications are key to the development of the film sector, it is important to draw parameters on which roles each department plays. The Department of Culture would be instrumental in building the capacity of practitioners to develop the creative industries while communications should be imperative to distributing the content developed. Secondly, the culture and creative industries are clustered together with tourism where tourism is given more prominence; this limits

the chances of culture and creative industries being recognized as an independent planning and development area in terms of prioritization and resource allocation. The current culture and creative industries policy is not supported by any legal statute rendering it not viable to enforce implementation.

Registration of practitioners: Furthermore, culture and creative industries practitioners and institutions need to be legally registered and form associations which are properly administered under one umbrella body (such as the Arts Council). While there are a number of legally registered associations endorsed by the Department of Culture as its representatives, the support needed to make these associations thrive to their full capacity is lacking.

Outlook for the future

- Raising awareness of the Convention through dissemination workshops and programmes by the Department of Culture and the Lesotho National Commission for UNESCO,
- Mapping of artists across the country to develop a database of creative practitioners around the country,
- Implementation of the national cultural policy (based on the 2005 Convention principles) as well as operationalization of the Copyright Order,
- Tightening efforts towards developing governance structures of stakeholders of culture and creative industries through associations, including providing financial support and guidelines for ensuring constitutional mandates,
- Upholding the copyright order and mainstreaming it such that legislative and administrative resources are available to creatives,
- Offering capacity building in business administration for creatives.
- Promotion of Basotho artist mobility across the world through platforms of exchange and exhibitions,
- Improved data collection and management of cultural statistics through the bureau of statistics,
- Opening of an art gallery at the Lesotho National Museum once in operation,
- Significant investment in technology and infrastructure to boost the strength of industry value chains, especially with all the wisdom gained through the impact of the novel Coronavirus pandemic.

LITHUANIA

Lithuania ratified the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2006. The last quadrennial report on its implementation was presented in 2016. Since then, significant developments in the formation and implementation of the State's cultural policy have taken place.

A great number of new measures were introduced to support cultural and creative sectors. The Lithuanian Cultural Policy Strategy was adopted in 2019, marking an important shift in cultural policy formation. The Strategy establishes the cultural policy directions for a period of ten years and is the first long-term comprehensive document for the cultural field. It proposes an integrated and balanced policy covering a broad network of cultural institutions and organizations that would create more equal cultural opportunities for the country's citizens, including Lithuanian communities and artists living abroad. An integrated approach to cultural development is also promoted by the Inter-Institutional Action Plan "Culture", which contributes to the implementation of cultural policy objectives through various collaborative programmes and consolidated financial resources of different ministries. The "Cultural Passport" programme is a leap towards the engagement of young audiences in cultural consumption and the assurance of the diversity of the cultural supply.

Over the last four years, a variety of measures have been introduced to promote a free, independent and pluralistic media in the country. The Strategic Directions for Public Information Policy is the first initiative to define and implement the State's priorities in the media sector, while the establishment of the Information System on Public Information Producers and Disseminators, which contains individual detailed data on the players in the media sector, is expected to ensure a greater transparency of public information providers and therefore greater objectivity of public information. Tax incentives for the press also contribute to objective and diverse public information. One of the State's priorities in the media sector – increased accessibility of information – is being implemented by adopting amendments of the Law on National Radio and Television that oblige the national broadcaster to ensure better accessibility of its services to people with hearing and visual disabilities.

Partnerships with civil society are playing an increasingly important role in policy-making processes. The Ministry of Culture has developed a network of Advisory Councils composed of experts in different fields that provide their feedback on institutional initiatives and incite discussions on various cultural policy issues. The representatives of each Advisory Council, as well as external civil society organisations (Youth Council, Council for People with Disabilities, Council for Non-Governmental Organisations and Association for Culture Self-Governance), are included in the Lithuanian Council for Culture and Art, whose goal is to analyse culture and art processes and discuss various questions on cultural policy in a broader cultural context.

International outreach has become a significant dimension of Lithuanian cultural policy. The concept document of the Culture Internationalisation Policy laid down the main objectives in this field, defined the network of players that are implementing the integrated coordination of this policy and emphasised the role of cultural attachés. Culture internationalisation objectives are implemented through various measures aimed at increasing the mobility of artists and cultural professionals, including granting free visas to the participants of cultural events (agreements with Belarus and Russia), organising tailored study visits to foreign artists, curators and organisers and introducing specific funding programmes for residencies and international events. These initiatives were complemented by a great number of cultural cooperation agreements with other countries. A continuous cooperation between Lithuania, Latvia and Estonia has resulted in the establishment of the Baltic Culture Fund.

Over the past years, the Government has placed special emphasis on the development of sustainable national policies that could bridge the social, economic and cultural gaps between the country's major cities and the regions. The Model for Sustainable Regional Cultural Development was designed with the aim of empowering regions and enabling them to participate in the decision-making process for project financing. Another initiative supporting region-oriented cultural policy – "Lithuanian Small Capitals of Culture" – contributes to reviving cultural activities in smaller towns and villages.

International cooperation for sustainable development was addressed as one of the Convention's goals by implementing the cultural projects supporting civil society in Belarus that were initiated by the Lithuanian Diplomatic Mission and implemented in cooperation with a number of civil society organisations.

The reference period was also marked by significant improvements in the local audio-visual industry. After demonstrating positive results and generating significant inward investments, the new tax incentive scheme for film production was approved for a new period of five years and has already attracted a number of large-scale film productions to the country. The rise of the #metoo movement has sparked heated debates on gender equality and sexual harassment issues in the film industry, as well as other cultural sectors. It resulted in institutional initiatives aiming to prevent harassment in the workplace and provoked broader discussions about the participation of men and women in culture.

Even though various policies and measures that contribute to the goals of the UNESCO 2005 Convention have been introduced in the past few years, there are many remaining challenges for the cultural sector that will require more attention in the years to come.

LUXEMBOURG

As Luxembourg is a multilingual and multicultural country, the promotion of the objectives of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions is omnipresent because it is intrinsic to cultural concerns and cultural policies in particular.

Indeed, cultural diversity is a daily reality in Luxembourg where, over an area of some 2,586 square kilometres, citizens from some 170 countries (around 47.7% of the population is of non-Luxembourgish origin) mingle at work, at school or in social, cultural and sports contexts. Promoting and implementing the 2005 Convention is therefore tantamount to affirming the country's multiculturalism while anchoring its own cultural identity in this enriching diversity.

However, implementation of the 2005 Convention is primarily geared towards achieving the objectives set out in the Government's programme, the current one dating from 2018. It states, in particular, that "integration and socio-cultural inclusion will be at the heart of Government action. The Government will increase its efforts towards a harmonious living together of the different components of our society through an integration and inclusion policy. It will promote cultural diversity as well as our heritage and our traditions which are all elements of our identity."

Furthermore, the Government programme stresses that cultural policy pursues an ambitious approach that takes into account the fact that cultural diversity, creative freedom, the arts, cultural rights and respect for cultural and natural heritage are essential to the development of democratic debate, true open-mindedness and fundamental rights in general.

Cultural diversity is one of Luxembourg's assets and is part of its identity. Cultural activities help people from different backgrounds to meet and interact with each other. In this way, culture helps to build bridges across society, to stimulate integration and social cohesion. For this reason, intercultural events and programmes that contribute to the dialogue between the different members of our society will be promoted. Among other things, it will be ensured that public cultural institutions dedicate part of their programme and resources to intercultural activities.

MADAGASCAR

Madagascar has a cultural policy which it has implemented since 2005. Under the ministry in charge of culture (known as the Ministry of Communication and Culture since 2019), the process to review and update this policy was launched in February 2020, within the framework of the preparation of the quadrennial report pursuant to the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

The Ministry's aims include harmonizing the future cultural policy with the international conventions ratified by the country, in particular, the aforementioned 2005 Convention. This revision highlights, *inter alia*, the consideration of the cultural dimension in all the country's development projects, the strengthening and revitalization of media for cultural action and media for cultural dissemination, the strengthening of cultural education, the promotion of digital technology, the promotion of decent work, the reinforcement of cultural dialogues, the professionalization and development of cultural industries and the improvement of funding for the culture sector.

Since 2019, a number of measures for the development of cultural and creative industries have been planned and implemented:

- Revitalization of cultural actions,
- Revision of the cultural policy,
- Establishment of cultural centres in certain regions of Madagascar,
- Creation of the National Academy of Arts and Culture.

MALAWI

The Government of Malawi, through the Ministry of Foreign Affairs, ratified the UNESCO 2005 Convention in 2010. This followed the realization that the Convention has a great bearing on the development of the cultural industries in Malawi in terms of sustainable economic development. The Convention is implemented through the Department of Arts of the Ministry of Youth, Sports and Culture. Since ratifying the Convention, the Government, through its various arms, has undertaken a number of activities to promote its ideals, through policy, infrastructure, financial and technical interventions. Malawi is pleased to note that it now has a National Cultural Policy that was approved by the cabinet in February 2015. The National Cultural Policy has taken into account the principles and objectives of the Convention and has included measures that will ensure its effective implementation.

As part of public sector reforms and in order to improve the efficiency and effectiveness of the Department of Culture, the Department was split into three fully fledged Departments, namely Museums and Monuments, Arts, and National Records and Archives Services. Previously, these three Departments were either Divisions or Sections under the amalgamated Department of Culture. This compromised efficiency and effectiveness and undermined the contribution and impact of culture to the socio-economic development of the country. Since the Acts of Parliament establishing the Divisions and Sections under Culture were enacted before the advent of pluralistic democracy and before Malawi ratified a number of international standard-setting instruments, the provisions were either contrary or did not cover some areas of these instruments. A review of each of the Acts that established the Divisions under Culture was therefore imperative.

With the aim of increasing the contribution of the creative industries to the national economy, pursuant to Article 13 of the Convention, the Malawi Government, through the Ministry of Youth Sports and Culture, came up with the Integrated Arts Development Project. The project seeks to improve artists' knowledge and skills, access to finance, quality production and marketing services. Consequently, under this initiative, the Government embarked on the establishment of an arts school and improving the capacities of the Arts Savings and Credit Cooperative (SACCO) and Arts Production and Marketing Cooperative (APMC). The Integrated Arts Development Project strives to provide a holistic approach to addressing the major challenges facing the creative sector. These include the skills gap, access to finance and access to quality production and marketing services.

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

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

In conclusion, the Government of Malawi has demonstrated commitment to promoting the diversity of cultural expressions exemplified through the recognition of culture as an important tool for socio-economic development as stipulated in the Malawi Growth and Development Strategy (MGDS III). The country further wishes to reaffirm its commitment to promoting the diversity of cultural expressions as it is essential for mankind in the same way as is biodiversity for the environment.

MALI

By ratifying the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the Government of Mali committed to implementing it, in particular through the preparation of the State's first quadrennial report. To that end, the Government of Mali, through the Ministry of Culture, has emphasized policy objectives and priorities so as to:

- Protect and promote the diversity of cultural expressions,
- Strengthen public policies in order to develop the culture sector and the institutional and technical capacities of National Commissions, national points of contact, cultural professionals, artists, and creators of cultural content so that they can address the many challenges they face by means of: (i) a better understanding of the 2005 Convention and its key concepts; (ii) improved knowledge of the mechanisms of the 2005 Convention; and (iii) synergy of action between all the actors involved in the implementation of the 2005 Convention,
- Make culture a lever for economic development and social cohesion,
- Incorporate culture into national development plans and international development-support policies and programmes,
- Adopt and apply any policies aimed at implementing the 2005 Convention.

The strategy for preparing the periodic report consisted of identifying and collecting quantitative and qualitative information on policies, measures and initiatives which have helped to implement the Convention. That is why, given that this is Mali's first quadrennial report, information on policies, measures and initiatives from 2006 (the year in which Mali ratified the 2005 Convention) to the present day was identified, collected and used to complete the report form.

In addition, all the actors that helped to prepare this report, through the establishment of the National Committee for the Implementation and Monitoring of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, were included based on their expertise, their role and area of interest, and their participation in the implementation of the 2005 Convention at the national level. These actors included representatives of: public and private administrations; active civil-society organisations working in artistic and cultural sectors having to do with creative cultural industries; professional organisations from the commercial private culture sector; dynamic professional organisations from the media sector; and relevant civil-society organisations promoting gender equality.

Many lessons were drawn from the preparation of Mali's first quadrennial report. The process made the following possible:

- Providing the stakeholders with a solid grasp of the basic concepts of the 2005 Convention, affording them a thorough knowledge of their national obligations, as well as of the international cooperation mechanisms established by the Convention,
- Civil society organisations were able to understand their essential purpose and their leading role in the implementation of the 2005 Convention; they were also able to strengthen their professional capacities,
- Understanding the essential role which civil society organisations, through their activities, play in the country's development process,
- Creating a synergy of action and building trust among all those that participated in the preparation of the quadrennial report.

However, some difficulties were encountered, including the following:

- The format of the report form file did not simplify the electronic completion of the document,
- Difficulties with identifying policies, measures and initiatives by objectives: which policies, measures and initiatives for which objectives and for which domains?
- Difficulties with access to certain areas of the country, as well as to documents and files in public and private spaces,
- The urgent need to manage the coronavirus disease (COVID-19) pandemic; preventive measures have imposed constraints with regard to the travel and availability of officials at information-collection venues, as well as gatherings for the drafting of the quadrennial report.

MAURITIUS

As a party to the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, Mauritius is committed to protecting the cultural and creative sectors and promoting the diversity of cultural expressions on both the main island and its other islands.

Since the independence of Mauritius in 1968, the multi-ethnicity of the Mauritian population has ensured that a diversity of languages and forms of cultural expression are permanently safeguarded. As Mauritius continues its rapid transformation, the creative industries are another sector for the diversification of its economy, and several policies and measures have been designed and implemented in the last four years.

Since the ratification of the Convention in 2006, besides the above, Mauritius, through concrete policies and measures, has promoted the mobility of its artists and cultural professionals around the world.

This first reporting has helped shed light on those areas that have been overlooked or not given due consideration, and that require further support from the State. Now is the time to work on the integration of culture, as the creative economy sector, in strategic and fundamental long-term planning.

The main objectives and priorities of the Government of Mauritius's policies designed to implement the Convention are as follows:

- (i) To encourage and support the participation of civil society by giving it full support to encourage freedom of association in the creative sector through advocacy and awareness-raising activities,
- (ii) To collect data and information through surveys and policies in the fields of arts and culture for indicators to make cultural industry a pillar of the economy,
- (iii) To devise a policy for the monitoring of the cultural industry,
- (iv) To initiate action for the enactment of the Status of the Artist legislation,
- (v) To conduct advocacy-building activities on artistic freedom and economic and social rights for cultural professionals,
- (vi) To ensure the mobility of artists through cultural exchange programmes and participation in international festivals,
- (vii) To work towards a digital environment in the fields of arts and culture.

MEXICO

The Ministry of Culture is the public body in charge of establishing and conducting national policy on culture and responsible for promoting and disseminating the artistic and cultural expressions of Mexico, as well as the projection of the country's presence abroad, promoting education and artistic and cultural research, working in favour of the preservation, promotion and dissemination of cultural heritage and diversity, and supporting artistic creation and the development of creative industries to reinforce the generation and access of cultural goods and services, in addition to promoting universal access to culture, taking advantage of the resources offered by digital technology.

Article 4 of the Political Constitution of the United Mexican States establishes that “everyone has the right of access to culture and the enjoyment of the goods and services that the State provides in this area, as well as the right to exercise their cultural rights. The State will promote the means for the diffusion and development of culture, attending to cultural diversity in all its manifestations and expressions with full respect for creative freedom”.

In a similar vein, based on the General Law of Culture and Cultural Rights published in the Official Gazette of the Federation on 19 June 2017, the cultural policy of the Mexican State is based on the principles of respect for creative freedom and cultural manifestations, equality of cultures, recognition of the country's cultural diversity, recognition of people's identity and dignity, self-determination and autonomy of indigenous peoples and their communities, and gender equality. This law guarantees cultural rights to access culture and enjoy the goods and services provided by the State in this area, to actively and creatively participate in culture, to enjoy the preferred cultural events, to protect intellectual property rights, and to use information and communication technologies for the exercising of cultural rights, among others.

In line with the foregoing, the Regulation of the General Law on Culture and Cultural Rights, published in the Official Gazette of the Federation on 29 November 2018, stipulates that actions of international cooperation in the matter of culture must be carried out based on cultural diversity and respect for freedom of creation and under the principles of international cooperation, respect and the protection and promotion of human rights.

The Regulation also recognizes that freedom of expression includes artistic expression, freedom of opinion and information, respect for cultural diversity, and the right to receive free and plural information that contributes to the full, free and complete development of cultural identity and cultural diversity.

For its part, the National Development Plan 2019-2024 defines as one of the objectives of the Government of Mexico the need “to promote and guarantee the human right of access to culture, attending to cultural diversity in all its manifestations and expressions with full respect for creative, linguistic freedom, choice or belonging to a cultural identity, beliefs and participation”.

Likewise, the Culture Sector Programme 2020-2024, the first in the country for the sector after the creation of the Ministry of Culture in 2016, establishes as priority objectives reducing inequality in the exercising of the cultural rights of individuals and communities, primarily in contexts of vulnerability, with its participation in processes that strengthen cultural cycles, practices and identities, consolidating the educational task of the culture sector to provide people with better options for training, updating and professionalization, under the criteria of inclusion and the recognition of diversity, progressively guaranteeing people's access to cultural goods and services through the increase in and diversification of the cultural offer in the territory and the cultural exchange of Mexico abroad, protecting and conserving the diversity, memory and cultural heritage of Mexico through actions of preservation, research, protection, and promotion of their knowledge and appropriation, strengthening the participation of culture in the national economy through the stimulation and professionalization of cultural industries and creative enterprises, as well as the protection of copyright, and enriching the diversity of the creative and cultural expressions of Mexico by recognizing and supporting creators, academics, communities and groups, among others.

Furthermore, the Ministry of Culture recognizes culture as an essential tool for the human, social and economic development not only of people, but also of communities and the country, and in this sense, among its primary functions are the promotion of the use of information and communication

technologies for the dissemination and development of culture, as well as the cultural goods and services provided by the State, attending to cultural diversity in all its manifestations and expressions and respecting creative freedom.

As part of its priorities, the Ministry of Culture highlights the protection of copyright as a fundamental task of the Mexican State, which guarantees the protection of the creations of individuals, groups and communities, through the disclosure and protection of copyright in favour of creative diversity in Mexico, which fosters the improvement of the economic conditions of creative people, as well as greater production, development and circulation of cultural goods.

Among other priority objectives of the Ministry of Culture are the strengthening of the contribution of culture to the national economy through the cultural industries and creative companies, as well as the enrichment of the diversity of the creative and cultural expressions of Mexico, by recognizing and supporting creators, academics, communities and artistic groups.

In general terms, the current 2018-2024 administration has the fundamental objective of promoting innovation in cultural products and services, stimulating national and international cooperation and strengthening the production, dissemination, distribution and enjoyment of cultural content and products, making accessible tools to trigger the strategic development of the various agents involved in the construction of the economy of culture.

Although the actions of the State have had significant progress, expanding access to various manifestations of culture, there is still work pending to guarantee the effective exercising of cultural rights in its broadest sense, that is to involve free expression and creation, the access to information and knowledge about tangible and intangible heritage, the free choice of a cultural identity, the belonging to one or more cultural communities or the active and creative participation in culture, to name just a few.

For this reason, the Ministry of Culture seeks to transform the traditional paradigm in which people and communities are seen as simple recipients of State action in the field of culture and to assume them as generators and as active participants in a series of processes with cultural institutions, which will assume the role of facilitators.

Another pending field of action consists of developing intensive actions to strengthen the cultural diversity of Mexico, which should be expressed in the training and support of creative people, as well as in a greater production of indigenous, Afro-Mexican and popular culture works. Through the promotion, support and spread of these creations, it will contribute to a greater cultural participation of disadvantaged populations, as well as an increase in the well-being of the general population.

Promoting cultural plurality in the public space makes the production of these groups visible, widens the possibilities of choice and opens the possibilities for intercultural processes, in addition to contributing to the coexistence of different cultural expressions in conditions of equality.

The promotion of these policies, within the framework of the recognition of indigenous and Afro-Mexican communities as subjects of public law, is one of the challenges of the Mexican State, as well as a historical opportunity to incorporate community initiatives into the national project.

Besides this, the COVID-19 sanitary crisis has highlighted the vulnerability of the cultural sector in general and the precarious working conditions of cultural workers in particular, accentuating the need for innovation in the development models of this sector and the need to expand its productive relations with other sectors.

In this sense, the need to integrate and implement comprehensive regulatory frameworks to promote the country's cultural diversity, both within and outside its territory, through a public policy aimed at promoting the creative and cultural industries of Mexico has been identified, highlighting its dual cultural and economic nature, as well as the need to strengthen the protection of intellectual property rights, particularly in the digital space, and around the cultural misappropriation of the intangible cultural heritage of indigenous, Afro-Mexican and comparable peoples and communities.

In the same way, the current administration aims to reach a sustainable cultural economy model that reduces the digital gap and guarantees the redistribution of cultural wealth among all sectors of society.

On the other hand, Mexico has been selected to participate in the 'EU/UNESCO Expert Facility on the Governance of Culture in Developing Countries: Support for new regulatory frameworks to strengthen the cultural and creative industries and promote South-South cooperation' initiative, funded by the European Union for contributing to the implementation of the 2005 Convention and with the aim of strengthening the system of governance for culture in developing countries and reinforcing the role of culture as a vector for sustainable development and poverty reduction.

As part of this initiative, Mexico will implement within the next two years the "Designing policies to support indigenous and community radio in Mexico and incorporate indigenous content into public and commercial media" project with the aim of generating mechanisms in favour of the legal constitution and sustainability of these radio stations, as well as the production of content in indigenous languages, a regulatory framework and an environment that encourages the inclusion of content which reflects the country's cultural and linguistic diversity in commercial and public media.

The project will design a standard regulation aimed at incorporating indigenous content into commercial and public media; it will require future applicants for broadcasting licenses to specify the percentage of indigenous or community programming during their broadcasts. In order to comply with this regulation and ensure that public and private media have access to indigenous and community content, a digital platform will be created. Consultations between the community and indigenous broadcasters will also take place in order to assess their capacity for content generation and contribution towards the platform (internet access, capacity development, etc.).

MONGOLIA

Mongolia ratified the 2005 UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions in 2007 and submitted periodic reports in 2012 and 2016, focusing on the goals and objectives of the Convention.

The country works with the aim of supporting, through the national policy, the rights to create, produce, distribute and use a wide range of cultural products and services and strengthening the position of Mongolian culture in the world, putting it into economic circulation and developing it by preserving and protecting the advanced achievements and values of Mongolian civilization in the right balance of traditions and innovations. For example:

1. Since 2016, Mongolia has taken a proactive approach and worked in an organized manner to implement the Convention. The main goals and objectives of the Convention have been reflected in the new national programmes and laws developed in the last 4 years, such as the National Program on Cultural Industry, the Law on Intellectual Property, the Classical Arts III National Program, “Vision 2050” and cultural policy documents such as the State Policy on Arts and Culture, the Comprehensive National Development Strategy, the Law on Culture, the Law on Protection of Cultural Heritage, the Law on Copyright and Related Rights, the Mongolian National Program for Arts and Crafts, and the Human Resource Development Program in the field of culture and arts.
2. Progress has been made in the process of collective governance and multilateral decision-making in the implementation of the Convention, through the participation of cross-sectoral and provincial staff in the cultural field, the public and private sectors and civil society, as well as freelance artists.
3. In 2019, to support the activities of cultural and arts organisations, the government made a regulation according to which the organisations will manage their excided revenues, which was a relevant decision that would increase the independence of cultural and arts organisations, create competition, increase economic efficiency and accelerate the development of the sector by influencing the creative cultural industry.
4. Training and educating cultural workers in the provinces to ensure the implementation of the Convention will have a positive impact on supporting cultural diversity and creative industries in the provinces, creating local-based cultural products and creating more jobs.
5. In order to promote the national history, heritage and traditions to the world, to protect the intellectual property and copyright of filmmakers, and to develop the film industry to a new level, a draft of the Law on Supporting Cinematography has been developed and submitted to the State Great Hural (the Mongolian Parliament).
6. The Arts Promotion Foundation has been founded to support the participation of Mongolian cinema in international festivals and exhibitions, to increase feature and documentary films and to increase the number of films for children and young people to get recognition of Mongolian cinema at the international level, to increase film production, to create national content and to improve production and infrastructure.

Although the Convention is being implemented on some levels, the lack of evaluation and analysis of the results makes it difficult to assess the effectiveness of cultural policies in promoting cultural diversity due to inadequate access to information. Research shows that although policy documents include provisions on the cultural creative industry, they are not fully aimed at ensuring the implementation of the Convention, there are no specific policy documents and much attention is paid to the protection of the diversity of cultural expression but there is a lack of attention to the creative industry. The implementation of the National Program on Cultural Production between 2016 and 2020 provided much experience, showed mistakes and issues and made clear that there is a need to implement the National Programme on Cultural Production III in the future.

It also defines that the core value of Mongolia’s long-term development policy is culture. For example, Vision 2050 states that historical chronology from the empire times to the present day,

mistakes and successes, unique nomadic culture and mentality and Mongolian citizens with the capacity to adapt are the fundamental values of Mongolia's development.

Culture is at the top of the nine priorities of the long-term development policy that aims to create a creative citizen-centred leading country with a mentality based on heritage and national spirit, a country that preserves the nomadic culture by building common values and cultivating the understanding of "one language, one history, one culture, one belief".

MONTENEGRO

Montenegro has completed the implementation of the National Programme for the Development of Culture 2011-2015 during the reporting period and has prepared the new medium-term Programme 2016-2020, with strategic determinations and basic measures that will be conducted primarily by the Ministry of Culture during further development and affirmation of cultural identities and diversities.

When it comes to cultural policy measures, the emphasis is being placed on the successful improvement of legal framework, with emphasis on the reorganisation of the national institutional framework for culture and the establishment of new institutions and on the measures of public financial aid where the Ministry had its influence in supporting the diversity of cultural expressions through public calls for co-financing and through the programme of cultural development in the less developed north of Montenegro. International cooperation in the reporting period has been improved significantly by participating in the European Union programmes, by signing bilateral agreements and programmes for cooperation, and by the continuity of participation and the new initiatives in regional and international partnerships. In that way, mobility in culture, as well as intercultural dialogue, has improved. Also, one of the key successfully conducted UNESCO projects – Culture for Development Indicators (CDIS) – was carried out in 2015.

The Ministry has contributed to the realization of national strategies for strengthening human rights by monitoring the projects carried out, and in cooperation with other authorized bodies it contributed to the stronger integration of disabled persons. Also, significant progress has been made in terms of inciting positive cultural change with the aim of improving cultural values of the importance of the acceptance and social inclusion of the LGBT population and their expressions, as well as achieving greater participation of the young and achieving gender equality.

The general evaluation of this report is that the question of diversity of cultural expressions is more often present in the public discourse, which is validated by public institutions' activities that are focused on the promotion of social differences, the mobility of artists and the creative industry.

The Ministry of Culture has already defined key obstacles in full realization of the measures and the ways in which they can be overcome by the Ministry. Some of them are associated with the implementation of a legal framework for culture at local level. This challenge can be solved by intensifying the cooperation between the Ministry and municipalities along with cooperation with expert teams and the civil sector. On the other hand, some difficulties are associated with the implementation or modification of the existing policies, such as the development of the creative industries, which will be solved by creating a strategic framework and by the opening of incentive credit lines. Also, the question of the functioning and sustainability of the non-governmental organisation sector in culture emerges, along with the independent cultural scene and professional associations regarding financing and activities in the domain of the promotion of cultural diversity.

As significant step for culture has been the production of sector strategies which include the need for guidelines for the development of the creative industry and for developing special programmes of promotion of the diversity of cultural expressions.

MOZAMBIQUE

When the Government of the Republic of Mozambique ratified the Convention on the Protection and Promotion of the Diversity of Cultural Expressions in October 2007, the Ministry superintending Culture adopted two-year action plans for its implementation.

Actions have been implemented with the aim of strengthening institutional capacity in the field of the protection and promotion of copyright and related rights, the main purpose being to combat the counterfeiting of phonograms and videograms, implementing legal measures for the production, importation and commercialization of phonograms, establishing procedures for the licensing and performance of performances, public entertainment, the operation of public performance venues, and the participation of civil society in the collective management of copyright.

With regard to the mobility of artists, seven National Festivals of Culture have been held every two years, including provincial and municipal festivals every year and various international festivals. The national festival and the provincial and municipal festivals were organized by the Government and municipal authorities, while the others were organized by show promoters, with a total of 412 in the whole territory, with the participation of 16,363 national and foreign artists and attended by 162,544,378 spectators.

With regard to support for artistic initiatives and events that favour social and cultural integration and the empowerment and consolidation of artistic and cultural associations at national level, the Fund for Artistic and Cultural Development (FUNDAC) covered, between 2013 and 2015, 469 projects totalling 80,700,000.00 Mts (eighty million seven hundred thousand Meticais), applied in the areas of plastic arts, handicrafts, cinema, dance, theatre, musical shows, photography, literature, fashion, initiatives and events commemorating historical-cultural dates, research and production of documents for the valorisation of historical and heroic achievements in the National Liberation Struggle, design, discographic production and the training of artists.

In the field of cultural institutions and infrastructure development, two public higher education institutions were created, namely the School of Communication and Art (ECA) and the Higher Institute of Arts and Culture (ISArC), to train young Mozambicans and provide the culture sector with qualified professionals.

The transversal dimension of culture and socio-cultural research have contributed to the civic education and awareness of Mozambican society on the phenomena that influence the dynamics of the country's development processes, such as the emancipation of Mozambican women and the role they play in society, the education of girls, peace, democracy and human rights.

As a prospect, the Ministry of Culture and Tourism intends to consolidate the progress achieved, conclude the actions currently underway and implement new projects and programmes.

Therefore, by 2023/24, the Ministry will undertake actions with a view to the following:

- (i) Increasing the dissemination of the Convention,
- (ii) Implementing the Cultural and Creative Industries Policy and its Implementation Strategy,
- (iii) Requalifying the Provincial and District Houses of Culture,
- (iv) Training and capacitating makers and professionals in the cultural and creative sector,
- (v) Establishing a capital agency mechanism to encourage the private sector to invest in the development of arts, culture and creativity, as well as its active participation in the country's economy,
- (vi) Improving the legal framework concerning copyright and related rights, registration and licensing of users of authors' works,
- (vii) Promoting the registration of creators, artists, producers and professionals in the cultural and creative sector with the National Institute of Social Security.

NICARAGUA

The Political Constitution of Nicaragua is the legal instrument from which all national policies are derived, be they social, economic, political or cultural. The reforms carried out in 2014 reaffirm and strengthen the system for the protection of the human rights of Nicaraguans, including, among many others, that of enjoying and having access to culture (Article 58), a right that includes, as part of the multi-ethnic nature of the people of Nicaragua who is an integral part of the country (Article 8), the recognition of indigenous peoples and Afro-descendants to maintain and develop their own cultural traditions (Articles 5, paragraph 6, 11 and 89) and the free expression and preservation of their languages, art and culture (Article 90).

The active and creative participation of the Nicaraguan people in the development and strengthening of the national culture is guaranteed (Article 126). The State achieves this by the following means:

1. Supporting national culture in all its manifestations, whether collective or individual (Article 126, paragraph 2),
2. Promoting and protecting the free creation and dissemination of the arts and letters, protecting copyright and industrial property (Articles 125, paragraphs 5 and 127).

The Political Constitution also establishes that cultural creation is free and unrestricted. Workers and creators have full freedom to choose the forms and modes of cultural expression (Article 127).

Consequently, the development model of Nicaragua is expressed in the National Human Development Plan (PNDH), where the beginning and end of public policies are people. Prepared by the Government of Reconciliation and National Unity (GRUN) in 2007, it stipulates 19 axes that facilitate the development of Nicaraguans, through the approach to economic growth with increased work, reduction of poverty and inequalities.

The Plan recognizes and promotes the diversity of cultural expressions by creating the means and conditions for their promotion, dialogue, respect, exchange, importance, identity, sovereignty, values and meaning. Among its 19 axes, the following stand out:

1. Gender equity,
2. Youth and adolescence,
3. Indigenous and Afro-descendant communities,
4. Environmental policies and the protection of natural resources,
5. Infrastructure.

Thus, through the Political Constitution, the National Human Development Plan and the Cultural Policy of Nicaragua, the “right of the people to create and enjoy art and national culture” is recognized, establishing guidelines such as the following:

- Rescue, validate, defend and promote:
 - National identity, the evolutionary history of our culture and our diverse and multiple cultural experiences,
 - All the features of the national identity and culture, in their multiple expressions of ethnic groups, languages and signs of the different peoples and races that comprise it,
 - The traditions, languages, customs, rites, beliefs and manifestations that are still visible and alive, as well as those relevant to national and local identity.
- Recognize the right of the population to create and enjoy art and culture, through the opening of spaces, instruments, exchanges and possibilities from the local level, for the purposes of knowledge and appreciation, education and specialized training, recognition, appropriation, appreciation and defence of all forms of art and culture.

- Recognize and value all manifestations of the thoughts, ingenuity, creativity and talent of Nicaraguans.
- Promote the interrelationship between tourism and national culture in order to further affirm the country's identity and value its resources and patrimonial treasures.

NORWAY

As stated in Norway's first and second quadrennial periodic reports, submitted in 2012 and 2016, Norwegian cultural policy is considered to be inherently in line with the Convention and its spirit, and no specific measures with the explicit, stated aim of implementing the Convention are implemented as such. Instead, the totality of various cultural policy measures and initiatives contribute both directly and indirectly to its implementation, without necessarily using it as an explicit or specific reference. This has been the case with Norwegian cultural policies since the 1970s; the Convention did not precede their formulation. The Convention is, however, subject to a continued and strong commitment and constitutes a highly pertinent and relevant framework and point of reference, especially in international cooperation.

The reporting period examined in this report saw the presentation of the Government's first comprehensive White Paper on cultural policy since 2003. In the new White Paper, which was presented to the Parliament in December 2018 after a substantial, open and inclusive process involving close dialogue with the cultural sector, civil society organisations and other stakeholders, the Norwegian Government highlighted the inherent contribution of art and culture to human rights and a thriving democracy and renewed its strong commitment to actively promoting the freedom of speech and expression, including the freedom of artistic expression. These are key priorities also for the Government's commitment to international cooperation in arts and culture.

The key objective for Norwegian cultural policy and the national implementation of the Convention is to ensure a free and independent cultural sector that creates artistic and cultural expressions of the highest quality, that promotes education and critical reflection, that safeguards and disseminates cultural heritage, that creates and disseminates a cultural offering that is perceived as relevant and representative of the population, that is accessible to everyone and that encourages individuals to experience and take part in cultural activities, that offers meeting places and builds communities, that renews itself and demonstrates a capacity for change and transformation, that has international impact and promotes intercultural dialogue, and that strengthens the Norwegian language, the Sami languages, the national minority languages and Norwegian Sign Language as fundamental bearers of culture.

The Government's stated aim is to ensure a cultural life where a diversity of actors provide varied arts and cultural experiences to as many people as possible. The Government aims to strengthen the independent and fringe cultural sector and to encourage innovation in the field of art and culture. It is important that artists and cultural workers enjoy access to good and stable grant schemes. Arts and cultural institutions that contribute to strengthening cultural diversity will be prioritized.

The Norwegian Government views the development and implementation of media policies in close connection with cultural policy and is strongly committed to facilitating a broad and enlightened public discourse across the entire country.

Emerging and existing challenges, measures and initiatives are continually under review and development through monitoring and evaluation initiatives, as well as consultations with stakeholders, government authorities and civil society organisations.

We also refer to the numerous measures and initiatives described in Norway's first (2012) and second (2016) quadrennial periodic reports. The majority of these are still in operation and under implementation but are not described in the present report.

OMAN

The Ministry of Culture, Sports and Youth is committed to the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, along with other bodies concerned with cultural affairs. A variety of policies and measures are being taken by the Sultanate to support the protection and promotion of the diversity of cultural expressions. These programmes aim to do the following:

Support artists and traditional arts: The Ministry of Culture, Sports and Youth undertakes a number of projects to collect narrated history in many governorates of the Sultanate, documenting customs and traditions. It has also established national inventories which include all areas of Omani traditional knowledge. Music documentation had a great role in preserving many traditional music styles. The Ministry is making artistic publications by re-recording Omani arts in a manner that is consistent with the spirit of the current era. This process aims to inculcate these arts in the minds of Omani youth and protect Omani folk arts from extinction.

Support authors: The relevant bodies within the Sultanate print and publish literary productions for Omani writers and literature. It supports them by involving them in international book fairs in order to display their productions and introduce them to visitors to the exhibitions.

Supporting craftsmen: The Sultanate pays great attention to craftsmen by providing them with material and moral support such as providing the necessary equipment and tools for practicing the craft profession and setting up workshops and displaying products at international events and forums in order to market those products. The Sultanate support craftsmen by registering craft products as a local and international trademark of craftsmen.

The Sultanate supports this category to create new, diverse and innovative high-quality business to achieve the social and economic sustainability of the cultural sector. These authorities also encourage all interested parties of both genders (male and female) from the private and civil sectors to present their artistic and literary creativity and to position cultural diversity as a key element in curricula.

PALESTINE

In October 2011, Palestine became the 195th full member of the United Nations Educational, Scientific and Cultural Organization (UNESCO). Subsequently, and since then, Palestine has ratified six UNESCO Conventions, including the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The Ministry of Culture (MoC) is the authorized entity to lead efforts for implementing and advancing the principles and goals of the 2005 Convention and managed to submit the first quadrennial report on the Convention in June 2017. On the other hand, the Palestinian National Commission for Education, Culture and Science is the focal point for the International Fund for Cultural Diversity (IFCD). In the current reporting exercise and since 2019, Palestine has benefited from UNESCO's support through the "Reshaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expression" project financed by the Swedish International Development Cooperation Agency (SIDA).

In the last four years, and in partnership with UNESCO and other relevant stakeholders, the MoC has worked actively to set the course towards achieving the different goals of the 2005 Convention. On one hand, the MoC conducted a series of capacity building and training modules on the 2005 Convention, its goals, its implementation mechanisms and its policies in Ramallah, Jerusalem and Gaza. Moreover, the MoC organized a series of training sessions on the IFCD, introducing civil society organisations in Palestine to the fund and its conditions and application process, which resulted in the selection of three civil society organisations as recipients of the fund during the past three years.

On the other hand, ratifying the 2005 Convention motivated the State of Palestine to incorporate culture on the national agenda of sustainable development 2017-2022, including, for the first time, an explicit reference to creative industries. Focusing on culture was further elaborated in Palestine with the development of the 2017-2022 National Strategy for Culture, which was based on the provisions of the 2005 Convention for setting up cultural policies. Furthermore, the MoC, in cooperation with UNESCO and thanks to the support from the Drosos Foundation, took on responsibilities to assess the multidimensional role of the cultural sector in the development process by embarking on the first project of its kind, aimed at evaluating statistics and data based on the newly-launched Culture|2030 Indicators methodology. The project is utilized as a monitoring tool for both the MoC and the Palestinian Central Bureau of Statistics (PCBS).

The national efforts are also evident in the first cultural strategy prepared by the Ramallah Municipality to include the city of Ramallah on UNESCO's global network of "Creative Cities". On the governmental level, the Ministry of Entrepreneurship was established in 2019 with a mission to advance entrepreneurship, including within the cultural sector in Palestine.

Additionally, and to sustain the film sector in Palestine, UNESCO is supporting Palestine through a programme to adopt new regulatory frameworks to strengthen the cultural and creative industries and promote South-South cooperation, aiming to establish a national entity for film in Palestine. The project is expected to commence during 2021.

On the international level, the Islamic World Educational, Scientific and Cultural Organisation (ISESCO) designated Jerusalem as the Capital City of Islamic Culture for the year 2019, whereas celebrating "Bethlehem - Capital of Arab Culture 2020" was postponed to 2021 due to the COVID-19 pandemic. On the other hand, the State of Palestine, through the MoC, signed and activated several cultural agreements with Arab and foreign countries, including the Government of Norway, to continue supporting the Palestine Cultural Fund (PCF).

The Palestinian creative independent sector has been an active and influential player in art production, developing the Palestinian contemporary art scene, notably introducing Palestinian artists to the regional and international art scenes, and advancing creative industries, especially filmmaking and music. The independent sector, including cultural and artistic non-governmental organisations, independent artists and independent initiatives such as cooperatives, bands and companies, have all contributed to presenting the multiplicity and diverse cultural expressions of Palestinians worldwide.

From another positive outlook, the last two years have also marked the birth of special projects that have addressed the status of independent artists in Palestine, while the programmes and impact of three main leading cultural networks, namely the Qibab Network of Jerusalem Cultural Institutions, the Jerusalem Arts Network – Shafaq and the Palestine Performing Arts Network (PPAN), have been consolidated.

Despite the liveliness of Palestinian cultural expressions, major challenges still remain, and others escalate due to the Israeli occupation that continues its illegal practices against the Palestinian people. As the colonial power continues its illegal practices, it imposes a complex reality for the natural flow of any cultural exchange or development. This applies to all Palestinian people in the occupied Palestinian territory including Jerusalem, the Gaza Strip, refugee camps and the diaspora, as well as Palestinians living in historic Palestine that was occupied in 1948. While cultural expressions by default require the freedom and mobility of artists, artwork products and cultural trade, restrictions and violations imposed by the Israeli occupation undermines the achievement of the 2005 Convention goals and objectives, and most importantly, prevents the cultural rights of the Palestinian people from being fully exercised.

The cultural sector, whether public bodies, civil society organisations or individual artists, has undergone several challenges due to geographical fragmentation. This is evident on many levels when it comes to implementing programmes, projects and activities. For example, some events in Gaza were cancelled due to the destruction of the Al-Meshal Cultural Centre in August 2018 by the Israeli occupying forces, whereas the Jerusalemites need to get clearance from the Israeli colonial power to organize cultural events in the city. There are many cases where cultural centres have been forced to shut down or cancel their programmes when such clearances were not granted. The geographical fragmentation imposed by the Israeli occupation not only disrupts the mobility of artists and artwork products, but also the accessibility to or participation of the public in the events taking place in the different geo-political areas of Palestine.

On a national level, the absence of the legal and social infrastructure that protects the freedom of cultural expressions, limited public funds for the cultural sector and the withholding of Palestinian clearance revenue by Israel, as well as the limited contribution of the private sector to culture, impose another level of challenges on the advancement of the 2005 Convention goals and objectives.

Moreover, it is expected that the ongoing Covid-19 pandemic will negatively impact the sector at different levels, including funding, practicing and participation. In response to this new challenge, the MoC conducted a comprehensive survey that would contribute towards the assessment of the impact of COVID-19 on civil society organisations and the independent sector nationwide. During the lockdown, the Ministry developed several interventions that aimed to activate the cultural scene and support writers and artists. Digital culture programmes were launched where authors and artists had the opportunity to speak about their experiences and answer questions asked by attendees. The programme, called *Talat Thaqa'ia* ("Cultural Sessions"), which was livestreamed on the MoC's different virtual platforms, attracted thousands in every session, where more than 110 artists and writers appeared. During the Holy month of Ramadan, through the Ministry's social networks, 17 singers presented their folklore songs for two hours each day. A special programme for children's theatre was introduced and 25 plays were live streamed. Additionally, more than 500 artists and writers benefited from this special programme to support individual young artists and writers who had lost work due to the lockdown with US\$500 each.

Furthermore, the MoC organised online art exhibitions to show works of art created during the crisis.

During the past six months, 18 exhibitions were displayed. The MoC also launched two creative competitions — one targeting writers and artists to present the works they created during the quarantine and the other targeting children. As a result, 250 winners received financial prizes. All these interventions helped activate the cultural scenes during the lockdown and gave opportunities to authors, writers and audiences in remote areas to be part of the activities.

On the other hand, and in the framework of the "Re|Shaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expressions" project funded by Sweden, the MOC conducted a series of four talks and debates on "Future prospects for the cultural scene in times of crisis", "Youth, emerging technologies and online artistic forms", "Status of women in the

Palestinian cultural field and creative industries” and “Artistic training and art education”. Taawon, a leading Palestinian association that supports culture, also launched, in cooperation with the MoC, a series of debates among civil society organisations aiming at identifying future needs, while working on proposing collective solutions that would consolidate the sector’s resilience.

Finally, on the international front, there are certain cases where conditional funding and political agendas interfere in the freedom and development of Palestinian cultural expressions.

PANAMA

The objectives and priorities of Panamanian public policies aimed at complying with the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions can be found in three basic documents, namely the Action Plan Joining Forces of the National Government⁴¹, Law 90 of 2019⁴² and the General Culture Bill⁴³.

It is important to emphasize that until August 2019 the country did not have a public cultural entity at ministerial level, and today the first integral law on culture is being discussed in the National Assembly, which will later give the opportunity to formulate the first National Plan of Culture in our history. In this context, the related public policy objectives are listed as follows:

1. To strengthen the new cultural institutions with the necessary legal instruments to design and implement the National Culture Plan, which will include the participation of civil society,
2. To promote a policy with a human rights approach that will aim to foster, protect, guarantee and implement the cultural rights of the population,
3. To guarantee recognition of the cultural dimension of sustainable development, promoting its inclusion in the design and implementation of the public policies of the Panamanian State,
4. To foster the growth and consolidation of the creative economy, incorporating into cultural regulations and public policies support for the creation of incubators for projects related to the cultural and creative industries, through public-private partnerships,
5. To create the Network of Art and Culture Centres in provinces and regions, cultural spaces that allow the development of creativity, arts and cultural entrepreneurship, in order to contribute to the strengthening of the social fabric and citizenship,
6. To promote cross-culturalism through policies, plans and strategies that encourage dialogue, respect, mediation and creative collaboration between various cultural communities, ensuring that this interaction takes place under conditions of equity so that it helps to enrich each other's culture.
7. The establishment by law of public funding for projects of creation, production, dissemination, promotion, distribution, marketing, exhibition, conservation, restoration, education, training and research related to culture in general.

41. Available in Spanish at <https://www.presidencia.gob.pa/tmp/transparencia/4-Pilares-1-Estrella-y-125-Acciones-Prioritarias.pdf>.

42. Law No. 90 (2019) Establishing the Ministry of Culture and other provisions available in Spanish at https://www.gacetaoficial.gob.pa/pdfTemp/28840_A/GacetaNo_28840a_20190816.pdf.

43. Available in Spanish at https://www.espaciocivico.org/wp-content/uploads/2020/02/general_de_cultura.pdf.

PARAGUAY

The National Secretary of Culture (SNC), dependent on the Presidency of the Republic of Paraguay, is the governing body for designing, regulating and promoting cultural policies, protecting tangible and intangible cultural heritage, preserving cultural and linguistic diversity, and promoting and protecting citizens' participation in the practices of cultural manifestations, as well as in artistic and cultural creations and activities, with the aim of reinforcing the national identity. It is responsible for implementing the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions by including the objectives of the Convention among the actions designed and approved within the National Culture Plan 2018-2023.

The National Culture Plan 2018-2023 established avenues of action within Axis 2 "Cultural Processes", the results of which will respond to the application of the Convention. This axis comprises 17 avenues of action and their respective results and also includes three work programmes with their respective objectives and results, whereas Programme n°3 "Promotion of Cultural Processes" provides for the design and execution of projects, such as cultural diversity, respect for cultures and the promotion of the rights of indigenous peoples.

The plan is reviewed every year, updated in terms of the results obtained in the previous period and reported to the Results-Based Planning System (SPR) administered by the Technical Planning Secretariat (STP) and implemented annually through the Operational Investment Plan (POI).

Programme n°3 "Promotion of Cultural Processes" provides for the following results: mechanisms and actions aimed at guaranteeing equal opportunities for citizens especially to the sectors of cultural and artistic management, creation and production, and quality cultural processes.

The SNC has several co-management mechanisms, such as frameworks, bilateral and specific agreements with other public institutions dependent on its executive, legislative and judicial branches, as well as with governments and municipalities, organisations from the cultural sector, foundations and non-governmental organisations.

The SNC has the National Council of Culture, created by Law No. 3051/2006, where public institutions and various cultural sectors are represented, and meets at least four times a year. It is a consultative entity of the institution.

PERU

This quadrennial periodic report includes 48 policies developed during the 2016-2019 period and has been prepared through a participatory process carried out from May 2019 to April 2020. The work plan to build the quadrennial periodic report has incorporated working groups with representatives of the private and public sector, unions and academia, as well as spaces for presentation and consultation with diverse groups of actors from the creative sector in Lima, Chimbote and Cusco. The findings recorded in this report can be read at three levels of analysis: i) distribution of the policies: the measures in accordance with the four objectives established in the monitoring framework; ii) content of the policies: themes, new contributions and sustainable measures; and iii) transversal perspective: main achievements and challenges.

The first level of analysis focuses on the distribution of the reported policies and measures among the various objectives set out in UNESCO's monitoring framework. These are mainly contained in Objective 1 ('Supporting sustainable systems of governance for culture') (21 policies). This objective gathers initiatives related to the various stages of the value chain of the cultural industries and arts, including training, creation, production, distribution and access, among others, as well as policies that transversally affect the entire sector, so it understandably includes most of the compiled policies, measures and strategies.

Regarding the other objectives, the distribution varies in the number of measures reported.

Objective 3 ('Integrating Culture in Sustainable Development Frameworks') also records a considerable number of the reported policies (17 policies), being an indicator that the platforms and spaces for skill formation and the generation of networks of collective work have been priority topics for cultural management in the past four years. Some of the measures included in Objective 3 address topics as diverse as the Culture Points Network, the audience-oriented area of the Grand National Theatre and training for public officers, and also proposals from civil society, such as the shared advocacy agenda of the *Alianza Peruana de Organizaciones Culturales* (Peruvian Alliance of Cultural Organisations) and the Cultural Governance Programme of the University of Piura, among others.

Moreover, fewer measures were reported in Objective 2 ('Achieving Balanced Flow of Cultural Goods and Services and Increasing the Mobility of Artists and Cultural Professionals') (5 measures) and Objective 4 ('Promoting Human Rights and Fundamental Freedoms') (5 measures). Although these are works in progress that still need to be consolidated through strategies and policies, it is crucial to note the contributions of the private sector, civil society and academia for the promotion and participation of women in the sector, the strengthening of artists' working conditions and the flow of cultural goods and experiences at international level.

At the second level of analysis, the contents of the reported measures are examined. Many of these are novel, very diverse measures, with years of experience in their implementation, and which jointly indicate significant breakthroughs in the development of the cultural industries and creative sectors. This gains more relevance if the quadrennial periodic report presented by Peru in 2012 is considered; although it is possible to report on the status of projects already reported in the previous quadrennial periodic report — such as the "Culture Points" programme, which now has its own law, the Ruraq Maki Programme, which has developed a digital platform, and the IBER programmes, in addition to IBERcultura Viva — this time, the report is much more comprehensive, detailed and diverse.

Regarding the sectors, the public sector has reported initiatives for all the objectives, through both programmes and regulatory frameworks that aim to enhance access to creation (*Libertad Creativa*), encouraging people's active participation in cultural life through physical spaces or digital media (*Cultura24*) and through strategies that arise from coordination with other public institutions (*Libertad Creativa*, *Barrio Seguro*, etc.).

Also noteworthy is the progress made in terms of institutionalization through the promotion of culture from the public sector during this period. This is evidenced by achievements in the form of sustainable financing, such as the Economic Incentives for Culture, which are programmed on an annual basis, have increasing financing and are prepared jointly with the sectors, and through initiatives promoted by other ministries that range from proposals based on creative tools for

achieving sustainable development goals, such as courses by the National Penitentiary Institute (INPE), and programmes by the Ministry of the Interior or by the Ministry of Education, which value the importance of culture as transversal in all areas of life.

Along these same lines, it is crucial to highlight the context in which these actions have been developed. This is undoubtedly a period in which remarkable breakthroughs and stable strategies that contribute to the growth of the cultural and creative industries have been recorded. But this is also a context of constant political changes that lead to general instability for the sector — abrupt changes in Peruvian political-institutional structure, constant changes in the management of the Ministry of Culture itself, and therefore different priorities that hinder the sustainability of medium-term policies, strategies and actions in the sector. This period also coincides with the creation of the National Cultural Policy which is still in progress. Its importance for the development of the sector is worth highlighting, as well as the crucial changes it will generate, once presented, and which will probably be mapped in the next quadrennial periodic report. Both documents—each of them with a specific profile, with the National Cultural Policy seeking to establish guidelines for the culture sector and the quadrennial periodic report outlining the state of affairs of the creative sector—will have an impact on the sustainability, continuity and strengthening of the recorded policies.

On the other hand, the private sector and civil society design and implement initiatives that represent important pending works that the public sector has not been able to fully address and that are essential for the development of the sectors, including mapping, diagnoses, surveys and training spaces, among others. These are the cases of academic institutions such as the Pontifical Catholic University of Peru and the University of Piura, which, among others, have become capacity-building spaces for cultural agents, as well as spaces responsible for generating information and producing updated knowledge about the sector and its different components. Civil society, for its part, plays a key role by positioning itself as an active agent that influences the development and monitoring of public policies, through organisation and coordination platforms such as the Alianza Peruana de Organizaciones Culturales, which gauges and disseminates the needs and requests of multiple civil society organisations interested in actively contributing to public policy.

The third level of analysis is set out based on a transversal view of the reported policies in order to identify the achievements of the last four years, as well as the challenges and works in progress.

As has already been mentioned, the growth of the creative sector is indisputable, and this compilation of policies allows to see clearly what the current and future urgencies are, posing a tentative order of priorities.

This transversal view was built on a task of systematization and analysis task carried out by the team in charge of preparing the quadrennial periodic report, but mainly on open meetings with representatives of civil society organisations, unions and associations, actors associated with academia and the members of the national team. Therefore, it is crucial to highlight that the selection of the challenges corresponds to a collective effort to coordinate and organize the information gathered, and also to make the opinions and urgencies of each participant known.

Eleven challenges condense 58 proposals prepared by the different participating actors into the following concrete statements and clear tasks for the following four years: 1) strengthening the intercultural approach; 2) strengthening cultural management at the local level; 3) enhancing inter-institutional coordination; 4) having updated information systems; 5) promoting the participation of women and LGTBI communities in cultural life; 6) improving the working conditions of culture workers; 7) enhancing and enabling the digital environment; 8) strengthening measures aimed at creation and management; 9) generating strategies for national and international mobility; 10) establishing synergies with civil society and the private sector; and 11) the National Cultural Policy. The challenges are developed in the last section of the report.

The quadrennial periodic report presented by Peru in 2020 has been prepared during a period of time affected by atypical conditions that put sectoral priorities into perspective and cause constant changes and reformulations to the sector's central issues. Therefore, the challenges presented in this document have been organized based not only on the context and the needs of a state of emergency, triggered by the health crisis caused by COVID-19 since 15 March 2020 but also with the aim of developing the sector in the long term.

POLAND

Poland has been a multicultural country for centuries. The Polish national identity is a multi-layered concept shaped by diverse collective experiences of people coming from various ethnicities, languages, religions and traditions. As a meeting point for Western and Eastern cultural traditions, Polish cultural heritage represents the essence of European civilization.

Poland has a long-standing tradition of accepting cultural diversity, which is an essential dimension of the identity of Polish society. Cultural diversity based on the religious tolerance principle peaked in the XVI century when Poland and Lithuania built the Polish-Lithuanian Commonwealth. From the XVIII century to the year 1918, Poland had lost political independence, albeit the Polish community had been developing a culture in many different dimensions, creating from it the fundamentals of collective existence. After the Second World War and spending 1944 - 1989 under a Communist regime, in 1989, Poland made a democratic transition and began integrating with the European Union and the Euro-Atlantic community. Nowadays, as a member of the European Union, Poland creates a friendly climate for building an exciting and diverse cultural life. Each year, it hosts dozens of festivals promoting music, theatre, fine arts and film, along with other nations' folk traditions and ethnic minorities living in this country.

Art institutions and culture-promoting organisations routinely cooperate with their counterparts from other European and non-European countries, organizing guest performances, participating in national and international festivals, staging joint exhibitions and co-producing performances. Theatres put on plays by authors worldwide and musical institutions regularly host outstanding foreign composers and musicians.

Notably, the economic rapprochement, unrestricted freedom of travel and shared laws governing many areas of operation across the EU contribute to cultural cooperation. Promoted by local-government authorities, border cooperation among cities, institutions and individual artists is an effective method for bringing down cultural barriers.

From the beginning of his term in office in 2015, the Minister of Culture and National Heritage of the Republic of Poland introduced a programme that in many aspects implements the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

The priorities of the Minister's programme are as follows:

- I. Providing stable means of support to artists and cultural institutions,
- II. Enhancing the level of services and the quality of operation of cultural institutions in Poland, revising legal regulations as a follow-up to extensive consultations in artistic milieus,
- III. Developing the competences of Polish society in the field of culture,
- IV. Shaping the Polish "political community" through the promotion of a culture of remembrance and identity and a policy of remembrance,
- V. Enriching popular culture with elements of high culture,
- VI. Fostering civic participation in culture,
- VII. Aiding the growth of artistic freedom and creative pluralism,
- VIII. Fostering the development of creative industries,
- IX. Disseminating awareness of the antitotalitarian identity of Poles abroad,
- X. Promoting Polish culture abroad.

The projects described in this report are only a part of the totality of measures undertaken at various levels and by multiple institutions. This report focuses on the policies and measures initiated at the national level with a view to protecting and promoting cultural diversity in Poland in the 2016-2019 period. It is particularly concerned with the activities of the Ministry of Culture and National Heritage and the subordinated organisations it has established within its framework. The contents of this document reflect the ten priorities of the public cultural policy mentioned above.

QATAR

The State of Qatar has attached great importance to the objectives of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its guidelines. Qatar's election as a member of the International Committee for the Convention on the Protection and Promotion of Cultural Expressions in 2019 is indicative of the extent of the State of Qatar's commitment to implementing this Convention and its belief in its value. As cultural diversity represents a fundamental dimension in this agreement, it is a natural extension of what the Qataris have been convinced for several generations: the necessity of dialogue between cultures and of raising awareness of its value locally, regionally, and internationally. Although the agreement was linked to achieving the sustainable development goals, it was mainly based on ensuring the human rights and fundamental freedoms expressed in the Qatari Constitution. It was affirmed by "Qatar Vision 2030", which called, in this context, for the main goals outlined below to be achieved:

- Intensifying and enhancing cultural exchanges with the Arab peoples and other peoples in general. Nurturing and supporting dialogue among civilizations and coexistence between different religions and cultures,
- Contributing to achieving global peace and security through political initiatives, development and humanitarian aid.

The State of Qatar believes that supporting the diversity of cultural expressions is a way to bring about a shared life in the world, in addition to be a resource for unleashing human creativity in various fields. The Ministry of Culture and Sports and Cultural Sector and partner institutions have endeavoured to consider cultural diversity as a significant concern of society and have seen the "cultural differences" as elements of enrichment for the community and as factors for developing its intellectual and creative capacities. Diversity does not only allow the transfer of knowledge but will also enable experiences. The Ministry of Culture and Sports has undertaken over the past four years the development of a national strategy for the cultural sector, among its most prominent goals of achieving cultural diversity.

ROMANIA

This report provides an overview of the measures implemented at national level, in Romania, for the promotion and protection of cultural diversity between 2016 and 2019/2020.

It should be noted that the projects and programmes brought to attention notably concern the activities implemented by the Ministry of Culture and its subordinated structures, although partnerships with other public or non-governmental institutions are also mentioned.

In the presentation of the measures put in place to help achieve the four goals of the Convention, the report emphasizes the importance of supporting the cultural and creative sectors, the digitization of movable cultural heritage in partnership with institutions all over Romania, the partnership with civil society in the production of an alternative public policy in the area of traditional crafts, and cultural manifestations that support the mobility of artists and cultural professionals. A special emphasis was put on the contribution and integration of culture in sustainable development frameworks, both at national and international level.

Thus, building on this last point, the Ministry of Culture integrated in the 2018 National Voluntary Review, presented during the session of the United Nations High Level Political Forum on Sustainable Development, the UNESCO Culture for Development Indicators (CDIS) project that put forward the correlation of the 22 CDIS indicators with 9 of the Sustainable Development Goals and no less than 36 targets of the 2030 Agenda for Sustainable Development.

At national level as well, culture was integrated into the National Strategy for the Sustainable Development of Romania 2030, approved by Government Decision no. 877/2018.

Another important initiative refers to the digitization of cultural movable heritage, within the framework of the “E-Culture – the Digital Library of Romania” project, through which, by the end of 2021, some 550,000 items will have been digitalized and made available within the national digital library – culturalia.ro. Out of these digitalized items, 200,000 shall be made available on the European Digital Library – europeana.eu.

Support for the cultural and creative sectors, whose particular vulnerability was shown in the context of the COVID19 pandemic, was deemed important and the Minister of Culture has participated, since the outbreak of the pandemic and until the time of reporting, in no fewer than eight rounds of consultations/debates with cultural and creative sector representatives from different areas such as the music industry and festival organisation, theatre arts, the film industry, the independent cultural and creative sector, and publishing.

The mobility of artists and cultural professionals was at its best in 2018 and 2019/2020 when two major events were organised that strengthened not only the mobility of artists and cultural professionals but also reinforced intercultural dialogue, these being the Romania-France Season 2018/2019, which contributed to the strengthening of economic, scientific, cultural and societal relations between the two countries, and Europalia, organised in 2019/2020 with a focus on Romanian culture, which included over 250 cultural events in the fields of visual arts, music, cinema, literature, the performing arts and theatre.

The future priorities in the implementation of the Convention will undoubtedly focus on a better integration of culture in sustainable development frameworks, as well as on the continuation of support provided to the cultural and creative sectors that were put at risk and made vulnerable as a result of the COVID-19 pandemic.

RWANDA

Rwanda ratified the 2005 UNESCO Convention in 2012. The Convention has been used together with other pre-existing guiding documents to strengthen and formulate sustainable development policies. For example, the existing national cultural heritage policy and some other cultural and creative provisions are aligned to the objectives of the Convention, especially with regard to the role of culture in Rwanda's sustainable development. The Convention has also been a catalyst to the participatory policy-making process among stakeholders from the public and private sectors, as well as civil society. In this regard, significant measures have been established with respect to cultural and creative expressions. Many of the measures herein reported are having or have already had a significant impact on the status of artists and stakeholders in the cultural and creative industry (CCI) and the Rwandan community at large. However, with the outbreak of Covid-19, the Ministry of Youth and Culture (MYCULTURE) has had to carry out a rapid assessment of the CCI to have a picture of the impact of Covid-19 and designed a Cultural and Creative Industry Recovery Plan.

Following Rwanda's first quadrennial periodic report in 2016, institutions and agencies, both public and private, as well as civil society, were heavily involved in the development of the booming cultural entrepreneurship sector which continues to play a significant role in Rwanda's sustainable development. In this respect, Rwanda Academy of Language and Culture, for example, initiated a cultural and creative industries job creation project, introduced the celebration of International Mother Tongue Day, supported the creation of the Rwanda Plastic Art Federation (PLASTAF), introduced art and culture festivals within "Umuganura" week to promote the Rwandan culture of valuing and celebrating achievements and crop yields from the country's soil, etc. Similarly, the Rwanda National Commission for UNESCO supported initiatives in favour of supporting the implementation of intellectual property rights in Rwanda's culture and creative industry. Awareness-raising and outreach programmes, Traditional Teaching Centre and the Urugangazi Traditional Dance Troup of the Institute of National Museums of Rwanda have also been enhanced to facilitate access to cultural and artistic heritage and job creation.

In addition to the existing political will, the ratification of the Convention has further enhanced regional cooperation especially through the East African Community (EAC) arts and culture festival "JAMAFEST", which is a biannual event, as well as the "International Forum on Cultural Spaces for Kigali" (IFCSK). These two measures are expected to make, and indeed have made, a significant contribution to regional integration and sustainable development through the production and dissemination of cultural and artistic performances as well as peace promotion activities among EAC member states and beyond.

Rwanda Media High Council has been a key partner in the struggle to implement the Convention and carry out research on cultural and local content production in Rwanda's media sector. In this respect, the Rwanda National Commission for UNESCO organized a series of training programmes meant for journalists and media owners to build a sustainable media regulatory system that ensures media freedom and promotes and protects media professionalism for development. As a result, the "Creating jobs through producing and acting in TV Series films" measure was born.

Finally, Rwanda as a State Party to the 2005 Convention has also engaged in initiatives to enhance awareness-raising and the participation of Rwandan civil society in the implementation of the Convention. In this respect, a number of workshops and meetings organized by the 2005 Convention implementation institutions were held on various occasions. Moreover, civil society itself has initiated awareness-raising activities that are aligned with the Convention and put the provisions of the Convention in practice. More importantly, civil society has both participated in the preparation of this report and contributed with its own section, particularly the Rwanda Arts Initiative, the Vision Jeunesse Nouvelle, the Roots of Nyabingi Cultural Heritage Centre, the Rwanda Plastic Art Federation and the Rwandan Society of Authors.

SENEGAL

In its first quadrennial report, submitted in 2016, Senegal presented a sample of achievements and projects which illustrated or provided some perspective on the country's cultural development policy.

With its long history of involvement in the conception and implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, Senegal took the opportunity of this focus on the current and future priorities of its cultural sector policy to underscore its close relationship with this instrument.

In fact, its contribution to the drafting of this new international framework for the sharing of good practices concerning public cultural policy was essentially based on proposals reflecting its fundamental choices since attaining sovereignty.

Policies and measures related to cultural creation, production, dissemination, distribution and participation are the result of strategic directions which, in turn, illustrate the cross-cutting nature of culture.

The statement serving as grounds for this option, "culture is at the beginning and the end of development", has thus established the centrality of cultural policy as a reference for all sectoral policies and the source of intersectoral dynamics for sustainable development.

Based on these fundamentals, Senegal prioritizes a cultural policy which is consistent with the Convention. The construction of a cultural infrastructure in accordance with the choice for cultural decentralization must be situated within this framework. This transfers to local authorities the bulk of the powers related to the determination of cultural policies and the adoption of measures necessary for their implementation, powers originally held by the central State.

However, since territorialisation must avoid giving rise to centrifugal tendencies and other kinds of cultural isolationism, the indispensable regulatory role of the State, as the architect of consensus for the determination and achievement of shared local and national objectives, remains. Thus, public cultural policies aim first and foremost for the adoption and continuous adaptation of national reference frameworks such as those for the regulatory, economic, social and financial environments.

In accordance with these fundamentals, and from one year to the next, emphasis is regularly placed on:

- Developing throughout the country a network of modern access and dissemination infrastructures: libraries, museums, theatres, halls and other such spaces,
- The development and reinforcement of the capacities of human resources,
- Support for cultural initiatives, whether one-time or periodic events, whether conducted by professional organisations or by individual promoters of cultural and creative industries.

SLOVAKIA

Main objectives and priorities in respect of the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions in the Slovak Republic.

Audiovisual policies

The Government of the Slovak Republic approved a proposal to update the project for the systematic restoration of the audiovisual heritage of the Slovak Republic for the years 2016-2018 on 13 January 2016. The main objective of this project is to protect and gradually restore Slovakia's audiovisual heritage and subsequently to make it accessible to the public.

Act No 138/2017 on the Fund for the Promotion of the Culture of National Minorities entered into force on 1 July 2017. It included provisions amending the Act on the Audiovisual Fund that responded to several shortcomings identified during the Act's application in practice and also the need to stabilize the contribution from the state budget intended to support audiovisual culture and its future development in the Slovak Republic. On 1 January 2020, Act No 304/2019 entered into force with the aim of increasing competitiveness in the support system for the audiovisual industries in Slovakia and accelerate the economic stimulus for private investments in the audiovisual sector with a significant impact on the development of the economic environment concerned.

"Digital Audio-vision/Access to digitization" was a national project implemented by the Slovak Film Institute with Radio and Television Slovakia (RTVS) as a project partner between 2011 and 2015 as part of the Operational Programme Informatisation of Society, Priority Axis 2: Development and renewal of the national infrastructure of repository institutions.

Integration of culture into sustainable development policy

Creation of a new communications instrument – the Forum for the Cultural and Creative Industries. The aim of the measure is to create an efficient communication channel between public and private sector actors in the cultural and creative industries. The new platform will make it possible to maintain up-to-date maps of the needs of the individual sectors of the cultural and creative industries to facilitate the adoption of the necessary measures.

Support for the preparation of regional policies on the cultural and creative industries through specialized educational activities

Key educational activities have been designed for policymakers in territorial self-government to help them acquire the skills and knowledge needed to draft strategic documents specifically focusing on the regional and local development of cultural and creative industries.

"Blueprint for the Sustainable Development of Intangible Cultural Heritage and Traditional Folk Culture in the 2020–2025 Period" is a document produced in response to the need for policy at national level to reflect the Operational Directives and related documents on the application of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

Priorities of civil society organisations for the future implementation of the Convention

Amongst the key indicators are measures to support artistic freedom, including the right to the support, distribution and remuneration of artistic activities, the right to the protection of artists' social and economic rights and the right to participation in cultural life.

SLOVENIA

The Republic of Slovenia has prepared the quadrennial periodic report on the Convention on the Protection and Promotion of the Diversity of Cultural Expressions by including a wide variety of stakeholders as much as possible, ranging from various Ministry of Culture sectors and other relevant national bodies to municipalities and civil society. Every segment prepared information and the main highlights that form an important part of the overall report.

Historically, culture has played an extremely important cohesive role in Slovenia: its mobilisation potential influenced the birth of the Slovenian nation. This symbolic cohesive role continues to be strongly present in Slovenians' collective consciousness, but at the same time it also causes tension through inverse centripetal forces of cultural creativity, such as the emancipation and affirmation of alternative visions of reality. This neuralgic point of Slovenian culture is where Slovenia's exceptional creativity draws from; some of its images from the past four years are presented in this report.

In recent years, the focus of Slovenian culture and the creative landscape has shifted towards more modern topics, such as environmental protection, the inclusion of vulnerable social groups, the economy and the status of artists. Both the cultural policy and creators themselves are aware of the important role of creativity within the context of a sustainable society. The projects covered in this report highlight the importance of creativity in finding solutions to the most complex social issues, such as how music can be used to address the climate crisis, how state-of-the-art sustainable technology can be used to create functional and premium-design projects for the market, how vulnerable groups can be included in the creative process, how to provide working conditions for high-class artists, etc.

The painful realisation that creativity is the essential element of humanity only takes place when it has disappeared. In the history of a community, there are only rare moments when an opportunity arises to experience the invaluableness of cultural creativity for both the individual and the community. As a rule, this happens during major social and economic upheavals, when the true, sustainable values come to the foreground, including creativity as one of the most important.

SOUTH SUDAN

South Sudan has a draft National Culture Policy developed by the then Ministry of Culture, Youth and Sports, which has now been divided into two — the Ministry of Culture, Museums and National Heritage, responsible for heritage, and the Ministry of Youth and Sports, responsible for youth affairs. The National Culture Policy is on its way to the parliament to be passed into law with other measures that include the following:

- National publishing policy,
- Cultural and creative industries policy,
- National policy on the status of artists,
- Language policy,
- Intellectual property rights policy,
- Traditional knowledge policy,
- Sustainable development policy,
- Sustainable tourism development policy

All these policies are under development as the country is nine years old, having gained independence on 9 July 2011.

All these challenges are presented to the Intergovernmental Committee and the Conference Parties for acknowledgment.

Therefore, the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its great journey toward the achievement of the Sustainable Development Goals (SDGs) just started with a degree of awareness on addressing the concerns on legal frameworks as highlighted above.

Hence, South Sudan is in the spirit of the Convention in terms of cooperation with other State Parties on addressing the above tasks and moving forward.

SWEDEN

In 2006, Sweden ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The foundation of Sweden's cultural policy set out in the national cultural policy objectives approved by the Riksdag (the Swedish Parliament) corresponds to a large extent with the objectives and purposes of the Convention.

The objectives state that:

Culture is to be a dynamic, challenging and independent force based on freedom of expression. Everyone is to have the opportunity to participate in cultural life. Creativity, diversity and artistic quality are to be integral parts of the development of society.

To achieve the objectives, cultural policy is intended to do the following:

- promote opportunities for everyone to experience culture, participate in educational programmes and develop their creative abilities,
- promote quality and artistic renewal,
- promote a dynamic cultural heritage that is preserved, used and developed,
- promote international and intercultural exchange and cooperation in the cultural sphere, and
- pay particular attention to the rights of children and young people to culture.

These act as a point of departure for Sweden's work to protect and promote the diversity of cultural expressions within Sweden and in the international arena. No particular changes to legislation were considered necessary in conjunction with the ratification.

Swedish cultural policy is pursued through guidelines and specific mandates to agencies and institutions and by means of legislation, to a certain extent. The governmental agencies and the cultural institutions that have an official mandate are to integrate the perspectives of gender equality, diversity and children and youth into their operations, as well as international and intercultural exchanges and collaboration.

The objectives of national cultural policy also guide regional and local cultural policy. Sweden has a model for allocating government funding to regional cultural activities, known as the "collaborative cultural model". The purpose of the model is to bring culture and the arts closer to Sweden's residents by facilitating regional prioritisation and variation.

International artist exchanges and cooperation are promoted through special initiatives from governmental agencies such as the Swedish Arts Grants Committee, the Swedish Performing Arts Agency and the Swedish Arts Council, leading to new contacts and artistic development.

Culture also plays a central role in Swedish aid for democracy and freedom of expression. Sweden's cultural infrastructure is considered to have succeeded in creating a climate that encourages creative growth. Schools specialising in the arts, study associations and a well-developed infrastructure for digitalisation, combined with an active cultural policy, have proved to be fertile soil for widespread engagement with the arts. Cultural and creative industries are increasingly important for artistic and economic development.

A large proportion of Swedish cultural life is built upon initiatives from the civil society and cultural policy particularly emphasises the importance of civil society's collaboration with arts institutions. The Government has brought both culture and media issues, as well as issues concerning civil society, under one ministry, which has had a positive impact on development.

Digital developments have a major impact on the development of the cultural sphere and its opportunity to reach more people. Results have been achieved in several areas. By developing digital services and meeting places, access to culture has been improved.

In summary, it can be said that the Convention has created a high awareness and understanding of the value of international and intercultural exchanges and the role of culture in society. The

Convention is, and will also be, of great importance to the role of culture in the framework of the 2030 Agenda and of course to the protection of artistic and media freedom, especially in the exceptional situation that the Coronavirus pandemic has caused. Finally, it is important to continue efforts to increase general awareness by providing and disseminating information about the Convention worldwide, as well as nationally.

SWITZERLAND

Switzerland's third quadrennial report on the implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions shows that during the reporting period (2016-2019), the Convention remained an important reference for the Swiss Confederation's cultural policy. Said policy is based on the principles of cultural and linguistic diversity, participation of the greatest number of people possible in cultural life, and social cohesion. The Convention also serves as a reference for Switzerland's development cooperation policy.

The principle of cultural diversity and the promotion of its various expressions are intrinsic to the conception of the Swiss State. As a result of the historical coexistence of four languages and cultures over a small area which characterizes the country, combined with the presence of migrant cultures of various origins, the principle of cultural diversity has long been a part of the Swiss Confederation's Constitution, political system and administrative apparatus, and cultural policy measures. The sovereignty of the regional authorities (cantons) in cultural matters and the application of the general principle of subsidiarity thereto are conclusive evidence of this. More generally, this situation stems from a constitutional mandate which stipulates, in particular, that the Swiss Confederation must promote the common welfare, sustainable development, internal cohesion and cultural diversity of the country (Constitution, Article 2, paragraph 2). In the domain of culture, it takes into account all the country's regions, all its linguistic parties, and all the forms of culture established in the country (Constitution, Article 69, paragraph 3). This constitutional mandate is embodied in a number of laws and orders which include explicit references to diversity, in particular, the Federal Act on the Promotion of Culture (LEC, RS 442.1), the Federal Act on Radio and Television (LRTV, RS 784.40), the Federal Act on National Languages and Understanding between Linguistic Communities (LLC, RS 441.1), and the Cinema Act (LCin, RS 443.1).

The Convention has, since, regularly served as a reference in the development of public policies relating to matters within the scope of the Convention. This is particularly the case of the Messages on the promotion of culture for the periods 2016-2020 and 2021-2024, which constitute the strategic and budgetary programmes of the Swiss Confederation's cultural policy, and the sections devoted to culture in the Messages on international cooperation for 2017-2020 and 2021-2023. With regard to the current priorities and objectives of Swiss cultural policy, all three priority areas of Culture Message 2016-2020, reapplied for the following period, echo in various ways the Convention's framework for action, namely, "cultural participation", "social cohesion", and the domain of "creation and innovation".

This report thus highlights a wide variety of measures (developed both by the authorities and by civil society actors in the fields of cultural policy, international cooperation and the integration of culture in sustainable development policies) which contribute to the objectives of the Convention in Switzerland and abroad. The involvement of civil partners, particularly the Swiss Coalition for Cultural Diversity, in the preparation of this report has also helped to strengthen the dynamics of discussion and critical assessment associated with this exercise.

SYRIAN ARAB REPUBLIC

The legislative system in Syria guarantees the protection and promotion of the diversity of forms of cultural expression within the framework of respect of human rights and fundamental freedoms and affirms that all cultures are equal in dignity and worthy of respect.

The Constitution of the Syrian Arab Republic 2012 confirmed, in a number of its articles, especially Articles 9, 33, 34, 42 and 43, that the Constitution guarantees the protection of the cultural diversity of Syrian society and all its components and its various tributaries, as it is a national heritage, and that freedom is a sacred right that the State guarantees for citizens, and citizens are equal in rights and duties; no distinction is made between them on the basis of gender, origin, language, religion or belief, and the State guarantees the principle of equal opportunity between them, and that every citizen has the right to contribute to social and cultural life, and freedom of belief is safeguarded in accordance with the law. Every citizen may express his opinion freely and publicly by speaking or writing or by any other means of expression, and that the State guarantees freedom of the press, printing, publishing and the media and their independence in accordance with the law.

The national legislation also reflected these foundations. The Law on the Protection of Copyrights and Related Rights in Syria was issued by Legislative Decree No. 62 of 2013, which contributes to preserving the copyrights of intellectuals, writers, artists, and other participants in the process of cultural and artistic creation, and a new law was also issued No. 7 of 2018, for organizing the Ministry of Culture, which included among its objectives, the popularization of knowledge and culture among the masses, the promotion of arts and literature, the revival of intangible cultural heritage, the creation of an appropriate climate for the involvement of the private sector in cultural activity, and its licensing to establish rehabilitation institutes and artistic centres, cultural forums and clubs and to enhance communication with international cultural and artistic institutions, establish joint activities and ensure fulfilment of the cultural part of the obligations specified in the Arab, regional and international agreements in force, as the government is nearing completion of preparing a draft law on safeguarding the intangible national cultural heritage, which will contribute to strengthening the protection and preservation of traditions and oral cultural expressions, including language as a medium for expressing heritage, arts and traditions of performing arts, etc.

TIMOR-LESTE

Following more than 40,000 years of human presence, 450 years of Portuguese colonization, 24 years of Indonesian occupation and a transition period under the administration of the United Nations, between 1999 and 2002, Timor-Leste continues to develop, keeping in mind its specific physical, linguistic and cultural characteristics in order to build solid cultural institutions and a sense of national identity.

In the 18 years of independence, there has often been a failure to recognize culture systems of life as a priority to integrate into the national agenda. Today, the main budget for cultural activity derives from the government State budget. However, during many periods, culture has not been a priority in the implementation of the national action plan. In some cases, policy interventions and practices considered challenges to promoting and developing culture activities, including the 2005 UNESCO Convention. A dilemma for policy implementation which is considered a barrier to pursuing the long-term Strategic Development Plan (SDP) of 2011-2030 is the lack of cultural implementation on the ground. The application of the institutional structural system, such as the integration of the State Secretary for Art and Culture (SEAC) in a different ministry, which has happened during every single period, each time a new government is formed. This implied a cut in State budget and a lack of financial allocation for the cultural field in every single period, which led to a deadlock in activity implementation on the ground.

Despite not being prioritized on the national agenda, the development of the cultural sector is stipulated in the Constitution of the Democratic Republic of Timor-Leste, Article 59, paragraph 5, stating that “Everyone has the right to cultural enjoyment and creativity and the duty to preserve, protect and value cultural heritage”. Based on this law, it is clear that the establishment of policies and measures for the sustainable development of the cultural sector had been mandated even before ratifying the 2005 UNESCO Convention. The two main policies related to the implementation of the Convention are the establishment of the National Policy for Culture and the integration of culture into the Timor-Leste Strategic Development Plan (SDP) of 2011-2030, with the aim of reflecting Timorese views in creating a prosperous and strong nation in the next twenty years.

While implementing the 2005 Convention, Timor-Leste has managed to implement several main activities, including the following:

1. Establishing the National Cultural Day,
2. Fostering cultural participation within national events, and
3. Supporting cultural activities.

The Timor-Leste National Plan is more focused on public infrastructure development and other priorities than on culture. Necessary recognition within the cultural policy framework has not yet been achieved (deadlock of policy implementation in Timor-Leste). However, during the period of implementing the 2005 Convention, Timor-Leste has faced several challenges, including some that were identified during the various consultations for the production of the quadrennial periodic report. In general, the challenges faced include the following:

1. Lack of knowledge of the 2005 Convention,
2. Implementation of plans not being based on sustainable development,
3. Unstable government structure,
4. Lack of a statistical monitoring system for the cultural sector,
5. Inapplicable laws to implement the principles of the 2005 Convention,
6. Lack of coordination between line ministries;
7. Lack of coordination between government institutions and civil society organisations on the implementation of the 2005 Convention,
8. Lack of knowledge of measurement and evaluation methods on the implementation of the 2005 Convention,

9. Lack of knowledge regarding income insurance for artists (local or community), and
10. Unbalanced income on the use of traditional culture, particularly local community properties.

Based on the challenges identified above, several solutions were suggested, including the following:

1. Reinforcing awareness of the 2005 Convention,
2. Reinforcing cooperation between line ministries,
3. Maximizing support for cultural groups, and
4. Establishing an advisory body for monitoring and evaluation.

UGANDA

Uganda ratified the 2005 Convention on the Protection and the Promotion of the Diversity of Cultural Expressions on 8 April 2015. This is Uganda's first reporting cycle since the ratification of the Convention. A total of 68 measures/policies have been reported herein. Of these, 48 are from government agencies and 20 from civil society organisations and the private sector. A total of 30 institutions participated in the contribution of the policies and measures reported in this cycle (ten from civil society organisations, three private sector, 16 government ministries, departments and agencies and one bilateral agency).

Most of the policies and measures, a total of 32, representing 47% of all the measures reported from both government and civil society organizations, come under Goal 1: Supporting Sustainable Systems of Governance for Culture. Goal 2: Achieving a Balanced Flow of Cultural Goods and Services and Increasing the Mobility of Artists and Cultural Professions represents 26%, Goal 3: Integrating Culture into Sustainable Development Frameworks represents 15%, while Goal 4: Promoting Human Rights and Fundamental Freedoms represents 13%.

Uganda has the following policies to promote the articles of the Convention: the Constitution of the Republic of Uganda (1995), the National Development Plan (NDP II) (2015/16-2020/2021), the Social Development Sector Plan (2014/2015-2020/2021), the Uganda National Culture Policy (2006) revised in 2019, the Information and Communications Policy, the NRM Government Manifesto (2016-2021), Uganda Vision (2040), the Uganda National Trade Policy, the National Gender Policy (2006), the National Youth Policy and the Intellectual Property Policy (2019), among other key policies and measures.

The report highlights the current Ugandan Culture Policy context and policy measures that the Government has put in place in the last four years to provide an enabling environment for the protection and promotion of the diversity of cultural expressions. Activities and programmes implemented by various government and non-government agencies, cultural actors and civil society organisations in Uganda in the implementation of the UNESCO 2005 Convention are reported. Civil society organisations submitted 24 measures, of which 20 were reported, indicating the role they play and their relevance to the implementation of the culture and creative industry sector.

The report focuses on policies, measures, laws, programmes and activities that are relevant to the key priority areas of the Convention, for example policies and measures related to supporting sustainable systems of governance for culture, policies and measures to achieve a balanced flow of cultural goods and services and increasing the mobility of artists and cultural professionals, policies and measures to promote the integration of culture into sustainable development frameworks and policies and measures to promote human rights and fundamental freedoms.

The report highlights measures and policies to support the provision of an enabling environment for the enjoyment of culture as a basic fundamental human right which is enshrined in the 1995 Constitution of the Republic of Uganda, policies related to the creation, production and distribution of cultural expressions, the protection of copyright, the integration of culture into development such as the Five-Year National Development Plan for Uganda and activities related to raising awareness and building capacity, activities relating to international cooperation and finally programmes and measures implemented and reported on by civil society organisations on the promotion of culture and creative industries in Uganda.

Part of the success story of the implementation of the Convention in Uganda is due to the introduction by the Government, civil society organisations and practitioners of more than 68 policies and measures that promote the protection and promotion of the diversity of culture expressions. Uganda's quadrennial periodic report has reported on most of the policies and measures put in place under the various goals of the Convention.

The main achievements in the implementation of the Convention in the last four years include but are not limited to the following:

- i) Reviewing of the Culture Policy in 2019: the Convention informed the process of reviewing Uganda's Culture Policy of 2006. The review was performed to reflect on

changing development needs of culture in order to incorporate the promotion of creative industries as an important category of the cultural sector. The Convention was one of the reference documents in the review of the Policy that envisaged the establishment of a National Culture and Creative Industry Forum, which has been a useful platform for advocating, raising awareness of, creating and promoting the culture sector in economic development. Also, the Convention was a key reference document in the mapping of culture and creative industries in Uganda 2014 by the Uganda Bureau of Statistics and the Ministry of Gender, Labour and Social Development. The Uganda National Commission for UNESCO also used it in the mapping of arts and crafts in three selected regions of Uganda in 2017.

- ii) There has been an enhanced awareness of the content of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions among stakeholders. Awareness among civil society organisations has been achieved through collaborations in the dissemination workshops and programmes led by the Department of Culture and Family Affairs under the Ministry of Gender, Labour and Social Development and the Uganda National Commission for UNESCO over the last four years. The awareness-raising initiatives targeted local governments, practitioners, culture professionals and artists, government officials, cultural actors and civil society organizations.
- iii) The implementation of the Convention resulted in greater participation of cultural actors and civil society organisations in policy reforms in Uganda. Many civil society organisations have contributed to the review of the Uganda National Culture Policy and to the contribution of measures and policies towards this quadrennial periodic report. This has enhanced governance and ensured that government policies are responsive to the needs of the culture sector, especially in terms of education, the health sector, information and communication technologies and the agricultural sector, among others. Civil society is now more eager to partner with the Government in terms of the policy and development of the culture sector and in seeking resources to support culture and creative industries. This year, there was a 50% increase in the number of civil society organisations applying for funding under the International Fund for Culture Diversity (IFCD). Over the last four years, the Government has engaged civil society in policy reform discussions and civil society has also engaged the Government in its programmes.
- iv) There has been capacity building involving local government officers and members of the civil society in implementing the provisions of the Conventions and the planning and mainstreaming of culture in local government development plans. The implementation of the Convention has helped to shape the cultural resource mapping process among civil society organisations from 2016 to date. This has contributed towards influencing the Ministry of Gender, Labour and Social Development to undertake a series of Regulatory Impact Assessments for relevant Laws for Culture and Creative Arts in 2019. There was also training for master craftsmen and women where a total 210 master craftspeople trained in product development, design and marketing.
- v) Furthermore, the Government is working hand-in-hand with public and private partners to encourage and enable the creation of artistic and cultural content that reflects Uganda's diversity and to facilitate access to that content by domestic and international audiences. For example, the Government has worked with local media houses and enforced a 70% local content threshold for all media broadcasting houses in Uganda. On the other hand, through innovative budget policy, the Government has been able to allocate resources for promoting the National Library and public libraries under local governments. There has also been success in developing information and communication technology innovations where the Government has dedicated a fund within the budget.
- vi) The Government of Uganda has also taken action to promote the diversity of cultural expressions internationally by promoting Ugandan artistic work at investment forums in North America, Algeria, India, the East African Community and the Russian Federation,

among others. These measures have included ensuring mobility for professionals in the cultural field, especially musicians, the signing of cultural cooperation agreements with countries such as the Republic of Korea, India, the Russian Federation and Morocco, and also the promotion of the East African Community Arts and Culture “Festival (“JAMAFEST”) within the East African Community cooperation arrangements”.

- vii) The Government, through the Cabinet, approved the National Intellectual Property Policy in 2019 to promote the protection and enforcement of intellectual property rights. Supporting capacity building, information sharing, training and technical assistance through projects tailored to the specific needs of artists and cultural professionals. Several cultural institutions also implement measures to promote international cultural cooperation by establishing funding programmes to increase capacity for inviting foreign artists and encouraging partnerships and collaborations with local artists in Uganda. The private sector has been instrumental in promoting artistic cooperation and collaboration projects in Uganda.

Among the main challenges encountered in the implementation of the 2005 Convention during the reporting period are the following:

- Limited resources leading to weak coordination of stakeholders in the implementation of the Convention,
- A lack of official cultural statistics that has negatively affected fiscal and political decisions,
- Stakeholders are concerned that Uganda has many policies and measures but many of these policies and measures lack effective implementation and often their impact has not been monitored and evaluated. There are measures put in place by the Government, such as 70% local content for media houses, but there is an absence of any dedicated agency or mechanism to monitor the implementation of this policy,
- Inadequate cultural infrastructure and spaces for cultural expression,
- Inadequate awareness and low appreciation of the role of culture in development by key policymakers in Uganda.

In terms of outlook for the future, Uganda will continue to reflect on the impact of digital technologies on the diversity of cultural expressions. Uganda firmly believes that the Convention remains as relevant and useful as ever in a digital environment, an idea that is expanded upon throughout this report. While important challenges lie ahead as the world is filled with an abundance of cultural content in various formats, Uganda is looking to the stakeholders in the Convention to share good practices, support and innovative approaches that have been developed to fulfil the objectives of this Convention.

UNITED ARAB EMIRATES

The objectives of the UAE's cultural policies are to enrich the cultural ecosystem, develop an integrated system that contributes to the economy, support the creation of cultural jobs and businesses, and provide cultural services and programmes that have a strong and sustainable impact for all individuals. The UAE Culture Agenda 2031, launched in 2019, aims to enhance cooperation with all stakeholders in the cultural field and to define roles and responsibilities, as well as to avoid duplication and to ensure the integration of roles. It serves as an essential step in supporting and integrating efforts in key sectors such as education, economy, foreign affairs, environment, creative industries and community development, among others.

Culture and Creative Industries (CCI) is a new concept around the world, and the strongest CCI strategies were issued between 2010 and 2015. The UAE officially incorporated the terminology in 2018 in the UAE Culture Agenda 2031 and is in the final stages of developing a national CCI strategy. Local authorities have made headway in developing local CCI strategies.

For the UAE, policy-making in culture is new, having started in 2019 when the Ministry of Culture and Youth was restructured, introducing a radical shift in its role to be a regulator and policymaker of the cultural sector in the UAE, a role much called for by organisations and individuals in the country. As reflected in the UAE's report, policy comes in many forms including laws, funding, investments and creating spaces, among others. The UAE report used the approach of complex entries, grouping policies, measures and initiatives in themes to create a narrative for the cultural ecosystem of the UAE. When a policy or measure is being implemented by many stakeholders, an effort is made to show the contribution of as many partners as possible. This approach is important as it reflects the realities on the ground, when many partners contribute to the realization of the UAE's cultural objectives. It must be noted, however, that there is sometimes overlap and repetition across the entries as the template of the report divides entries into sections, but initiatives are sometimes formed to serve multiple goals at the same time. Therefore, when an initiative serves different goals, it is included again to highlight its contribution to each goal. Furthermore, while the report template requires a "yes" or "no" answer as to whether the measures and policies specifically target young people, the reality is that in many cases young people are one of a number of groups specifically targeted and therefore both "yes" and "no" will reflect this.

What has been reported here is not exhaustive, as the UAE has achieved much in the cultural sector over the years and there are many committed players that contribute to creating a multidimensional ecosystem. It is, however, an attempt at addressing the various elements that relate to the 2005 Convention. In this regard, the UAE report includes measures which began before 2016 but were not previously reported, or which have reached a higher level of maturity and had an impact on the cultural ecosystem in the period after 2016.

The Covid-19 pandemic has changed the international narrative and the cultural sector in the UAE has had to reorder its priorities over the next few years to ensure sustainability and continuity. A few initiatives are considered an absolute priority now, and they include an assessment of the intellectual property (IP) system and its impact on the creative sector, policy and regulations that support freelancers and workers in the creative sector, and ensuring a sustainable and diverse funding framework to support the creative sector. In addition, the cultural industry will have to examine the role of virtual spaces and their use as a means of enriching experiences in physical spaces. The shift to online programming because of the pandemic has allowed conversations and experiences to be more inclusive and diverse, presenting at once an opportunity and a challenge to ensure continuity beyond the period of lockdown. It has also called for the formation of a better understanding of the digital cultural economy and the protection and support required to allow it to flourish.

UNITED REPUBLIC OF TANZANIA

The Government of the United Republic of Tanzania foresaw the benefits of this Convention and took the necessary initiatives to endorse it on 18 October 2011, with the aim of benefiting from the Convention supports in various activities in the cultural, creative and arts sectors by providing funding and capacity building for stakeholders.

This report touches on the national real situation of creative, arts and cultural issues in the development and implementation of the existing national programmes in the Constitution, laws, policies, memoranda of understanding, government sector implementation strategies, the private sector, civil society organisations, etc. Also, the report provides opportunities to identify challenges, achievements and proposals to strengthen and promote plans for the nation.

Thus, the preparation of this report will definitely equip these institutions with new, professional and effective means of enhancing the development of culture, arts and creative sectors in the country, in collaboration with key stakeholders such as artists, federations and institutions.

The following are the main objectives of the Party's policies for implementing the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions:

1. To promote and protect the social and economic rights of artists and cultural professionals,
2. To strengthen and improve the implementation of the National Cultural Policy,
3. To establish policy, laws and regulations for the protection of artists,
4. To support equality in the distribution of cultural resources and inclusive access to search resources
5. To promote gender equality for all in the provision of employment in the arts and creative industry.

The following are the priorities of the State Party's policies for implementing the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions:

1. Support for the culture and creative sectors,
2. Support for the mobilization of artists and cultural professionals,
3. Facilitation of capacity building for cultural experts,
4. Policy formulation

URUGUAY

Uruguay ratified the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (Paris, 20 October 2005) in 2007. Within the framework of this Convention, the National Cultural Directorate of the Ministry of Education and Culture has produced this periodic report, which assesses the 2015-2019 period.

In the last four years, Uruguay has developed various initiatives and several measures have been taken that aim to protect and promote the diversity of cultural expressions. Some of the measures adopted by Uruguay to promote cultural expressions are contributing to and developing initiatives that promote cultural exchange between national artists and international contexts and vice-versa. There were also some measures regarding the safeguarding of cultural expressions, innovating, in relation to the last report, in aspects relating to digital, media and audiovisual cultural development, the integration of culture into sustainable development and the promotion of international cooperation for development in culture, an aspect that Uruguay is very interested in continuing to deepen.

The future nevertheless holds some important challenges. The creation of new cultural jobs and the improvement of creativity and innovation that lead to a more robust digital economy for the country are two examples of these challenges. It is in this sense that the preparation of this report was of great importance because it constitutes a form of expression of the importance of culture for society and the economy at national level.

VIETNAM

Over the past four years (2016-2019), Vietnamese society has had many changes affecting cultural development in general, and the protection and promotion of the diversity of cultural expressions in particular. Vietnam's average economic growth rate is 6.78% (compared to 5.91% in the previous period) and is considered relatively high compared to other countries in the region. Its GDP per capita was US\$2,715 in 2019 (current value), putting it in the low-middle-income countries category. With a population of nearly 96.5 million people in 2019, Vietnam has a large market for many types of goods, including cultural goods and services.

For economic, social and cultural development, Vietnam, in the recent period, has focused on institutional reforms towards a socialist-oriented market economy, for a wealthy population, a strong country and an equitable, democratic, civilized society. The most notable among these reforms are the Government's guidelines and policies on building a start-up nation by 2030, strengthening access capabilities and active participation in the 4th Industrial Revolution, promoting the sharing of economic models and digital transformation activities in all areas at national level with the view to Vietnam becoming a digital, stable and prosperous nation and a pioneer in testing new technologies and models by 2030.

Additionally, the increasing participation in international free trade agreements, including the Comprehensive and Progressive Agreement for Trans-Pacific Partnership CPTPP, the ASEAN Trade in Goods Agreement ATIGA (signed in February 2009), the EU-Vietnam Free Trade Agreement EVFTA (officially signed on 30 June 2019), the EU-Vietnam Investment Protection Agreement EVIPA, the ASEAN Socio-Cultural Community ASCC, etc. on the one hand has opened up many opportunities for promoting the trade flow of goods and investment. On the other hand, it has also made Vietnam more exposed to global impacts, culture included.

The recent period has also witnessed changes in the awareness, formulation and implementation of cultural policies in Vietnam. After issuing the Resolution 33-NQ/TW on 14 June 2014 of the 9th Plenary Session of the 11th Party Central Committee on the construction and development of culture and Vietnamese people meeting national sustainable development requirements, the Government has formulated and implemented the National Strategy for the Development of Cultural Industries in Vietnam to 2020, with a vision to 2030. Stemming from the Government's strategy, separate action plans have been established and implemented by Vietnam's localities and ministries for the cultural development in their region and expertise, in particular, building a database for cultural industries such as film, cultural tourism, the performing arts, fine arts, photography, exhibition, advertising, etc. Most recently, on 30 October 2019, Hanoi was designated by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as a creative city in its Creative Cities network. It is evident that the strategy has raised awareness of the importance of the creativity and diversity of cultural expressions in national development.

The implementation of the Convention in Vietnam has enjoyed some advantages but faced many difficulties and challenges. The special attention the Party and State have paid to cultural development and the increase in income, resulting in an emerging middle class, has paved the way for a dynamic cultural market, an extensive international integration process has created many favourable conditions for cultural exchange, many talented and active artists participating in culture and arts creation, some creative space models, public-private partnerships in the field of culture and arts with initial successes, support for international organisations, non-governmental organisations, start-up movements receiving attention and the participation of society as a whole, etc. are good opportunities. Meanwhile, the middle-income trap and the possible slowdown in global and Vietnamese economic development, a lack of proper awareness of the position and the role of cultural industries in the development of the country and depressed cultural and art organisations are challenges that need to be overcome for the better implementation of sustainably building and developing the country's culture in line with the purpose of the 2005 Convention.

ZIMBABWE

Zimbabwe in the last four years has been seized by ensuring a robust development of cultural and creative industries and within that process the diversity of aesthetic and cultural expressions has been enhanced. The number of arts and culture festivals at all levels — community, district, provincial and national — has increased, thus promoting the diversity of cultural expressions and ultimately feeding into the implementation of the 2005 Convention. Working hand-in-glove with the National Arts Council of Zimbabwe and the National Gallery of Zimbabwe, the Ministry of Youth, Sport, Arts and Recreation placed arts and culture on an enhanced development trajectory buttressed by a number of measures and policies designed to enhance the diversity of cultural expressions. Each year during the period under review, the National Arts Council of Zimbabwe (NACZ) hosted the annual Arts and Culture “Indaba”, a meeting platform that attracts all stakeholders in the cultural and creative industries (CCIs) sector including civil society organizations. These come to deliberate on the status of the CCIs, taking stock of the effectiveness of policies and measures enacted to prop up the industries in question. They also proffer ways and suggestions of how to conduct CCI issues and business. At governmental level, there was a significant shift in status of CCIs with the sector occupying an important position in national development. The adoption of the Integrated Results Based Management system followed by the Programme Based Management System gave rise to a holistic results-based approach to conducting government business inclusive of the CCIs sector. As a result, a national strategy for the development of the CCIs sector was adopted.

The strategy formulation took a multi-stakeholder approach that saw government line ministries, quasi-government organizations, local authorities, civil society, the academia and arts organizations/associations contributing to this strategy through formulation, drafting and validation processes. The revamped National Arts, Culture and Heritage Policy was adopted and launched by the country’s President. This demonstrates the importance that the Government places on the development of the CCIs sector. This was the first-ever interaction where the State President (including his key Ministers of Finance and Economic Planning, Home Affairs, Industry and Commerce, Tourism and Environment, Women’s Affairs, Information and Broadcasting Services as well as Youth, Sport, Arts and Recreation) interfaced with CCI representatives drawn nationally in a deliberate process of ensuring that the highest authority in the land and his lieutenants appreciated the sector’s significance to national dialogue for economic development. That interaction enabled the President to hear first-hand from the sector, the pertinent issues affecting it and the possible solutions that the sector proffered to remedy them. That interactive engagement indelibly gave recognition to the CCI sector and its value chains, firmly placing the sector on government’s radar of priorities deserving of attention as a critical economic development player.

The last four years also witnessed the Parliament of Zimbabwe being seized by reviewing and formulating policies that promoted as well as impinged positively on the diversity of cultural expressions. Of particular importance was the repealing of two pieces of legislation, namely the Public Order and Security Act and the Access to Information and Protection of Privacy Act. This, in one way or another, asphyxiated media diversity, and by extension, the diversity of cultural expressions. Journalists and the media fraternity can now gather information, including on arts and culture, without impediment or fear of reprisal. In essence, the repealing of these laws enables the free flow of information, including access to artistic and cultural data that stakeholders in the CCIs may not ordinarily be willing to avail.

May 2017 witnessed Zimbabwe’s implementation of Culture for Development Indicators (CDIS) in recognition of the enabling and driving role of culture in sustainable development. This has enabled the country to measure the impact of CCIs on economic development. In addition, the Zimbabwe Broadcasting Corporation (a state-owned entity) adopted a Language Policy resulting in the use of all sixteen languages designated as official in the Zimbabwean Constitution (including Sign Language) as official means of communication. This boosted the diversity of cultural expressions. Measures were also put in place to effectively promote culturally-driven programmes and activities, hence the birth of flagship programmes in the field of cultural tourism, including the Harare International Carnival and the Community-Based Tourism Enterprises, the backbones of which remain rooted in the arts and culture. All these policies and measures were crafted and implemented

to solidify the domestication and implementation of the Convention's tenets. Zimbabwe, through the efforts of the National Arts Council, is in the middle of implementing a project funded by the European Union with UNESCO facilitation called the Strategy for the Sustainable Development of Cultural and Creative Industries (CCIs) in Zimbabwe, which focuses on the music sector. The project's objectives also feed into the diversity of cultural expressions.

Other stakeholders like the National Gallery of Zimbabwe, arts and culture promoters, corporate organizations and civil society institutions have enjoyed active support and facilitation of their programmes from the Government over the last four years as they played their respective roles in the implementation of the 2005 Convention. Civil society organizations, in particular, played a pivotal role in the establishment of creative communities or hubs which have registered their presence both virtually and physically. The Government and its agencies have linked them to local authorities and other stakeholders. The Government's major priority in the last four years was therefore facilitating and ensuring that all stakeholders are mobilized and involved in the implementation of the Convention by either partnering them in refurbishing existing and/or developing new CCI infrastructure or getting the sector to shape and inform enabling frameworks for the sector to flourish.

As a direct result of the implementation of the Convention and its mandatory production of quadrennial periodic reports (QPRs), Zimbabwe built capacities within individuals who are now conversant with the Convention's key tenets. Some hail from key national institutions, notably the National Arts Council of Zimbabwe, the National Gallery of Zimbabwe (NGZ) and government sister ministries that deal with cultural expressions and gender. These individuals, by virtue of being pivotal in producing Zimbabwe's inaugural Quadrennial Periodic Report of 2016 and the current one, have developed the requisite skills relating to the Convention's monitoring and evaluation with specific reference to the eleven monitoring areas. Other such skills are cultural information/data gathering, processing (interpretation) and strategic planning. In addition, the NACZ and the NGZ committed tangible support by offering their personnel and office facilities within their respective premises for QPR National Team members, particularly the drafting team, to use. This ensured the smooth flow of the report's production processes.

Building on the experiences gained in both the implementation and production of the inaugural report of 2016, Zimbabwe is now poised to up-scale the implementation of the Convention in the ensuing four years. The timely recognition and acceptance of cultural and creative industries as fundamental pillars of the Zimbabwean economy, at the highest level of government, and the official launching of the National Arts, Culture and Heritage Policy, the robust involvement of civil society and CCI players in the crafting of a CCIs strategy coupled with repealing of inhibiting laws will remain pivotal in the implementation of the Convention. Civil society organizations will continue to play an active role in policing government in its continued people-centric and transparent promotion and protection of the diversity of cultural expressions.