



United Nations
Educational, Scientific and
Cultural Organization

Diversity of
Cultural Expressions

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

Diversité
des expressions
culturelles

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

Diversidad
de las expresiones
culturales

Организация
Объединенных Наций по
вопросам образования,
науки и культуры

Разнообразие форм
культурного
самовыражения

منظمة الأمم المتحدة
للتربية والعلم والثقافة

تنوع أشكال التعبير
الثقافي

联合国教育、
科学及文化组织

文化表现形式
多样性

7 CP

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

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Item 14 of the provisional agenda: Future activities of the Committee

This document sets out a proposal for the future activities of the Committee (2020-2021).

Decision required: paragraph 24

1. According to Article 23.3 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Convention”), the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Committee”) shall “function under the authority and guidance of and be accountable to the Conference of Parties.” It shall implement a work plan of activities considered as priorities by the Conference of Parties and submit a report on the progress achieved.
2. At this session, the Conference of Parties is to establish a list of priority activities that the Committee may implement over the 2020-2021 period and that could contribute to UNESCO’s Medium Term Strategy 2022-2029. A full report on the implementation of these activities, the challenges met, and solutions found to overcome these challenges shall be submitted to the eighth session of the Conference of Parties.
3. When formulating the list of priority activities, the Conference of Parties is invited to take into account:
 - the performance indicators and targets that are adopted in UNESCO’s Programme and Budget (C5), Major Programme IV, MLA 2, in particular, expected results on the effective implementation of the 2005 Convention, of UNESCO’s cultural standard-setting instruments in relation to emergencies, and of the 2030 Agenda for Sustainable Development and its Goals (SDGs);
 - the guiding principles and goals of the Convention that are presented in the Monitoring and results based framework for the Convention (see Information Document DCE/19/7.CP/INF 8);
 - the operational guidelines approved by the governing bodies of the Convention since 2009, in particular the operational guidelines for the implementation of the Convention in the digital environment approved by acclamation in June 2017 by the Parties ([Resolution 6.CP 11](#)) and the open roadmap to guide Parties in this process (see Annex I of Document DCE/19/7.CP/13);
 - the recommendations made by the open-ended Working Group on Governance, Procedures, and Working Methods of UNESCO’s Governing Bodies (see Annex to Document DCE/19/7.CP/10);
 - other international frameworks such as the SIDS Action Plan (2016-2021), the African Union’s Agenda 2063, “The Africa We Want”.
4. In this context, and in compliance with the goals, guiding principles, performance indicators and results expected from the implementation of the Convention, the types of action that could form the Committee’s work plan (2020-2021) are to:
 - Exercise sound governance through the adoption and implementation of strategic resolutions/decisions, including commitments towards the sustainable development goals (SDGs);
 - Design, implement and monitor policies and measures to promote the diversity of cultural expressions, the status of artists and artistic freedom, contributing to the goals of the 2005 Convention and in a gender-responsive manner. This is to be achieved through on-demand technical assistance, mentoring and peer to peer learning activities delivered through the Convention’s Expert Facility, and multi-stakeholder consultation processes at the country level;
 - Promote information sharing and transparency to monitor and evaluate the implementation of the Convention, in particular through policy analysis and research on priority and strategic issues aligned with the Convention’s monitoring framework and relevant SDGs. Information and data is to be collected through the quadrennial national

periodic reports¹, the publication of quadrennial Global Reports and the continued development and update of the Policy Monitoring Platform. The results of these actions are to contribute to the production and implementation of pedagogic and training materials to be used in capacity development interventions;

- Strengthen cooperation, pursue partnership development and provide international assistance to governments and civil society stakeholders through the International Fund for Cultural Diversity;
 - Undertake stakeholder outreach and advocacy actions to raise awareness of the Convention and draw attention to strategic issues of relevance to its implementation at the global levels (contributing to SDGs), at the country level (targeting public institutions and agencies) and among civil society stakeholders (including professionals working in diverse creative sectors) that would require long-term capacity-building efforts.
5. The Committee's future workplan of activities can also be informed by the challenges presented in the [Global Report](#), "Re|Shaping Cultural Policies: Advancing Creativity for Development" (2018). It is important to recall that the challenges presented in the Global Report (2018) are compiled on the basis of those formulated and presented in the Parties quadrennial periodic reports and in the activity reports submitted by civil society. This approach ensures that the main stakeholders of the Convention, namely the Parties from 145 countries and the European Union and civil society actors from around the world, inform the future activities of the Committee.

Goal 1: Support for Sustainable Systems of Governance for Culture

6. The Convention calls upon Parties to design and implement policies that support the creation, production, distribution and access to diverse cultural goods and services. The process for designing and implementing such policies is to be based on transparent, informed and participatory decision-making processes. Progress toward the achievement of this goal defining the conditions for sustainable systems of governance for culture are monitored in four areas including policies and measures to support: the cultural and creative sectors; diversity of content in the media; digital creativity, enterprises and markets; the capacities, skills and opportunities of civil society to participate in policy making.
7. According to the Global Report (2018), the Convention is providing increased legitimacy and inspiration for the adoption of cultural policies and their adaptation in changing times. Its implementation is beginning to have a positive impact on collaborative governance and multistakeholder policy making, notably in some developing countries. There is increasing evidence of the correlations between the adoption of policies backed by direct financial investments across the cultural value chain and the ability of audiences to have greater access to locally-produced content. The Convention remains a pioneer treaty for the importance it attaches to the contribution of civil society actors to policy implementation in such complex areas as the production and distribution of cultural goods and services.
8. However, the cultural value chain is being transformed in the digital environment and very few countries have a strategy in place to deal with these changes. In the global South, despite the advantages resulting from mass adoption of mobile broadband, many countries lack infrastructure and are unable to consolidate a market for digitally produced and distributed cultural goods and services. The rise of large platforms has also created market concentration, a lack of publicly available data and a monopoly on artificial intelligence. Without a targeted approach to countering these risks, the public sector may entirely lose its agency on the creative scene.

¹ The statutory obligations of Parties during the period 2020-2021 should lead to the submission of 124 quadrennial reports to be received and considered by the Committee before transmitting them to the Conference of Parties for its eighth session.

9. Among the recommendations for future action put forward in the Global Report (2018) that are of relevance to the Committee's future activities and workplan are to:
- continue to strengthen the human, technical and financial capacities of governments and civil servants working in departments responsible for culture, particularly in developing countries, to design and implement integrated policies which simultaneously address all stages of the cultural value chain and involve multiple government ministries, levels of government and non-governmental stakeholder groups;
 - provide technical assistance to support the design and implementation of regulatory frameworks, policies and action plans to promote the diversity of cultural expressions in the digital environment, particularly in developing countries. This includes measures to ensure the fair remuneration and recognition of creators and their works, to provide spaces dedicated to digital creativity and innovation, financial and other forms of support to enterprise and entrepreneurs, and to ensure discoverability of local and diverse cultural content, transparency in the use of algorithms and metadata in different creative sectors as well as in the distribution of income between digital distributors, Internet service providers and rights holders;
 - develop a generic prototype of public service media policies that covers a range of areas, notably, measures and investment incentives for the production and distribution of quality local content as well as diverse, quality content from around the world. Such a prototype would also take into account gender equality, linguistic diversity, issues of access for all groups in society, media freedom and editorial independence, among others;
 - reinforce the capacity of civil society stakeholders to partner with public officials and institutions, to participate in global governance and country level policy processes, to develop resourcing strategies and opportunities to network with CSOs beyond the cultural sector.

Goal 2: Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals

10. The Convention calls upon Parties to ensure that cultural policies go beyond providing support to domestic artists and cultural productions and provide market access to diverse cultural expressions from around the world. This requires institutional and legal frameworks as well as international cooperation mechanisms to facilitate the mobility of all persons engaged in cultural activities. Enabling the balanced flow of cultural goods is also necessary, which requires measures to be taken in policy sectors other than the cultural, in particular trade and investment. On this basis, progress can be measured through three areas of monitoring: support for the mobility of artists and cultural professionals; measures to promote equitable access and balance in the distribution of cultural goods and services around the world; and treaties and agreements that promote this goal, notably in the trade arena.
11. The evidence provided in the Global Report (2018) shows that some progress has been achieved to address the imbalance in the global trade of cultural goods and services between developed and developing countries. Digital distribution platforms, exchange networks and export strategies, mostly in the audiovisual sector, are helping global South countries enter the international market of cultural goods and services. Domestic quotas have been found to be an effective measure to increase national audiovisual production, eventually leading to an increase in exports. This is reinforced by new trade agreements that have introduced provisions to enhance preferential treatment for broadcasting and the audio-visual sectors.

12. Nevertheless, megaregional partnership agreements, trade barriers, the scarcity of preferential treatment measures and limited human and financial capacities continue to hinder the entry of cultural goods and services from developing countries into markets located in the global North. In addition to the fact that developing countries do not benefit greatly from the constant increase in global revenues from cultural goods and services, this imbalance hinders the free flow of ideas and fruitful interactions between a diversity of cultural expressions.
13. Support for the mobility of artists and other cultural professionals is also crucial to maintaining a heterogeneous world of ideas, values and worldviews, as well as to the promotion of vibrant cultural and creative industries. The Global Report (2018) shows that while the global North still provides the main market destinations for artists and cultural practitioners from the global South, access to these destinations is becoming increasingly difficult in the current security climate. Visa regulations continue to jeopardize the efforts of cultural institutions and civil society to address the persistent inequalities in mobility between the global North and the global South. There is, however, an increasing number of mobility opportunities provided through South-South cultural cooperation programmes that has opened up access to new markets, new regional networks, exchange platforms and creative hubs across the global South.
14. Among the recommendations for future action put forward in the Global Report (2018) that are of relevance to the Committee's future activities and workplan are to:
 - build capacities and provide technical assistance to developing countries in order to develop trade policies and strategies to promote the balanced exchange of cultural goods and services and to ensure that trade agreements more effectively reflect the Convention's guiding principles and goals, especially those addressing electronic commerce;
 - continue to collect information on policies and measures that have been designed or implemented to support the mobility of artists and cultural professionals and a balanced flow of cultural goods and services including: export and import strategies, North-South and South-South cultural cooperation programmes and aid for trade programmes; treatment of cultural goods and services in trade and investment agreements, including cultural clauses related to e-commerce and digital products;
 - advance research, advocacy and training programmes related to preferential treatment measures, recognized under the Convention as an innovative mechanism to address the imbalance in trade relations and mobility barriers. This implies, for example: improving data collection on cultural trade in services in the digital environment, carrying out impact studies on trade agreements and using this information to inform and raise the capacities of trade officials to negotiate preferential treatment measures to promote the balanced flow of cultural goods and services;
 - undertake stakeholder outreach and awareness raising actions on the challenges to the mobility of artists and cultural professionals.

Goal 3: Integrate culture in sustainable development frameworks

15. The Convention put a development focus on the cultural and creative industries as a means not only to generate economic growth and contribute to poverty eradication, but also as a source of creativity and innovation that can empower individuals and social groups, and provide them with a platform for the expression of their human rights and fundamental freedoms. It established the notion that sustainable development should become a priority for all countries, not just developing countries. This means that 'developed' countries also ought to pay attention to sustainable development concerns within their own national development plans and not just as part of their foreign policy objectives. By promoting sustainable development as the responsibility of all Parties, both within their own territories as well as

through international assistance, the Convention changes the way sustainable development is understood and operationalized.

16. On this basis, progress towards the implementation of the Convention's sustainable development goal can be measured through two areas of monitoring. The first is the extent to which national sustainable development policies and plans include action lines and outcomes to support diverse cultural expressions, including the equitable distribution of cultural resources and inclusive access to such resources. The second is the degree to which international development cooperation programmes include action lines to support creative sectors in developing countries, notably through voluntary contributions to the International Fund for Cultural Diversity (IFCD).
17. The Global Report (2018) provides evidence of renewed interest and recognition of the role of culture in sustainable development. This is seen in the 2030 Sustainable Development Agenda with culture, creativity and innovation among its Goals and targets. There is also an increase in the number of international development cooperation programmes to support the cultural and creative industries. National policies and plans are connecting the economic, social, environmental and cultural outcomes of development, particularly in the global South. There has also been an increase in the number of innovative policies and plans at the city level aimed at investing in cultural industries for development.
18. Yet, paradoxically, financial investments in the cultural sector remain inadequate. The share of ODA funds donated by countries to support creativity in developing countries and the share of ODA being spent by countries on culture have declined since 2005 and are at their lowest in over ten years. Budgets and infrastructure have not yet been allocated to support the aims and objectives of national development plans with cultural outcomes. Deep inequalities persist in the distribution of and access to cultural resources as well as in access to cultural resources by vulnerable groups. As regards environmental outcomes, national plans continue to give priority to heritage conservation and have not yet addressed the environmental impact of cultural production and artistic practise.
19. Among the recommendations for future action put forward in the Global Report (2018) that are of relevance to the Committee's future activities and workplan are to:
 - advocate for an increase in contributions for culture and creativity in Official Development Assistance (ODA) and in the financial contributions to the IFCD;
 - demonstrate how investments in the cultural and creative industries aimed at development outcomes implement the Convention and the 2030 Sustainable Development Agenda. This can be achieved through impact studies on projects supported through the IFCD. The results can be used to help the IFCD become a "learning-driven" fund and to develop new communication and training materials;
 - build capacities in developing countries among government officials and civil society organisations to design, implement and monitor national development policies and plans that include culture and creativity development outcomes;
 - continue to collect information on policies and measures designed to integrate creativity and cultural expressions as strategic elements in national sustainable development polices and plans including their economic, social and environmental outcomes and the level of distribution and access to resources and cultural expressions;
 - undertake a review of international and national development agencies and their funding strategies to support the cultural and creative industries in developing countries and identify best practices as well as gaps.

Goal 4: Promote human rights and fundamental freedoms

20. The guiding principles of the Convention put forward that cultural diversity can only be protected and promoted if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, are guaranteed. These are among the preconditions for the creation, distribution and enjoyment of diverse cultural expressions. Threats to this guiding principle put the implementation of the Convention at risk, as well as its provisions to promote gender equality as a basic human right and artistic freedom as a fundamental freedom of expression. Progress towards the implementation of the Convention's goal to promote human rights and fundamental freedoms can be measured in these two areas. This includes, *inter alia*, the pursuit of synergies between the Convention and the 1980 Recommendation on the Status of the Artist.
21. The results of the Global Report (2018) show that there is a growing awareness of the importance of promoting gender equality in the cultural sector, even though a gender perspective has yet to be integrated across cultural policy as a whole. Progress has also been made in understanding the importance of protecting and promoting artistic expressions and some Parties have made commitments and put in place legislative changes to respect this fundamental freedom, including a number of new measures to support the economic and social rights of artists, especially in Africa and Latin America. Monitoring and advocacy for arts freedom have grown, as has the number and capacity of organizations who are engaged, including within the United Nations. In this domain as well, cities are taking valuable initiatives by providing safe havens for artists at risk.
22. On the other hand, the Global Report (2018) clearly shows that there is a persistent gender gap in almost all cultural fields in most parts of the world and there is an increase in attacks against artists and audiences, including in the digital environment through online trolling. Women are not only severely under-represented in the workforce, particularly in key creative roles and decision-making positions, but they also have less access to resources and are generally paid much less than men. Systematically collected, sex-disaggregated data are still sorely lacking. Such data is urgently required in order to clarify the situation, increase awareness and understanding, inform policies and plans, and enable monitoring of progress in this domain. Diversity of cultural expressions will remain elusive if women are not able to participate in all areas of cultural life as creators and producers, and as citizens who participate in cultural life.
23. Among the recommendations for future action put forward in the Global Report (2018) that are of relevance to the Committee's future activities and workplan are to:
- continue to collect information on cultural policies and measures aimed at promoting gender equality, the status of the artist and artistic freedom. The results can inform the preparation of a prototyped gender transformative cultural policy model;
 - collect sex-disaggregated data on women's access to decision making positions in the cultural and creative industries, including the film and public service media sectors;
 - mobilise stakeholders, organise advocacy and awareness-raising events on artistic freedom in order to build capacities and establish platforms of dialogue between governmental and non-governmental actors;
 - provide technical assistance to countries to revise their legislation, policies and measures to recognize the professional status of the artists, to secure their economic and social rights and promote artistic freedom.

24. The Conference of Parties may wish to adopt the following resolution:

DRAFT RESOLUTION 7.CP 14

The Conference of Parties,

1. Having examined Document DCE/19/7.CP/14;
2. Takes note of [Decisions 11.IGC 6](#) and [12.IGC 9, 10, 11 and 12](#) of the Committee;
3. Invites the Committee to:
 - *implement the global capacity building strategy to design, implement and monitor policies and measures to promote the diversity of cultural expressions through on-demand technical assistance, mentoring and peer to peer learning activities delivered through the Expert Facility and multi-stakeholder consultation processes at the country level;*
 - *implement the International Fund for Cultural Diversity (IFCD) and recommendations from its second external evaluation in order to develop a new fundraising and communication strategy, to revise the IFCD results-based management framework on the basis of a project impact assessment, to undertake a revision of the guidelines on the use of the resources of the IFCD and to present their results to the eighth session of the Conference of Parties;*
 - *implement policy monitoring activities to assess the impact of the Convention and demonstrate its relevance to the Sustainable Development Goals through the collection and analysis of data, information and good practices based on the Parties' quadrennial periodic reports and other sources, and share the results through the publication of research papers, the third edition of the Global Report series as well as through the Policy Monitoring Platform;*
 - *pursue synergies in the monitoring of policies and measures related to the 1980 Recommendation concerning the Status of the Artist as well as with the activities of the Communication and Information Sector and the Division for Gender Equality;*
 - *encourage and support the participation of civil society in the work of the Convention's governing bodies, undertake stakeholder outreach and advocacy activities to raise awareness of the Convention.*
4. Requests the Committee to establish, at its thirteenth session, a work plan and timeline for the implementation of these activities based on the human and financial resources available and to submit a report on the implementation of these activities, the challenges met and solutions found to overcome these challenges to the eighth session of the Conference of Parties.