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

**Fourth Ordinary Session
Paris, UNESCO Headquarters, Room II
11 - 14 June 2013**

Item 10 of the provisional agenda: Analytical summary of the first quadrennial periodic reports of Parties to the Convention

In accordance with paragraph 5 of Resolution 3.CP 10 of the Conference of Parties, this document presents: the strategic and action-oriented analytical summary of the first quadrennial periodic reports submitted by Parties to the 2005 Convention and comments of the Committee following their deliberation at its sixth ordinary session. Full reports are available on the website of the Convention at: <http://www.unesco.org/culture/cultural-diversity/2005convention/en/programme/periodicreport/>.

Decision required: paragraph 55

Background

1. Article 9 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter ‘the Convention’) on *Information sharing and transparency* stipulates in paragraph (a) that the “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.”
2. At its third (2009) and fourth (2010) ordinary sessions, the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter ‘the Committee’) discussed several guiding principles for the preparation of quadrennial periodic reports (hereinafter ‘reports’)¹. It was recalled that the purpose of the reports was to facilitate the sharing of information and the promotion of transparency, and it was agreed that the objective of this first reporting exercise was to identify global trends and challenges, rather than to compare or rate Parties with regard to the state of implementation of the Convention. A thematic approach was adopted, rather than requesting Parties to report on the implementation of all the articles of the Convention one by one. It was also stressed that the reports are working tools expected to evolve over time, and acknowledged that not all Parties would be able to answer all the questions at the same level of detail. It was agreed that Parties would report on measures that have contributed to the implementation of the Convention regardless of whether they were introduced after ratification or were already in effect prior to ratification of the Convention. Finally, it was determined that the reports should include both qualitative and quantitative information (including an optional statistical Annex) and be illustrated with cases of good practice.
3. The third ordinary session of the Conference of Parties in June 2011 approved in its Resolution 3.CP 7 the Operational Guidelines on Article 9 of the Convention (hereinafter, ‘the Guidelines’) specifying that Parties shall report on measures they have taken to protect and promote the diversity of cultural expressions as well as on their impact and results. Paragraph 3 of the Guidelines states that ‘the information and data provided in Parties’ reports will serve to facilitate an exchange of experiences and best practices in order to contribute to the implementation of the Convention and its follow-up’. In addition, Operational Guidelines for Article 19 on the *Exchange, analysis and dissemination of information* specify that Parties shall share information and expertise concerning data collection and statistics, as well as best practices.
4. The same session of the Conference of Parties approved in its Resolution 3.CP 7 the ‘Framework for Quadrennial Periodic Reports on Measures to Protect and Promote the Diversity of Cultural Expressions’ (hereinafter, ‘Framework for Periodic Reports’) and a timetable for the submission of Parties’ reports (Resolution 3.CP 10). The timetable follows paragraph 1 of the Guidelines that stipulates: ‘Each Party submits, the fourth year following the year in which it deposited its instrument of ratification, acceptance, approval or accession, and every fourth year thereafter, a report to the Conference of Parties for its examination in accordance with Article 22.4 (b)’.
5. It was also decided that the Parties having ratified the Convention between 2005 and 2008 shall submit their first report to the Secretariat before 30 April 2012. Those having ratified the Convention in 2009 shall submit their reports before 30 April 2013 (Resolution 3.CP 10). According to the calendar adopted, 94 Parties were to submit their reports in 2012 and 11 in 2013. The Secretariat was requested to invite the Parties concerned to compile their reports no later than six months before the deadline set for their submission.
6. The third ordinary session of the Conference of Parties also requested the Secretariat to draw up a strategic and action-oriented analytical summary of the Parties’ reports received (hereinafter ‘Secretariat’s analytical summary’) and to submit it to the sixth ordinary session of the Committee in December 2012. The reports were made available to Parties on a password-protected website on 12 November 2012, and to the public following their deliberation by the sixth ordinary session

¹ See links to the relevant documents and decisions on the website of the Convention (under Periodic Reports).

of the Committee in accordance with paragraph 7 of Resolution 3.CP 10 of the Conference of Parties.

7. The fifth ordinary session of the Committee (December 2011) encouraged Parties to ensure ‘the widest participation and involvement of civil society’ in the preparation of their reports; encouraged them ‘to submit, to the extent possible, their quadrennial periodic reports in both working languages of the Committee’ and invited ‘Parties that are in a position to do so to also submit their reports in other languages for purposes of information sharing’ (Decision 5.IGC 4).
8. The sixth ordinary session of the Committee (December 2012) examined the first 45 reports received by the Secretariat before 31 August 2012 and the Secretariat’s analytical summary of those reports (available online at <http://www.unesco.org/culture/cultural-diversity/2005convention/en/programme/periodicreport/>). Paragraphs 27 – 40 below summarize some of the key messages that emerged from this analysis.
9. The Conference of Parties is invited at this session to examine the Secretariat’s analytical summary of Parties’ reports annexed to this document, the Executive Summaries of Parties’ reports set out in document CE/13/4.CP/INF.7, the Committee’s comments presented in paragraphs 41 – 50 below, as well as the reports themselves. A detailed report of the Committee’s deliberation can be found in the *Detailed draft summary record of the sixth ordinary session of the Committee* at: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/Conv2005_6IGC_Summary_Record_EN.pdf).

Summary of actions taken by the Secretariat (2011– 2012)

10. With a view to implementing Resolution 3.CP 10 of the Conference of Parties and Operational Guidelines on Article 9 of the Convention, the Secretariat sent out a letter on 31 October 2011 to Permanent Delegations of the Parties, with copies to National Commissions and National Points of Contact. This letter invited the Parties having ratified the Convention between 2005 and 2008 to submit their reports no later than 30 April 2012. Reminders were sent by email in March and in April 2012. On 30 October 2012, the Secretariat sent out a new letter to Permanent Delegations, with copies to National Commissions and National Points of Contact, inviting the Parties having ratified the Convention in 2009 to submit their reports no later than 30 April 2013. Reminders were sent by email in March and in April 2013.
11. An exchange session on the modalities of civil society’s involvement in the preparation of the Parties’ reports was held on 5 December 2011 prior to the opening of the fifth ordinary session of the Committee, organized in collaboration with the NGO-UNESCO Liaison Committee. The purpose of this session was to engage Parties in an exchange with civil society representatives to share experiences on ‘ensuring the involvement of civil society in the preparation of the reports according to jointly-agreed modalities’ (paragraph 7 the Guidelines), in accordance with Article 11 of the Convention. All participants agreed that there is a variety of ways of capturing the voice of civil society in the Parties’ reports. It was agreed that whichever modality was adopted, it should be guided by the principles of transparency and dialogue.²
12. Following the fifth ordinary session of the Committee (December 2011), the Secretariat and Field Offices received requests for assistance in the preparation of the reports. In an effort to provide such assistance and in view of the limited resources of the Secretariat, several activities were undertaken as outlined below.
 - A series of 18 video tutorials were made available on the Convention’s website illustrating the process of preparing reports on the implementation of the Convention around the world.

² For a summary report of the exchange session, see <http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/periodic-reports/exchange-session/>

In these video tutorials, government officials and civil society representatives share their experiences on various aspects of the preparatory process.

- The Secretariat developed an electronic submission form (hereinafter, 'the template') of the Framework for Periodic Reports to facilitate both the compilation and the processing of the reports. The template was posted online and disseminated to Parties, accompanied with Frequently Asked Questions, suggested sources, definitions and instructions on how to use it.
- Workshops and/or consultations on quadrennial periodic reporting were held in Vientiane and Windhoek (national) and in Abidjan, Buenos Aires, Cape Town, Dakar and Dhaka (regional) throughout 2012. These consultations were undertaken within the context of existing events, and they do not yet constitute a formal training programme.
- Given the limits of human resources and funds, the Secretariat was unable to respond to all requests for assistance.

Overview of the quadrennial periodic reports submitted in 2012

13. A total of 45 reports³ were received by the Secretariat as of 31 August 2012, of which 80% from Parties belonging to Groups I, II and III.
14. Four Parties⁴ submitted their reports in October-November 2012, after the Secretariat had finalized its analytical summary. These reports are available for consultation on the Convention's website but are not yet reflected in the Secretariat's analytical summary.
15. Some Parties who were scheduled to submit their reports in 2012 informed the Secretariat of delays and of their intention to submit their report in 2013. The main reasons cited for the delays included:
 - lack of expertise at the national level to produce the report;
 - lack of resources to hold the necessary consultations;
 - lack of resources to translate the report from the national language into English or French.
16. The Secretariat registered the reports and acknowledged their receipt, reminding the Parties who had submitted only the electronic version of their report to also send the printed version signed by the designated official.
17. Of these, 76% were submitted in English, 18% in French and 7% in both English and French⁵. In addition to English and French, the Secretariat received 3 reports in Spanish⁶ and 2 reports in Portuguese⁷.
18. Twenty-two Parties used the template developed by the Secretariat for the main report and thirty-three Parties provided complementary data on sources and statistics.

³ The following Parties submitted their reports as of 31 August 2012: Argentina, Austria, Bolivia (Plurinational State of), Brazil, Bulgaria, Canada, Chile, Cuba, Cyprus, Denmark, Ecuador, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Jordan, Latvia, Lithuania, Luxembourg, Mexico, Monaco, Mongolia, Montenegro, Namibia, New Zealand, Nigeria, Norway, Oman, Paraguay, Peru, Poland, Portugal, Slovakia, Slovenia, Spain, Sweden, Switzerland, Syrian Arab Republic, Tunisia, Uruguay and the European Union.

⁴ Albania, Guinea, Kuwait and United Kingdom of Great Britain and Northern Ireland

⁵ Canada, Poland and Slovakia

⁶ Argentina, Chile and Cuba

⁷ Brazil and Portugal

19. In addition to the reports received from Parties, reports produced by the following organisations were sent to the Secretariat:

- a report produced by the International Federation of Coalitions on Cultural Diversity (IFCCD), entitled *Profil des coalitions pour la diversité culturelle* on actions taken by national civil society coalitions to implement the Convention;
- a *Civil Society Report on the Implementation of the Convention in South Africa* produced by the Arterial Network NGO;
- a *Contribution to the work of the 6th ordinary session of the Intergovernmental Committee* produced by the International Organization of La Francophonie (OIF).

20. In conformity with the Guidelines, only the Parties' reports can be published on the Convention's website. Consequently, the Secretariat informed the public, through the Convention's website, of the organisations' reports whose subject-matter was relevant to the Convention and addressed fields outlined in the reporting framework, including links, when available⁸.

National consultation process

21. In nearly all Parties, the report was prepared by the Ministry or equivalent entity responsible for Culture, in some cases jointly with the National Commission for UNESCO or another Ministry such as the Ministry of Foreign Affairs. Three types of approaches were adopted by Parties in preparing their quadrennial periodic reports on the implementation of the 2005 Convention:

- Ministry of Culture with other governmental entity(ies)
- Ministry of Culture with civil society organization(s)
- Ministry of Culture with other governmental entity(ies) and civil society organization(s)

22. While a quarter of the reporting Parties consulted only governmental entities other than the one responsible for the report, or only civil society organizations, approximately half of the Parties⁹ conducted **multi-stakeholder consultations** to prepare their report, involving governmental and non-governmental actors. These ranged from consulting with one governmental entity other than the Ministry of Culture (for instance, the National Commission for UNESCO or the National Statistics Department) and one non-governmental organization (NGO) (for instance, the national Coalition for Cultural Diversity) to a broad consultation involving over a dozen governmental bodies at the national, regional and municipal levels and several dozen NGOs and professional associations.

23. Nearly a third of the reporting Parties did not provide sufficient information on their consultation process to draw conclusions.

Methodology and scope of analysis

24. The Secretariat's analytical summary is the result of the examination of 45 reports received before 31 August 2012. Given the fact that the majority of reports were submitted by Parties from Groups

⁸ The OIF report was not available online.

⁹ Argentina, Austria, Brazil, Canada, Cuba, Denmark, Ecuador, France, Germany, Jordan, Latvia, Lithuania, Namibia, Poland, Portugal, Slovenia, Spain, Sweden, Switzerland, Syrian Arab Republic and the European Union

I, II and III, the Secretariat's analysis does not yet provide a global picture of the state of implementation worldwide.

25. The analysis of the reports follows the thematic approach agreed upon by Parties for reporting at the national level (Resolution 3.CP 7), namely:

- cultural policies and measures aimed at supporting the creation, production, distribution, dissemination and enjoyment of domestic cultural goods and services;
- international cooperation and preferential treatment measures aimed at supporting the mobility of artists, providing greater market access and strengthening cultural industries in developing countries;
- integration of culture in sustainable development policies;
- protecting cultural expressions under threat;
- awareness-raising and participation of civil society.

26. The Secretariat commissioned five transversal thematic studies from recognized international experts¹⁰ to inform its analytical summary. Among their tasks was to identify innovative examples of policies and measures implemented by Parties as presented in their reports. In identifying these examples, the experts were guided by paragraph 6 (ii) of the Operational Guidelines on Article 19, which refers to “meaningful best practices on ways and means to protect and promote cultural expressions” and paragraph 6 of the Operational Guidelines on Article 11, which refers to “innovative cultural processes, practices or programmes that help achieve the objectives of the Convention.” Selected innovative examples are presented in an information document CE/13/4.CP/INF.8. These examples are available on the Periodic Reports platform at <http://www.unesco.org/culture/cultural-diversity/2005convention/en/programme/periodicreport> in a separate database to facilitate the sharing of information and good practices.

Main findings

27. One of the key findings in respect to the impact of the Convention on national cultural policy-making is that it has **encouraged the introduction** of new cultural policies and measures in developing countries. In countries where such cultural policies and measures already existed, ratification often reinforced them to be in line with the obligations under the Convention. The analysis of the report shows that cultural policy agendas and priorities were often redefined following ratification to strengthen support for cultural and creative industries.

28. Many countries adopted policies and measures to **nurture creativity**, including direct and indirect support to artists, setting up incubator schemes and reinforcing copyright mechanisms. In addition to such measures, training and education programmes, including formal art school training and programmes to build professional skills in new fields of the cultural and creative industries were also launched.

29. When analyzing the reports according to the cultural value chain, it can be observed that the main cultural policy focus in recent years has been on support for the **distribution** of cultural goods and services. Innovative examples from the reports illustrate joined-up policy making across the value chain, as well as public and private sector stakeholder collaboration to create production / distribution programmes and sector-specific clusters. The latter are aimed at making domestic cultural products more competitive and facilitating market access at the national, regional and international levels.

¹⁰ These experts are: Teresa Hoefert de Turegano (Spain), Yudhishtir Raj Isar (India), Keith Nurse (Barbados), David Throsby (Australia) and Mike Van Graan (South Africa).

30. Cultural policies and measures to promote access to diverse cultural expressions and to facilitate the public's **participation in cultural life** were frequently reported, including cultural and media literacy initiatives. Innovative examples demonstrate how governments have integrated culture into their social integration and citizenship participation strategies by, for instance, lowering price barriers to access cultural goods and services and introducing programmes targeting specific groups, such as women, minorities, children, the elderly and so on.
31. Ratification of the Convention also provided an impetus for many Parties to reassess their **international cooperation strategies** and to include culture among the key objectives of international cooperation frameworks and programmes. Several developed countries have, since ratification, adopted long-term comprehensive strategies on culture and international development cooperation. Innovative examples in the reports show that Parties - particularly in Latin America – are increasingly engaged in **regional cooperation** as well as South-South cooperation activities to implement the Convention. This has produced a significant impact at the country level thanks to the pooling of resources and experiences, as well as the creation of information and data systems on cultural policies to facilitate sharing of best practices.
32. With regard to the **preferential treatment** provisions of the Convention, the analysis of Parties' reports indicates that measures aimed at granting preferential treatment to artists and cultural professionals, as well as their cultural goods and services, are having an impact on three levels: individual, institutional and industrial. At the individual level, **facilitating the mobility** of artists from developing countries was one of the main approaches adopted by Parties in implementing the preferential treatment provisions. Some countries have reported on advocacy discussions with various national stakeholders, including civil society and relevant Ministries, such as the Interior Ministry, regarding visas to facilitate the mobility of artists from developing countries.
33. At the institutional level the focus has been on **building capacities of cultural entrepreneurs** from developing countries to facilitate their access to international markets and distribution networks, particularly through co-distribution and co-production agreements, as well as through programmes to support their participation in cultural and trade events. At the industrial level, formal relationships are being established through trade agreements, cultural policy and other frameworks aimed, again, at capacity-building through the creation of alignments between the spheres of trade, industry and innovation development.
34. The analysis shows that developing countries are starting to introduce policies and measures to **enhance their benefits from preferential treatment**. This signals a move away from being passive recipients to being key promoters of diversity, in particular through increased South-South cultural cooperation and exchanges. Indeed, the introduction of national policies and measures, particularly in countries such as Argentina, Brazil, Jordan, Oman and Peru, reflects developing countries' rising confidence in the economic potential of the creative sector.
35. The reports show that there is an increasing awareness among donor and beneficiary countries of the potential of culture for economic and social development that is backed with resources allocated within Official Development Assistance budgets. Concrete policies and plans have been introduced to support, for example, business and entrepreneurial skills development, financing cultural industry incubators for SMEs, improving local management of cultural resources and institutions. Despite this progress, one of the main challenges reported is the lack of understanding in some areas of policy making of the development potential offered by the cultural sector. A stronger campaign coupled with data and information to form a strong evidence base is required to deal with this challenge and will be needed if further progress is to be made.
36. There is evidence to demonstrate that **civil society** in some countries is engaged in the formulation, implementation, monitoring and evaluation of cultural policies, particularly when their direct interests and needs are being addressed. In others, there is a continued lack of communication and a mistrust that impedes civil society engagement in the implementation of the Convention. It has been recommended by Parties to collect cases demonstrating the benefits of the Convention for civil society to further facilitate their participation in the implementation of the Convention at the country level; to adopt concrete action plans to implement the Convention with

clear outcomes and allocation of responsibility; and to establish clearly defined platforms for civil society participation.

37. Various **achievements** reported by Parties following ratification of the Convention are the recognition of the States' sovereign right to develop and implement cultural policies, legal and institutional frameworks to promote creativity and increased access to culture, as well as to support the cultural and creative industries. In many countries, an enhanced dialogue between the government and civil society was cited among recent achievements.
38. As regards the **challenges** encountered in implementing the Convention, it is noteworthy that the main achievement of some countries, namely the integration of culture into sustainable development policies and raising awareness of the role of culture in development, was also reported across the board as the main challenge in implementing the Convention. The second largest challenge reported by a number of Parties was the implementation of international cooperation and preferential treatment measures, as outlined in the Operational Guidelines for these Articles.
39. Among the **solutions** proposed to the challenges faced by Parties in implementing the Convention are:
- introduction of an exemption clause in trade agreements to protect the right of governments to implement cultural policies and measures;
 - building tri-partite strategic partnerships;
 - creating institutions or observatories to systematically collect data and monitor policy implementation with defined targets and benchmarks;
 - training of government officials and appointing points of contact not only in Ministries responsible for culture but other Ministries whose portfolios are of relevance to the Convention.
40. To conclude, the analysis of the reports shows that **monitoring the impact** of policies and measures at both national and international level is still an underdeveloped art and that capacity-building activities are required to strengthen information infrastructures, improve data collection and develop solid indicators and benchmarks.

Comments of the sixth ordinary session of the Committee

41. At its sixth ordinary session in December 2012, the Committee examined the first 45 quadrennial periodic reports received by the Secretariat before 31 August 2012 and the Secretariat's analytical summary of those reports. While unanimously commending the quality of the Secretariat's working document, the experts' contributions and the Parties' reports, the Committee members and Observers made a number of constructive comments and suggestions that are summarized below.
42. The Parties who submitted their first reports in 2012 were welcomed as pioneers who had accomplished an important milestone in spite of the difficulties they faced on different levels. The general feeling was that the reporting exercise contributes to the implementation of the Convention in promoting coordination among different Ministries, civil society, and contributing to a better understanding of the Convention on the part of the general public.
43. Several Committee members highlighted the difficulty in determining which cultural policies and measures were directly related to and supported the objectives of the Convention. In this connection, the importance of illustrative examples of relevant policies and measures to help the Parties in this regard was emphasized. The Committee welcomed the new online inventory of selected innovative examples made available on the Convention website.

44. Other suggestions based on the Parties' experiences with the first reporting exercise included:
- amending the procedure to better involve the national points of contact;
 - ensuring good cooperation between different Ministries on the national level, in particular when reporting on preferential treatment and integrating culture into development policies;
 - making efforts to collect more inputs from civil society, the private sector and academia; and
 - finding ways to tap into the knowledge base and networks that exist in individual countries.
45. It was decided to establish a direct exchange between the Parties and the experts who had prepared contributions to the Secretariat's analytical summary to assist the Parties in identifying and focusing on specific topics of common interest within the broad themes of the Convention and its relationship to other international instruments.
46. It was recalled during the debate that the Framework for Periodic Reports adopted by the Conference of Parties should not put too much burden on the Parties. It was stressed that the Parties had always agreed that the Framework should allow them sufficient flexibility in reporting. Some Committee members suggested that the Framework could be improved taking into consideration lessons learned, so that the reports may be better focused and more targeted.
47. The Committee requested clearer definitions of some terms such as "cultural policies" and "sustainable development" and highlighted the need for a space within the template for a narrative description of the overall cultural policy vision of the country. It was also observed that the template had been put online a little bit late, which may have caused difficulties for some Parties. However, it was also pointed out that the template, with its precise questions, had been useful in channelling the reporting process and, in particular, as a tool in making sure that the different Ministries made an effort to summarize and synthesize their inputs and provide specific information on the policies and measures that had been put in place.
48. The Committee pointed out that the reports provided a good indication of the way in which the Convention is interpreted five years after its entry into force. It was observed that a number of Parties **broadened the original focus** of the 2005 Convention to cover the entire range of cultural policy fields. Based on the fact that many Parties had reported on intangible cultural heritage and/or the entire spectrum of their cultural policy, it was observed that there was certain confusion about the scope of application of the 2005 Convention. The Committee noted that a clearer distinction between the scope of application of the 2003 and the 2005 Conventions was needed. Taking this into account, the importance of reflecting on the relationship and complementarity between the two Conventions was highlighted.
49. Few Parties had reported on solutions to some of the challenges when implementing the Convention at the national level. It was agreed that further reflection on these issues and identification of possible solutions was required by the Convention's Governing Bodies and stakeholders.
50. Finally, it was pointed out that several important implementation-related issues had not yet been sufficiently addressed through the reporting exercise, namely:
- challenges of digitization;
 - role of public service broadcasting;
 - status of the artist, including the freedom of artistic expression and freedom of creation; and
 - role of the private sector and private-public partnerships.

Summary of actions taken by the Secretariat after the sixth session of the Committee

51. In implementation of paragraph 11 of the Guidelines, the Secretariat continued to receive, register and acknowledge the receipt of reports submitted by Parties after the sixth session of the Committee in December 2012¹¹. These reports will be made available to Parties before the seventh session of the Committee, and to the public, after the session, in conformity with paragraph 7 of Resolution 3.CP 10.
52. To implement paragraphs 8 and 9 of the Decision 6.IGC 4 of the sixth ordinary session of the Committee, the Secretariat engaged in a cooperation with the UNESCO Institute for Statistics (UIS) to analyse the statistical annex template in light of the Parties' responses and report on the progress made in revising it (see information document CE/13/4.CP/INF.9). The Secretariat also updated the web pages dedicated to periodic reporting and made available an easy-to-use compilation of guidelines, definitions and tips in early 2013.
53. In implementation of the paragraph 12 (i) of the Decision 6.IGC 4 of the sixth ordinary session of the Committee (December 2012) and with reference to the Committee's debate on periodic reporting, the Secretariat updated and republished the template for reports in January 2013. In so doing, the Secretariat:
- clarified several definitions including those of the terms "cultural policies" and "sustainable development";
 - created a space within the report template for a narrative description of the overall cultural policy vision of the country;
 - introduced a distinction between the object and the scope of application of the 2003 Convention for the Safeguarding of Intangible Cultural Heritage (policies and measures to safeguard elements of intangible heritage) and that of the 2005 Convention (policies and measures to promote and protect the diversity of cultural expressions).
54. In conformity with paragraph 12 (ii) of the Decision 6.IGC 4 of the sixth ordinary session of the Committee, the Secretariat, in cooperation with UNESCO Field Offices and civil society, is elaborating a training programme for Parties on the preparation of the quadrennial periodic reports, as part of its larger capacity-building programme on the 2005 Convention, and is seeking extrabudgetary resources for its implementation. Among the main components of this training programme could be:
- (i) conducting needs assessments in cooperation with UNESCO Field Offices and planning regional training interventions;
 - (ii) developing, adapting and translating training materials and tools, including on policy analysis and the collection of cultural statistics;
 - (iii) organizing 6 regional training of trainers workshops with the aim of establishing a network of local trainers that can undertake on-demand national training workshops including multi-stakeholder consultations and that can provide assistance in the collection of data;
 - (iv) ensuring follow-up consultations and assistance; and
 - (v) evaluation and monitoring of the impact of the programme.

Among the main expected results of this programme could be:

- (i) a 50% increase in the number of quadrennial periodic reports produced and submitted;
- (ii) local experts identified and trained;
- (iii) national multi-stakeholder platforms involving government and civil society actors set up;
- (iv) national information and data collection mechanisms put in place to systematically monitor policy and programme implementation and impact to feed into future updates of a country's quadrennial periodic report; and

¹¹ As of 30 April 2013, 8 additional Parties submitted their report to the Secretariat: Armenia, Burkina Faso, Cambodia, China, Côte d'Ivoire, Guatemala, Romania and Serbia.

- (v) online forum for local experts from around the world to share experiences, update training materials and tools implemented and maintained.

Following deliberation by the Conference of Parties on these main activities, the Secretariat will elaborate detailed workplans with budget estimates for the next biennium.

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

DRAFT RESOLUTION 4.CP 10

The Conference of Parties,

1. *Having examined document CE/13/4.CP/10 and its Annex, as well as information documents CE/13/4.CP/INF.7, CE/13/4.CP/INF.8 and CE/13/4.CP/INF.9;*
2. *Recalling its Resolutions 3.CP 7 and 3.CP 10 and the Decisions 5.IGC 4 and 6.IGC 4 of the Committee;*
3. *Takes note of the Secretariat's analytical summary as presented in Annex to document CE/13/4.CP/10;*
4. *Decides that the Parties that ratified the Convention in 2010 shall submit their first quadrennial periodic reports to the Secretariat before 30 April 2014 and that those that ratified in 2011 shall submit their reports before 30 April 2015;*
5. *Requests the Secretariat to invite the Parties that ratified in 2010 and 2011 to compile their quadrennial periodic reports no later than six months before the deadline set for their submission, as stipulated in paragraph 4 above;*
6. *Further requests the Secretariat to update its strategic and action-oriented analytical summary of the quadrennial periodic reports received each year and to submit it to the Committee, together with additional good practices, the Executive Summaries of the reports and the reports themselves, for deliberation;*
7. *Encourages the Parties to provide extrabudgetary resources for a training programme on the preparation of the reports and for the implementation of a global knowledge management system designed to implement Articles 9 and 19 of the Convention;*
8. *Mandates the Committee to re-examine and revise, if needed, the Operational Guidelines on Article 9 including the Framework for Quadrennial Periodic Reports annexed to them, on the basis of the acquired experiences and to submit the results of its work for approval to the fifth ordinary session of the Conference of Parties;*
9. *Invites the Committee to submit to it at its next session the quadrennial periodic reports together with its comments, and requests the Secretariat to submit to it the analytical summary of the periodic reports that it has received.*

ANNEX

Secretariat's Analytical Summary of Parties' Quadrennial Periodic Reports

I. Introduction

1. The 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions is a legally-binding international instrument whose objective is to ensure that artists, cultural professionals, practitioners and citizens worldwide can create, produce, distribute/disseminate and enjoy a broad range of cultural goods, services and activities, including their own. Moreover, the Convention upholds that principles of equitable access, openness and balance at the international level require viable and dynamic cultural sectors at the country level. The latter is to be achieved through the introduction of legal, financial and policy frameworks, the strengthening of professional capacities and the reinforcement of organizational structures that have a direct effect on the different stages of the cultural value chain.
2. Since its adoption in 2005, the Convention has become increasingly seen as providing a framework that can respond to the challenges of the new Millennium by:
 - promoting an *integrated approach to cultural policy-making* which addresses the different stages of the cultural value chain;
 - recognizing that the system of governance for culture involves a range of governmental and non-governmental actors that requires the *active engagement of a diversity of voices in policy-making processes* as well as shared responsibility in *policy implementation*;
 - striving to *address the specific needs* of individuals (e.g. women) and social groups (e.g. persons belonging to minorities and indigenous peoples) and *the barriers* they face from participating at different stages of the cultural value chain;
 - proposing a *vision of development* that takes culture fully into account as a driver of national economies, social cohesion and individual well-being, thus requiring the participation of various government ministries/departments;
 - designing *new forms of bilateral and multilateral cooperation* that aim to support cultural and creative industries in developing countries, that facilitate the flow of cultural goods and services and the mobility of artists and creators worldwide.
3. Many Parties have, however, indicated that interpreting and implementing the Convention into national policies and measures is highly complex. Sharing information on measures they have taken to implement the Convention, the challenges they have faced and the innovative solutions found to overcome them can help.
4. The analysis provided in this summary is informed by the 45 quadrennial periodic reports submitted to the Secretariat as of 31 August 2012 including: 17 Parties from Group I, 9 from Group II, 10 from Group III, 2 from Group IV, 2 from Group V (a) and 4 from Group V (b). The forty-fifth report is that of the European Union (EU).
5. Among these reports, 28 contain a *Sources and Statistics Annex*. The information provided could facilitate the constitution of a useful list of relevant references as a knowledge resource for the future. While some Parties have provided comprehensive statistical information, comparable figures are not available for many areas. This is a familiar and long-standing issue in the field of cultural statistics in all regions of the world.
6. Together, the reports and annexes were analyzed by five international experts¹² addressing priorities identified for reporting by the Parties to the Convention including: cultural policies and

¹² Teresa Hoefert de Turegano (Spain), Yudhishtir Raj Isar (India), Keith Nurse (Barbados), David Throsby (Australia) and Mike Van Graan (South Africa)

measures; international cooperation and preferential treatment; culture and sustainable development; civil society engagement in the implementation of the Convention. A selection of measures they deemed as innovative or good practice is provided at the end of each section and elaborated in document CE/13/4.CP/INF.8.

7. The analysis and examples provided are derived solely from the quadrennial periodic reports received. It is important to underline that in order to present a global view of the implementation of the Convention at country level and to provide a representative and balanced inventory of innovative examples from all corners of the world, all Parties need to submit their quadrennial periodic reports.

II. Cultural policies and measures to promote the diversity of cultural expressions¹³

Divergences of interpretations of the overall purpose and scope of the Convention

8. With a high rate of ratification and increasing multiplicity of understandings of the Convention text, its original focus or intent – to reaffirm the sovereign rights of States to adopt policies and measures aiming at protecting and promoting the diversity of cultural expressions – is broadening in a manner that may more closely reflect the scope of the 2001 Universal Declaration on Cultural Diversity.
9. Indeed, “diversity” has become a guiding term or leitmotiv for cultural policy making and the results of the quadrennial periodic reports demonstrate that the Convention has been interpreted by many governments around the world as a template for the entire range of policy-making in the cultural domain. This development is further demonstrated by the multiple interpretations of the term ‘cultural expressions’ that has gone beyond “industrially or digitally produced cultural goods and services”. The result is that a number of Parties have applied the framework of the 2005 Convention to many cultural forms and manifestations that may relate to the remit of the 2003 Convention on the Safeguarding of the Intangible Cultural Heritage.

Cultural policies and measures at different stages of the value chain

10. The reporting Framework requested information on cultural policies and measures that Parties have implemented to promote the diversity of cultural expressions at the different stages of creation, production, distribution, dissemination and participation/enjoyment. Measures were to be understood as those that nurture creativity, form part of an enabling environment for independent producers and distributors working in the cultural industries, as well as those that provide access to the public at large to diverse cultural expressions.
11. The main object of ‘cultural policies and measures’ to be reported on is defined in Article 4.6 ‘Definitions’ of the Convention consisting of “the creation, production, dissemination, distribution of and access to *cultural goods and services*”. Article 6 sets out a range of possible policies and measures that could be envisaged. Article 7 addresses measures that pay due attention to “the special circumstances and needs of women as well as various social groups, including persons belonging to minorities and indigenous peoples”. Such ‘attention’ means deploying policies and measures designed to overcome barriers to their participation at different stages of the value chain (e.g. specific measures of support for female artists). The article envisages as well that “Parties shall also endeavour to recognize the important contribution of artists, others involved in the creative process, cultural communities, and organizations that support their work, and their central role in nurturing the diversity of cultural expressions”. The Operational Guidelines pertaining to Article 7 *Measures to promote cultural expressions* identify in some detail specific measures that may be taken at each stage of the value chain.

¹³ This section of the report is informed by the transversal analysis prepared by Yudhishtir Raj Isar.

12. Overall, while few Parties reported exclusively on policies and measures taken with regard to cultural goods and services that make up the cultural industries (for example, Canada and France), nearly half of the Parties report a *principal* policy focus on cultural industries and strengthening the value chain, while also citing policies and measures that pertain to *culture as such*. A third of the Parties make no or little reference to cultural goods and services in their replies. The main policy foci these Parties cite include cultural heritage and museums (for example, Bolivia, Chile, Ecuador and Hungary) or traditional and/or indigenous cultures, including those of minorities or immigrants (for instance, Bulgaria, Chile, Cuba, Hungary, Ireland, Mexico and Paraguay). Parties such as Cuba, Luxembourg and Monaco report on artistic creation in general. Others, such as Cyprus, Greece and Hungary include a special policy remit for the cultural practices of their national diasporas abroad.
13. When examining the stated goals pursued by Parties in developing policies and implementing measures, the prevailing trend is to foster the *distribution* and *enjoyment* of cultural goods and services. The policy objectives of creation and production are very common but less prevalent. This pattern of cultural policy action and expenditure indicates the need to strengthen the enabling mechanisms and incentives for cultural production as such. In addition, policies targeting women represented less than a third of the Parties' responses, which indicates that there is a need for advocacy for gender-responsive and gender-transformative measures in the cultural area.
14. Below is a summary of the different types of measures Parties reported on at different stages of the cultural value chain that were designed to: nurture creativity, form part of an enabling environment for production and distribution and facilitate access to the public at large to diverse cultural expressions.
15. The responses provided by the Parties categorized as those that **nurture creativity** can be categorized as those that provide i) direct support to artists and creators, including for the creation of new works and ii) indirect support to enable the time, space and opportunities for the development of new ideas and visions. Among the policies and measures most frequently reported were:
 - direct financial support to artists (majority of reporting Parties);
 - legislation on the status of the artist (for example, Austria, Canada, Germany, Lithuania, Namibia, Mongolia, Montenegro, Norway and Peru);
 - incubator schemes for young artists and female artists (for example, Austria);
 - support for artists' mobility, particularly in a regional or sub-regional context (for example, Bolivia, Chile, Cyprus and EU) and establishing artists' residencies (Argentina and Tunisia);
 - support for the better use of copyright mechanisms (for example, Denmark, Greece, Namibia, Oman, Slovenia and EU).
16. In addition to such measures, training and education programmes to build professional skills also contribute to policy objectives to nurture creativity. This includes not only formal art school training but also training programmes in the field of the cultural industries (see also the Operational Guidelines for Article 10 of the Convention). For example, in *Argentina*, an inter-ministerial programme provides training to 1,500 young people to develop skills such as audio-visual production, photography, performing arts, lighting, sound, new radio technologies, musical instrument repair, etc., that are essential for professional development in the sectors making up the cultural industries. The first graduates of this programme have now found jobs in the areas for which they received training. In *Austria*, the Federal Ministry for Education, Arts and Culture introduced a mentoring programme for female artists to support know-how transfer between established and emerging female artists through workshops, networking meetings and supervision.
17. Policies and measures that can be considered as forming part of an enabling environment for the **production and distribution of cultural goods and services** making up the cultural industries are those designed to support the means of production and access to institutions, networks and platforms of distribution.

Production measures frequently reported were:

- direct funding for the production of domestic cultural content (majority of reporting Parties);
- support for the creation and functioning of production infrastructures and entities such as cultural industry companies or networks (for example, Argentina, Brazil, Bulgaria, Canada, Ecuador, Estonia, France, Germany, Monaco, Paraguay and EU);
- workshops for the building of production competencies and individual entrepreneurial skills (for example, Argentina, Brazil and Peru);
- schemes that collect levies on the revenues of public and private cultural industries to reinvest back into national productions (for example, Poland);
- co-production schemes (for example, EU and its Member States).

Distribution measures frequently reported were:

- local or national schemes to build distributional and/or marketing capacities in different fields of artistic or cultural production (for example, Austria, Brazil, Cyprus, Ecuador, Estonia, Mongolia, Nigeria, Slovakia, Tunisia and EU);
- development of local distribution mechanisms including the creation of physical infrastructure for arts and culture delivery (for example, Montenegro);
- content quotas (for example, Canada, France and Portugal);
- measures to promote the export of cultural goods and services (for example, Austria, Argentina, Canada, Estonia, Finland, Oman and Tunisia);
- media policies, including the promotion of public service media and of diversity therein (for example, Austria, Argentina, Denmark, France, Montenegro, Norway, Peru, Slovakia, Slovenia, Sweden, Switzerland and Uruguay);
- support to or organization of promotional events such as ‘markets’, ‘fairs’, ‘festivals’ or ‘years’ (for example, Argentina, Ecuador, Estonia, Greece, Montenegro and Peru).

18. In many countries, public and private sector stakeholders are starting to work together to create production / distribution programmes as well as sector specific clusters to strengthen the competitive capacities of producers domestically and to provide opportunities for the distribution of their work at the national, regional and international levels. Such targeted programmes have produced interesting results. For example, *Denmark* in its report underscored that support for its domestic film industry resulted in an increased export of Danish films (approximately 40% of films are now distributed outside Denmark). In *Austria*, investments to support domestic cultural industries and the export of cultural goods and services in 2008-2010 resulted in the increase of non-domestic turnover in 2011 for over 400 Austrian entrepreneurs and the export share of creative industries reached 26%. In *Canada*, investments made through the programme “New Musical Works” (2010-2011) funded in partnership by the Department of Canadian Heritage and the private sector, resulted in the production of 293 albums and assistance to over 1,000 projects. In Québec, the *Société de développement des entreprises culturelles* provides production and distribution support and stimulates private sector investment in the cultural industries that enabled them to offer financial services similar to that of an investment bank to over 2,000 cultural / communication projects and organizations in 2010-2011. In *Uruguay*, cultural and creative industry clusters have been set up with support from both private companies and government institutions, the most recent being a music cluster established in 2011.

19. Cultural policies and measures to promote access to diverse cultural expressions have traditionally been constructed around the goal to increase the **public’s participation in cultural life** as a means to enhance their overall quality of life. The following types of interventions were frequently reported:

- promoting cultural and media ‘literacy’ (majority of reporting Parties);

- promoting the access and participation of persons belonging to minorities, indigenous peoples, young people and women to cultural life (majority of reporting Parties);
 - promoting access and participation of the socially disadvantaged, the disabled, the elderly (for example, Norway, Portugal and Spain);
 - lowering price barriers to access to cultural goods through measures such as reduced or zero-rated VAT (for example, EU Member States).
20. Many Parties distribute vouchers to specific segments of the population for free or reduced-price access to artistic events. *Denmark* provides free access to children and youth under 18 to all state-subsidized museums; *Norway's* Cultural Walking Stick scheme subsidizes cultural activities for senior citizens; *Brazil's* Culture Tickets programme ensures free admission to theatres, cinemas, concerts, football and basketball matches and carnival activities to adolescents and young people from disadvantaged backgrounds.
21. A number of Parties make efforts to serve the special needs of their regions and provinces, as well as linguistic communities, persons belonging to minorities and indigenous populations, highlighting the role of Public Service Broadcasting in ensuring equitable participation in cultural life and access to cultural expressions. *Lithuania*, for instance, supports its national Radio and Television broadcasting in Russian, Belarusian, Polish and Ukrainian, in addition to Lithuanian, and stresses that these broadcasts are part and parcel of the mission of National Radio and Television. The *Canadian* Broadcasting Corporation offers, as a public national broadcaster, radio and television programmes that reflect the multicultural and multiracial nature of Canada and the different needs and circumstances of each official-language community to contribute to shared national consciousness and identity.

Selected innovative examples:

Argentina's Cultural Industries Market (MICA) is an innovative example of cooperation between different public agencies and private sector actors and cultural industry experts.

The Austrian creative industries 'evolve' programme aims to strengthen the competitive and innovative capacity of the Austrian creative industries through training, education and advisory services.

Brazil's cinema policy accompanied by new legislative measures and a new audiovisual fund demonstrates an integrated approach of support across the cinema value chain.

The French book policy aims to protect creators and is an effective response to the economic and technological challenges facing the cultural sector. It is a widely followed model, especially in Europe and Latin America.

Germany's cultural and creative industries initiative is an example of a coherent, 'joined up' information and capacity-building infrastructure that has been established by the federal authorities to help individuals and companies in the cultural sector.

Mexico's National Programme for Culture 2007-2012 embodies an overarching policy vision that fully integrates the awareness and promotion of cultural diversity, both in terms of cultural goods and services and in relation to the country's ethno-cultural diversity.

The multi-purpose cultural centre in Montenegro has been designed as an incubator for the production, presentation and distribution of various artistic forms, including performing arts, architecture, film and video, as well as a driver for cultural development, both locally and throughout Montenegro.

Peru's 'Inclusive Creative Industries' Joint Program targets market access and the sharing of successful business models in 'inclusive cultural industries'.

Portugal's 'Critical Neighbourhoods' initiative aims to foster cultural exchange and 'fusion' between and among the different communities resident in four urban areas.

Uruguay's Ministry of Education and Culture (MEC) Centres facilitate citizens' access to

educational and cultural goods and services together with scientific and technological innovation, as well as favour social integration and citizen participation.

III. International cooperation and preferential treatment¹⁴

22. At the heart of the Convention is the pursuit of international cooperation to promote culture as a driver for development recognising that the cultural aspects of development are equally important as its economic components. Parties of the Convention are called upon to incorporate culture as a strategic element in their international cooperation frameworks, taking into account the UN Millennium Declaration as well as in their national sustainable development policies and programmes.
23. This section of the report will address measures taken by Parties in their international cooperation frameworks to create favourable conditions for the promotion of the diversity of cultural expressions through, in particular, support for the emergence of viable local and regional cultural industries in developing countries. It will also report on measures taken to pursue preferential treatment that promote the mobility of artists and cultural professionals, particularly from the global south, and the balanced flow of cultural goods and services around the world. The next section will report on measures Parties have taken to pursue sustainable development through culture at the national level, in other words, within their own territories.
24. Culture has become part of the strategic objectives of international cooperation frameworks, strategies and programmes of several Parties. These are initiated by ministries responsible for culture, for foreign affairs and for development. Among their stated objectives of relevance to the implementation of Article 14 of the Convention are to:
- establish culture as a centre piece of development to foster the emergence of dynamic cultural sectors (many Parties);
 - provide training for students and professionals working in the cultural sector (nearly all Parties)
 - foster institution and capacity building (over two thirds of Parties, such as Brazil, Italy and Tunisia);
 - foster the mobility of artists and cultural professionals (two thirds of the Parties, such as Austria, Latvia and Peru);
 - enable access to international and/or regional distribution networks for cultural goods and services from developing countries (over half of the Parties).

Culture at the heart of international cooperation strategies for development

25. A number of Parties reported on international cooperation strategies to strengthen the cultural sector in developing countries including:
- In *Austria*, the Federal Development Cooperation Act specifies that cultural aspects will be taken into consideration and included in development cooperation projects and programmes;
 - The *Danish* Centre for Culture and Development has recently announced that it is developing a new Strategy for Culture and Development that will provide direction for the role, priority and expression of art and culture in Danish development cooperation;
 - *EU's* European Agenda for Culture (2007) aims to strengthen culture as a pillar of global governance and sustainable development as well as cultural cooperation with 79 African,

¹⁴ This section is informed by the transversal analysis prepared by Teresa Hoefert de Turegano, Keith Nurse and David Throsby.

Caribbean and Pacific (ACP) countries. The latter is grounded in the Cotonou Partnership Agreement recognizing culture as a fully-fledged sector of cooperation. This framework is supported through the European Development Fund endowed with 2,682 million euros for the period 2008 – 2013. Support is also provided for cultural cooperation at intra-ACP level in the spirit of Article 14 of the Convention to reinforce the creation and production of cultural goods and services in ACP countries, promote South-South cooperation, improve access to local, regional, European and international markets and build capacities of culture professionals;

- *Finland* has supported development policy projects in culture to promote multiculturalism and better living standards; one area of interest has been the promotion of effective copyright regimes in developing countries in collaboration with the World Intellectual Property Organization (WIPO);
- The *Norwegian* Ministry of Foreign Affairs Strategy for Culture and Sports Cooperation with Countries of the South (2006-2015) is a comprehensive strategy to foster broad understanding of why cultural factors are important in development policy, poverty reduction and human rights issues. The purpose of the strategy is to bring culture to the forefront and make it more visible in Norway's development co-operation, and to increase the resources allocated to culture and sport. Among the projects supported through this strategy are those aimed at the establishment and strengthening of cultural institutions in the South (public institutions, NGOs, etc.) as well as initiatives promoting cultural industries in some countries;
- In *Spain*, the Culture and Development Strategy of Spanish Cooperation (2007) drew largely on the Convention, approaching culture from a dual perspective, as a horizontal priority, and as a specific sector of cooperation;
- The *Swedish* International Development Cooperation Agency (Sida) prioritizes culture in the promotion of democracy and freedom of expression that is pursued through exchanges that advocate human rights, gender equality, transparency and creativity. In regard to the latter, Sweden has four "cities of refuge" where professional writers under threat can work safely for at least one year;
- The development policy of the *Swiss Direction du Développement et de la Coopération* (DDC) has a cultural dimension focusing on two axes: supporting access and exposure of artists from the global South, in particular from Eastern Europe, to Swiss markets (for example, through Open Doors at the Locarno International Film Festival or through *Visions Sud Est* which provides film financing) and supporting cultural industries in these countries.

Development assistance funding mechanisms

26. The analysis of the Parties' reports suggests that there is a growing awareness among both donor and beneficiary Parties of the potential of culture for economic and social development with investments allocated to culture in the framework of development assistance.
27. About 20% of Parties provided data on the share of *Official Development Assistance (ODA) allocated to culture*. This share ranged from 0,21% to 1,3% in the period between 2009 and 2012, with the outlying case of Spain whose share of culture in ODA was 14,41% in 2010 thanks to its contribution to the UN Millennium Development Goals Achievement Fund; Spain has provided US\$ 710 million to this Fund, of which US\$ 95,6 million were dedicated to the Culture and Development Thematic window implemented by UNESCO through joint programmes in 18 countries across the world.
28. A little less than half of the reporting Parties indicated that among the ways they support culture and development is through their contributions to the International Fund for Cultural Diversity (IFCD). Among its main donors are Canada (and Quebec), France, Finland, Mexico, Norway and Spain. While the contributors are predominantly developed countries, there are quite a few

transition and developing countries that have contributed as well, such as Cameroon, Chile and Zimbabwe. The case of *Slovenia* is notable in that the country recently moved off the OECD list of recipient countries and has now begun to provide development support. Under this new policy their contribution to the IFCD constitutes the cultural component of their ODA budget.

29. The following areas are identified as among those where ODA can be seen to be particularly effective in fostering the *economic* and *social* potential of the cultural sector:
- skills development and training, particularly in business and entrepreneurial skills in managing creative enterprises;
 - finance for start-ups and business incubators for small and medium enterprises (SMEs) in the cultural sector;
 - community capacity building to improve local management of cultural resources; and
 - support for public cultural institutions to promote cultural engagement, participation and creativity.

Focus of cooperation activities

30. The focus of international cultural cooperation activities implemented by the Parties has not only expanded geographically over the past twenty years (with a new focus on Brazil, China and India) but has also opened up from purely 'promotional' activities (showcasing the cultural heritage of one country in another) to those that facilitate cooperation in specific *cultural industry sectors* as well as on *concrete cultural policy themes or related projects*.
31. Development *cooperation measures in the film sector* are highly prevalent in Parties' reports through the conclusion of co-production agreements. They often include financial assistance, technology transfer, capacity building and partnership development. In some cases, additional assistance is complemented through funds such as the World Cinema Fund (Germany), Cinemas du monde (France), Vision Sud Est (Switzerland), etc. The benefits of such instruments have been underlined in the reports as key to the development of national film industries, especially when they are coupled with strategies of support for the participation of films at international festivals and participation of professionals in international networks and sector specific organisations. These three poles indeed make up the strategy implemented by the Brazilian government to develop its audiovisual industries. While it is not the intention to list all the co-production agreements mentioned in the reports, it is noteworthy that some countries, for example France and Italy, now include specific references to the Convention in their new film co-production agreements. Few Parties mention co-distribution agreements, the European Union's Media Mundus initiative being one of the notable exceptions.
32. Many Parties also indicated that they pursue *cooperation and dialogue on cultural policy issues* through the activities of national and/or international and regional bodies as well as participate in international networks and platforms to facilitate the sharing of information and expertise.
- (i) *Participation in culture related programmes of various international organizations or regional organizations*

The reports often underline the importance of specific culture-related programmes, networks and working groups that operate under the auspices of regional/international organisations as important platforms facilitating cooperation between either cultural policy makers and/or cultural professionals.

For example, the *European Union* reports about a recent cultural policy dialogue at the ministerial level that defined the cultural dimension of the Euromed Partnership. In the framework of the Eastern Partnership, a Cultural Programme will seek to support regional initiatives that demonstrate positive cultural contributions to development. Its joint Kyiv Initiative (with the Council of Europe) brings together five East European and South

Caucasus countries to focus on institutional capacity-building and cooperation in selected cultural areas, including cultural policy and film industry.

For members of the *Council of Europe* examples such as Eurimages are noted. The *Council of Baltic Sea states* has established Ars Baltica to operate in the field of cultural cooperation. More recently, the *Visegrad Cooperation* involving four Central European countries (Czech Republic, Hungary, Poland and Slovakia) expanded its mandate to include culture. Cultural cooperation in South Eastern Europe has been strengthened thanks to the Council of Ministers of Culture of South East Europe.

The *ASEM (Asia-Europe Meeting)* platform of cooperation between Ministers of Culture from Asia and from Europe is another important platform for dialogue as is the MERCOSUR Ministers of Culture Forum.

(ii) *Operation of cultural institutes abroad*

Some Parties have a long history of promoting cultural cooperation through their cultural institutes located around the world. Such institutes take various forms (governmental, non-governmental or mixed) and serve to promote the culture of a particular country as well as facilitate cultural exchange and dialogue at different levels, from government to civil society. Long established institutes such as the *Alliance Française*, *Instituto Cervantes*, the *Goethe Institut*, as well as others such as *Culture Ireland*, have begun to develop new programmes that address issues of cultural policy as well as culture and development of relevance to the Convention. For example, the Goethe Institute's 'culture and development initiative' provides capacity building programmes for cultural entrepreneurs and cultural institutions, fosters co-productions and exchange with third countries, particularly in the fields of visual arts and media. They have become recently interested in pursuing joint advocacy activities to promote the social and economic impact of the creative industries. The Swedish Institute's programme *Creative Force*, is another example of new sources of cooperation support for the culture and the creative sectors.

(iii) *Participation in information sharing projects of regional organizations*

Many countries have worked together within the context of regional organizations to create or support the emergence of information systems on cultural policies. These systems are designed together with independent researchers and research institutes to promote transparency and contribute to the development of efficient policies and measures. Those frequently mentioned in the reports are the Council of Europe/ERICarts Compendium of Cultural Policies and Trends in Europe and the MERCOSUR Information System (SICSUR). They are built on the foundations of regional cooperation and active participation of all stakeholders as key partners in all aspects of the project, including methodological development.

33. The value of such exchanges is not to be underestimated. Indeed Parties reported that they were inspired by a policy or measure successfully implemented elsewhere. A number of European countries indicated that some of their new policies and measures were introduced as a result of various EU exchange and support programmes. For example, *Lithuania* reported about its Creative Partnerships programme to bring artists and creators to schools, which was inspired from the Creative Partnerships successfully implemented in the United Kingdom 8 years ago. It is noteworthy that policy transfer also takes place from developing to developed countries. As a case in point, *New Zealand* reported about its *Sistema Aotearoa*, a community-based programme offering young people from low socio-economic backgrounds an opportunity to learn to play an instrument and then be part of an on-going youth orchestra movement, which is based on a 35-year-old Venezuelan programme.
34. The value of *international networking* and an understanding that this is a long term process of great importance in the cultural and creative industries was underlined. While public authorities support international networks of, for example, professionals working in the audiovisual or other

sectors, their respective participation in such international networking platforms is more recent. It is indeed known that the *International Network for Cultural Policy*, an informal network of Ministers of culture and senior level officials from 72 countries, created following the Intergovernmental Conference on Cultural Policies for Development (Stockholm 1998) contributed directly to the drafting and adoption of the Convention. The Secretariat of the INCP has been hosted by the Government of Canada since this time. Others such as the *International Federation of Arts and Culture Councils* have been working to generate dialogue on policies and programmes of relevance to the Convention including the World Compendium on Cultural Policies.

35. While artists and cultural professionals have engaged in international networking for decades, networks such as the *International Federation of Coalitions for Cultural Diversity* (and its country satellites) or the *African Arterial Network* (and its country satellites) have more recently become actively engaged in cooperation activities to promote and raise awareness of the Convention and advocate for its ratification worldwide and implementation on the national level.

Training for students and professionals working in the culture sector

36. Training and skills development of professionals working in the culture sector are a key feature of international cultural cooperation programmes aimed at the transfer of expertise. Some examples:

- In *Argentina*, the grants and assistance programme was redefined in 2005 to promote training of artists and cultural professionals in institutions abroad;
- The *Cuban* government launched a programme in Haiti following the 2010 earthquake sending professors to the Jacmel School to provide continuity in learning for Haitian arts students;
- The programmes of the *Danish Center for Culture and Development* place a strong emphasis on capacity-building. More recently, the Centre launched a film exchange and training project for young Ghanaians with local partner Creative Storm and Danish partner Buster Film Festival. Similar projects are also supported in the field of music for sound and light technicians;
- The Artists-in-Berlin Programme of the *German Academic Exchange Service (DAAD)*, funded by the Federal Government and the Berlin Senate, provides international fellowships for foreign artists (visual art, literature, music and film) to spend a year working in Berlin;
- The *EU Media Mundus (2011-2013)* aims at strengthening cultural and commercial relations between Europe's film industry professionals and their counterparts in third countries including support for cooperation projects aimed at skills development and network building;
- The Network of *Spanish Cultural Centres* is present in 16 countries in Latin America and the Caribbean and in Equatorial Guinea. Their activities include support to local cultural enterprises and training cultural managers, with the aim of achieving professionalism in the local cultural sector.

37. As indicated at the outset of this report, developing countries are to take necessary steps to build dynamic cultural sectors within their own countries to fully benefit from international cooperation measures. For example, in *Nigeria* the Presidential Intervention Fund for the Arts is investing US\$ 200 million to support the development of Nigerian cultural industries and in *Namibia*, the government has taken steps to evaluate its current policies with the view to revise them in the near future.

Selected innovative examples:

Brazil's policy on international audio-visual cooperation is designed to promote national producers internationally to encourage international partnerships and access to international financing.

Denmark has formulated a **comprehensive strategy for international cooperation** whose implementation involves a wide range of governmental and non-governmental bodies and is coordinated by the International Cultural Panel established in 2010.

France has a long history of supporting culture in developing countries, as a significant component of its international cooperation policy. Its **overseas development assistance** accords a particular importance to culture through support to a range of initiatives including the use of radio and television as instruments for development cooperation.

The **Ibero-American** summits have adopted a number of **cultural cooperation programmes** such as Ibermedia, Iberescenas, Ibermusicas and Iberoquestas. Each member country makes a financial contribution to these programmes that are aimed at capacity building and exchange of cultural professionals.

Mongolia has developed measures aiming to promote its **foreign and cultural policy objectives in an integrated way**.

Nigeria has recently established **cultural centers abroad** and estimates that they have helped promote Nigerian cultural expressions and inter-cultural exchange.

The principles and objectives of **Spain's policy on international development cooperation** in the field of culture are set out in an overall Management Plan of Spanish Cooperation, drawing largely on the Convention.

Preferential treatment for cultural professionals, goods and services¹⁵

38. Article 16 of the Convention stipulates that “developed countries shall facilitate cultural exchanges with developing countries by granting, through the appropriate institutional and legal frameworks, preferential treatment to artists and other cultural professionals and practitioners, as well as cultural goods and services from developing countries.” Preferential treatment as defined by Article 16 is wider than the narrow trade meaning. It is to be understood as having both a cultural and a trade component.
39. The analysis of Parties' reports indicates that preferential treatment tends to be given to countries that are located in the same or near geographic region (e.g., several EU Member States indicated that they offer support and preferential treatment to countries of Eastern and South-Eastern Europe but not necessarily to countries of the global south) and to countries with which there exists linkages based on culture, language and/or the colonial past (for instance, France, Portugal and Spain). Some Parties stated that they do not have the capacity to offer support to developing countries and therefore the type of assistance they can provide is limited.
40. In general, the responses provided by Parties can be viewed as having an impact on three different levels:
- *individual*: building expertise among artists and cultural professionals;
 - *institutional or organisational*: building capacities of cultural enterprises and organisations in promoting the economic and trade dimension of the sector;

¹⁵ This section is informed by the transversal analysis prepared by Keith Nurse.

- *industry*: wider systemic relationships established through trade agreements, cultural policy and other frameworks.

Individual level: measures to support artists and cultural professionals from developing countries

41. Policies and measures that have an impact on the individual level are those that target human resource development and build expertise among artists, cultural professionals and practitioners. The analysis of the Parties' reports suggests that four types of measures have been implemented at this level:
- measures to *facilitate the individual mobility of artists*, other cultural professionals and practitioners (for instance, measures implemented by Austria, Canada and France);
 - *capacity-building*, notably by means of training, exchanges and orientation activities, apprenticeship and/or mentoring programmes (for instance, measures implemented by Monaco, Slovenia and Switzerland);
 - *funding arrangements* and resource-sharing, including supporting access to cultural resources of developed countries (for instance, measures implemented by Germany, Portugal and EU);
 - *sharing of information* on existing legal frameworks and on best practices (for instance, measures implemented by Austria).
42. Facilitating mobility of individual artists from developing countries is one of the main objectives reported on by Parties in implementing preferential treatment provisions of the Convention. It is also one of the biggest challenges, considering that the artists' mobility is linked not only to financial but also to security issues. The trend in developed countries Party to the Convention has therefore been to initiate advocacy discussions with various national stakeholders, including civil society and relevant Ministries, such as the Interior Ministry, regarding visas to artists from developing countries (for instance, the initiatives taken in France, Canada and Germany). Some concrete examples of initiatives undertaken by the Parties related to the sharing of information on existing legal frameworks and best practices are:
- consultations undertaken with civil society in *Austria* to understand the challenges faced by individual artists and cultural professionals resulted in a Guide on the Mobility of Artists and Culture Professionals, targeting both foreign artists and Austrian organizers or cultural institutions hosting events in order to help overcome the typical barriers to mobility;
 - a detailed proposal on *Information Standards for the Mobility of Artists and Cultural Professionals* prepared by an expert group of the European Commission to provide policy-makers in the EU Member States with practical guidance on developing quality information services for both outgoing and incoming artists and culture professionals, whether from an EU or non-EU country.
43. While this type of activity is no doubt important, the reports indicate that this is just a step toward addressing the challenges faced by artists and cultural professionals from developing countries.
44. Support for individuals from developing countries is often provided through capacity building activities including short or longer term training that may take place in the context of festivals and other types of exchange programmes. For example, *France* supports developing countries that wish to elaborate cultural management strategies by organizing seminars on this topic. *Portugal* supports authors from Portuguese-speaking African countries to participate in international literary encounters, such as literary festivals, colloquia, seminars and public readings. It also provides support for foreign publishers who intend to invite the authors for special launch sessions of their translated works.

Institutional or organisation level: measures to facilitate the flow of cultural goods and services from developing countries

45. The institutional or organizational level relates to activities and processes that build the capacity of cultural enterprises/firms and cultural organizations from developing countries that are engaged in promoting the economic and trade dimension of the sector. Measures that support this level are designed to improve market access of cultural goods and services through specific support and assistance schemes for the distribution and dissemination of cultural goods and services (e.g. co-production and co-distribution agreements) as well as through programmes to support the participation of entrepreneurs/enterprises in cultural and trade events (for instance, measures implemented by France, Germany and Jordan). Special fiscal measures and incentives for cultural enterprises from developing countries, such as tax credits and double taxation avoidance agreements are also reported on (for instance, measures implemented by the EU).
46. Parties' responses indicated that measures aimed at enabling access to international markets and distribution networks are prevalent, particularly in the context of existing festivals and trade fairs. Having access to major events enables cultural entrepreneurs/enterprises from developing countries to enter into the professional circuits, to establish networks and have opportunities to sell their works. Several sector specific examples were cited by Parties including:
- In the field of cinema: *France* supports the Pavillion du Sud (Pavilion of the South) at the Cannes International Film Festival Market. *Germany* has established the Berlinale Talent Campus which brings young film professionals from across the world to the festival giving them and their works international exposure and opportunities to build networks.
 - In the field of publishing: the *German* Federal Government supports the Zentrum "Weltempfang" and "Cafe Europa" at the Frankfurt and Leipzig Book Fairs, as well as the Frankfurt Book Fair's Publishers Invitation programme, which eases market access for publishers from developing and emerging countries. Several Parties also cited support they provide for translation. For instance, the German LITPROM programme for promoting translation of selected literary works from Asia, Africa and Latin America into German. The TRADUKI translators' network is an innovative initiative to strengthen market access by supporting translation for authors from developing countries or countries with small language groups and consequently limited markets in South Eastern Europe.
 - In the field of photography: the *Danish* Center for Culture and Development project in Mali aims to provide students and teachers at the *Cadre de promotion pour la Formation en Photographie* with access to global market players in stock photography (Getty Images) and to help establish an independent agency to ensure an income to the school in the form of a percentage of the income from sales of their photographs.
 - In the field of contemporary art: *Spain* promotes the presence of artistic expressions originating from African countries at Madrid's International Contemporary Art Fair, with the purpose of helping to raise their international profile.

Industry level: agreements to promote preferential treatment

47. The industry level of engagement focuses on wider systemic relationships at the national, regional and international level established through bilateral, regional and multilateral trade agreements aimed at creating market access. Cultural industry policy development along with knowledge and expertise creation is key to generate new capabilities. Trade, industrial and innovation policy requires an alignment of the three spheres to generate enhanced production and improved market penetration. Twinning and partnership arrangements at the regional level, cooperation between developed and developing countries Party to the Convention, and South-South cooperation are all important components as well. Some of these key dimensions to industry-level capacity-building align with the needs identified for further national policy development.

48. The overwhelming majority of Parties reported on measures taken within the cultural cooperation agreements. Agreements that comprise both cultural and trade dimensions were implemented by nearly half of the Parties, whereas agreements covering the trade dimension exclusively were put in place in only a few Parties such as, for instance, Argentina, France and Italy. For example:
- Since ratifying the Convention, the Government of *Canada* has established cultural memoranda of understanding and programmes of cooperation with China, India and Colombia. These agreements seek to promote the mutual benefits of international cultural cooperation in arts and culture and cooperation for development as set out in the Convention. They promote the sharing of knowledge and best practices to promote and protect the diversity of cultural expressions. They also facilitate the adoption of measures to support artists and disseminate cultural products and services.
 - The *European Union* "Protocol on Cultural Cooperation" has been developed to promote the principles of the Convention and its implementation in the context of bilateral trade negotiations. This Protocol is the response to the negotiating directives issued by the Council of Ministers regarding new regional or bilateral agreements having an economic integration dimension. Such agreements foresee the exclusion of audiovisual services from the scope of their trade (establishment and services) provisions, while calling for the treatment of audiovisual and other cultural services in specific cooperation frameworks. The most recent examples of a Protocol on Cultural Cooperation concern the EU trade agreement with Colombia and Peru, and the EU-Central America Association Agreement. In the course of both negotiations, stand-alone Agreements on Cultural Cooperation have been concluded. The Protocol on Cultural Cooperation in the framework of the CARIFORUM¹⁶-EC/EU (European Community/European Union) Economic Partnership Agreement has been in effect since 2008.
 - From 2008 to 2011, the Ministry of Culture of *Slovakia* signed and/or implemented bilateral cooperation agreements with 14 developing countries. The main objective in the area of culture is to create legal frameworks for the support of the mobility of artists and cultural professionals abroad and to provide greater access to the market for the distribution of cultural goods and services.
 - The *Swiss Secrétariat à l'économie* (SECO) promotes sustainable industries and trade. Building local capacities is at the heart of its activities in this domain, constituting a contribution to the strengthening of cultural industries in the sense of Article 14 of the Convention. In charge of negotiating trade agreements for Switzerland, the SECO ensures that the Swiss trade policy is compatible with the principles of the Convention.

Policies and measures implemented by developing countries to enhance their benefit from the preferential treatment

49. In accordance with the Operational Guidelines on Article 16, developing countries are encouraged to identify and articulate their specific *needs and priorities* with regard to the protection and promotion of the diversity of cultural expressions, which should be duly taken into account when putting in place such frameworks and schemes.
50. *Mongolia*, for instance, identifies the implementation of a "government policy for the creative sector of culture and arts" as its most urgent need (a Policy, a Law and a Master Plan on Culture currently exist in draft form). The report points out that although Mongolia exports certain types of cultural products in line with tariff concessions (e.g., EU's import tariff concession scheme to

¹⁶ The signatory CARIFORUM States are: Antigua and Barbuda, Bahamas, Barbados, Belize, Dominica, the Dominican Republic, Grenada, Guyana, Haiti, Jamaica, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, Suriname, Trinidad and Tobago.

developing countries for 2006 - 2015 allows developing countries such as Mongolia to export a wide range of cultural goods), it needs to conduct market demand studies and to diversify and increase its cultural exports. Additional needs are identified as follows: arts education and training of skilled professionals, as well as providing suitable conditions for creators to function sustainably and profitably within a market economy.

51. Even though less than 10% of reporting Parties reported on having conducted a needs and priorities assessment, the analysis of the reports suggests that developing countries Party to the Convention are becoming more proactive and are moving away from being passive recipients to being key promoters of diversity by facilitating South-South cultural exchanges. The level of implementation of national policies and measures, particularly by Parties such as Argentina, Brazil, Jordan, Oman and Peru speaks to a rising confidence in the growth of the creative sector.
52. In addition to assessing their needs and priorities, several developing countries have undertaken specific initiatives to facilitate the implementation of preferential treatment, in the spirit of paragraph 4.1 of the Operational Guidelines on Article 16 that encourages developing countries to take measures “designed to enhance their benefit from preferential treatment”. In this regard, *Tunisia*, which has negotiated different types of cooperation agreements (cultural, mixed, co-production agreements) in particular with EU Member States that contain preferential treatment provisions for its cultural products, stands out.

Selected innovative examples:

Austria promotes **exchanges and residencies for artists** from numerous developing countries to promote their market exposure.

Since 2009, **Bolivia** has implemented a wide range of activities aiming to **create an enabling environment** for the development of the cultural sector.

Canada implements some very concrete and effective **measures to support mobility of artists and professionals** from developing countries that comprise facilitating entry visas and granting work permit exemptions.

The **EU’s ACP Cultural Observatory** aims to generate a better understanding of the cultural sector in the ACP region, its emerging trends and features that can help structure the sector on a professional and political level.

France supports the **mobility of artists from developing countries** through cultural seasons, festivals and dedicated grants and residences programmes (over the past ten years, 1000 artists from developing countries have benefited from these programmes).

Germany’s World Cinema Fund stands out as an effective tool for the preferential treatment of filmmakers and films from developing and emerging countries.

Mongolia enjoys **tariff concessions for its cultural goods** provided by developed countries such as the United States of America, Canada, and many Member States of the European Union.

Slovenia has been implementing a wide array of **capacity-building projects for young Afghan artists**, including technical and institutional strengthening of Herat University’s Faculty of Fine Arts.

The Swedish Arts Council manages and implements a Sida-funded programme that allows for a partnership-driven approach which gives the recipients (Botswana, Namibia, South Africa, China, India, and Indonesia) greater autonomy and responsibility in the design and implementation of cultural cooperation projects.

IV. Integration of culture in national sustainable development policies¹⁷

53. Article 13 of the Convention stipulates that “Parties shall endeavour to integrate culture in their national development policies at all levels for the creation of conditions conducive to sustainable development and, within this framework, foster aspects relating to the protection and promotion of the diversity of cultural expressions.”
54. The definition of ‘sustainable development’ formulated in 1987 by the World Commission on Environment and Development conceives of it as a process “that meets the needs of the present without compromising the ability of future generations to meet their own needs”. In the ecologically sustainable development framework this principle relates to the management of natural resources (natural capital). When applied to culture, it concerns the management of cultural capital, and the allocation of resources to culture in a manner that will produce economic, social and cultural benefits in the long term.
55. The majority of measures reported by Parties aim at delivering the *economic, social and cultural benefits* by integrating culture in national sustainable development strategies and plans. This set of measures reflects the intergenerational equity principle of the sustainable development paradigm (see definition in the paragraph above). Among these, about half are directed primarily at securing beneficial economic outcomes through support for the cultural industries. Roughly one third of these measures are more clearly directed towards social outcomes as reflected in social cohesion, increased community awareness and cultural participation programmes. Infrastructure and capacity-building also comprise a significant focus of Parties’ policy-making under this classification.
56. Measures delivering *equity and fairness* in economic and social outcomes comprise the second major group. Remedying regional disadvantage and providing assistance to persons belonging to minorities and other vulnerable groups figure in roughly equal proportions amongst the measures implemented by Parties.

National strategies and plans

57. In formulating their national-level development strategies, many Parties make reference to social and cultural objectives in their national planning in addition to the basic goals of promoting economic growth. Parties that draw particular attention to the social significance of culture in national affairs include the following:
- *Bulgaria* has adopted an integrated approach in the development of cultural policies and the inclusion of culture in national strategies for poverty eradication, social inclusion, and services for youth and older people;
 - *Ecuador’s* 2009–2013 National Plan contains a number of social and cultural objectives, including improving citizens’ quality of life, affirming and strengthening national identity and building public spaces for intercultural and social interactions;
 - *Estonia’s* strategic guidelines for cultural policy (Culture 2020) describe mutual impacts between culture and other policy areas which see culture as a catalyst for solutions in education, social inclusion, integration;
 - *Poland’s* “National Development Plan for years 2007 – 2013” and its “Poland 2030” report highlight the role of culture in sustainable development.
58. Examples of Parties with macroeconomic plans directed specifically at sustainable development include *France* and *Germany*. In these cases culture is included as one component of a much larger agenda. Other countries, such as *Mexico* and *Montenegro*, have explicit national plans for culture which cover a full range of cultural policies; these plans may or may not include reference

¹⁷ This section is informed by the transversal analysis prepared by David Throsby.

to sustainability. The main objectives of the Mexican National Program for Culture 2007-2012 included promoting equal access and enjoyment of culture; quality cultural goods and services and contribution of culture to social welfare.

Economic empowerment through the cultural industries

59. Half of the measures pursued by Parties were directed primarily at securing beneficial *economic* outcomes through support for the cultural industries, improving the skill base of the creative workforce, and investing in the maintenance and enhancement of cultural capital assets. This covers a variety of measures, including:

- assistance in marketing and promotion (e.g. Argentina and Brazil);
- start-ups and business incubators for SMEs in the cultural sector (e.g. Lithuania);
- assistance to creative artists (e.g. Paraguay);
- initiatives to improve the skill base of the cultural industries (e.g. Argentina and Uruguay).

In addition, *Slovenia* has funded pilot projects including a trade fair for the sale and promotion of creative industry products; *Spain* launched a national Plan for the promotion of cultural and creative industries in 2009, with an annual allocation of over 30 million euros; and *Tunisia* has begun a strategic study to identify potential cultural industries, with finance from the African Development Bank.

Nurturing creativity and artistic innovation

60. The encouragement of creativity is essential to development and to the generation of fundamental values in art and culture. Although the promotion of creativity in children and support for the application of creative thinking in the workplace can be pursued for instrumental reasons, there are fundamental long-term benefits of a purely cultural nature to be derived, for example, from the sorts of unexpected artistic innovation that arise in a society where creativity is valued for its own sake.

61. Some Parties have indicated the important role of events as platforms for artistic expression and innovation as well as an opportunity for interaction and participation in cultural life. For example, *Jordan's* programme of support to various theatre and music festivals such as the annual Jordanian International Theatrical Festival, Amman Nights Theatrical Festival, Free Theatre Festival and Sufi Music Festival. Others emphasise the role of physical infrastructure as crucial to enable sustainability in development. For example, *Montenegro* is planning an international multimedia centre in an old factory to be a centre for production and presentation of various artistic forms and to act as a major driver of artistic innovation in the country.

Building inclusive and creative societies

62. Roughly one third of measures implemented by Parties were more clearly directed towards *social* outcomes as reflected in social cohesion, increased community awareness and cultural participation. A primary vehicle for building inclusive, creative and knowledge-based societies is education, indicative of Parties' concern for the long-term dimension of sustainable development.

63. Social sustainability implies a stable society with well-developed social capital, evident in strong social networks, a high degree of interpersonal trust, etc. It is argued that culture contributes in many ways to these sorts of outcomes. Examples of countries where measures to achieve social cohesion have been implemented with a sustainable development purpose include Finland and Germany. To illustrate, the *Finnish* strategy for sustainable development envisages a future that will be "more multicultural than today", and encourages, for example, the social integration of immigrant workers who are an important resource for the economy and society of the country. *Slovenia* provides another example. In 2008, it began a campaign for raising awareness and countering prejudice towards the Roma people. The *Canadian* province of Saskatchewan took measures to develop a long-term vision of the social and economic advantages of the local culture and to stimulate the community's sense of its cultural identity; this strategy has engaged the collaboration of a number of public agencies, NGOs, etc. The *Spanish* Ministry of Culture holds

popular annual workshops titled “Women in the Arts: Excellence and equality in the contemporary system of arts in Spain” focusing on the position of women in the arts and women’s contribution in the creative sector.

64. Many Parties reported on measures to promote arts education in schools and adult and community education. In *Monaco*, a particular educational effort is directed towards inculcating a greater understanding of sustainability issues. In *Poland*, arts education is implemented through schools and other entities, including local and national cultural institutions, NGOs, religious institutions and associations, community centres and libraries. The latter two play a particularly important role in small towns. *Spain* has a major programme (MUS-E) which promotes art in schools, encourages the social and cultural integration of disadvantaged children, aims to prevent violence and racism, and to promote harmony and tolerance between different cultures. *Uruguay* has a range of programmes that pay particular attention to the cultural development of disenfranchised young people from 14 to 19 years of age.
65. Sustainable social benefits can be yielded by programmes to raise community awareness and engagement in culture. Parties where these aspects feature in their sustainable development efforts with regard to culture include *Jordan* and *Uruguay*. Another example is *Germany*, where the Council for Sustainable Development has made community awareness a priority, including policy benchmarks for cultural diversity in education for sustainable development and promoting consumption patterns and lifestyles in the context of a sustainable economy.
66. Some Parties have linked culture with the pursuit of ecological or environmental sustainability. *Greece*, for example, emphasises culture/environment connections, especially in education. Another example is *Mexico*, whose national programme for culture includes measures to promote the sustainable use of natural resources by the indigenous population. Likewise *Canada*, *France* and *Switzerland* make reference to environmental sustainability in their measures for the integration of culture in sustainable development.

Achieving equity and fairness in development outcomes

67. Infrastructure and capacity-building comprise a significant focus of Parties’ policy-making. This is particularly important in less economically advanced countries, where existing constitutional, legislative and administrative support for a viable and productive cultural sector may be under-developed or lacking altogether. In this connection, the analysis of the reports shows that achieving an equitable distribution of development outcomes is indeed an important concern for policy-makers. Remedying regional disadvantage and providing assistance to persons belonging to minorities and other vulnerable groups figure in roughly equal proportions amongst the measures implemented.
68. In many Parties serious imbalances may occur in the distribution of cultural resources between regions within the country, leading to unfairness across the population in access to all types of cultural participation. This situation arises particularly in countries with major metropolitan centres that tend to attract a disproportionate share of cultural attention. A number of reporting Parties have identified measures and strategies amongst their sustainable development policies that are designed to correct for these regional cultural imbalances. Examples of countries implementing specific regional measures in this respect included *Bolivia*, which has created a series of cultural councils and *Brazil* where regional creative offices have been established. Three further examples illustrating different aspects of cultural development at a regional level are:
 - *Cyprus*, whose regional cultural development strategy aims to revive and regenerate urban spaces and provide a range of disadvantaged and marginalised groups with better access to arts and culture;
 - *Italy*, where a priority for investments in sustainable cultural and economic development in regions has been established under the National Strategic Framework; and

- *Slovakia*, where EU funds have been used to strengthen the cultural potential of the regions through one of the Priority Axes of the Regional Operational Programme.

Other Parties with significant regional focus in their sustainable development policies in regard to culture include Canada, Mexico, Portugal and Switzerland.

69. A major aspect of equity concerns fairness, justice and non-discrimination in the treatment of persons belonging to minorities and disadvantaged groups in matters such as access to cultural facilities and provision of opportunities for cultural participation and production. A number of Parties have highlighted specific measures that fall into this category in their sustainable development strategies. Examples include:

- *Bulgaria*: various measures aimed at improving arts education for children with disabilities, facilitating access to cultural institutions, etc.;
- *Ireland*: programmes on Art and Disability;
- *Mexico*: National Movement for Cultural Diversity aiming to ensure that the Mexican society recognizes its cultural diversity while addressing discrimination, marginalization, exclusion and social inequalities;
- *Peru*: law requiring consultation with indigenous people in the establishment of development policies that may affect them;
- *Slovenia*: recognition of the rights of the Roma;
- *Spain*: National Action Plan for Social Inclusion, directed at groups susceptible to marginalisation.

Statistical evidence base

70. Improving the evidence base for culturally sustainable development policy formulation through effective monitoring and evaluation requires data. The *European Union* report points out that the task of improving the comparability of statistics on culture is an imperative. Closer collaboration with international organisations working in the field of cultural statistics (UNESCO, Council of Europe, Organisation for Economic Co-operation and Development (OECD), United Nations Conference on Trade and Development (UNCTAD) and WIPO) has been initiated and is ongoing with the objective of improving the development of cultural statistics worldwide including production of data on the economics of culture. The “Cultural Indicators for *New Zealand*” initiative developed by the country’s Cultural Statistics Programme reflects five key goals for the New Zealand cultural sector: engagement, identity, diversity, social cohesion and economic development. In this connection, two UNESCO projects provide methodologies and tools for Parties: the 2009 UIS Framework for Cultural Statistics, and the Culture and Development Indicators Suite.

71. It can be concluded from an analysis of the reports that Parties’ actions are working towards implementing the principles of culturally sustainable development, with a balanced concern for both economic and social outcomes, and with a clear comprehension of the importance of fairness and non-discrimination in the allocation of cultural resources. At the same time a larger challenge exists that continues to limit Parties’ success in integrating culture into sustainable development – the lack of understanding in some areas of policy-making of the development potential offered by the cultural sector. A stronger campaign to deal with this challenge will be needed if further progress is to be made.

Selected innovative examples

In **Canada**, **Quebec’s Agenda 21 for Culture** provides the basis for its efforts to integrate culture into the province’s sustainable development programme.

The incorporation of culture in Latvia’s planning for sustainable development is built into the country’s long-term Sustainable Development Strategy (Latvia 2030), its National Development Plan for 2007–2013 and the Strategic Development Plan for 2010-2013 that aims

to raise the country's competitiveness and sees a significant role for the creative industries in realising the country's economic potential.

Lithuania's Creative Industries Promotion and Development Strategy provides support for art incubators as non-profit organisations that provide their infrastructure and facilities to artists and other professionals in the cultural industries in order to enable them to create and present their works to the public.

Namibia's policy on arts and culture is implemented under the National Development Plan Two (NDP2) that includes provisions to optimise the economic contribution of the arts and culture, and to support artists, cultural organisations and others across all areas of the arts.

Switzerland's MONET project (*Monitoring du développement durable*) includes indicators on participation in cultural life in general, and active participation of citizens in cultural life (non-professional cultural activities). On the regional level, cantons and cities collect data on expenditure on culture and leisure activities.

V. Protecting cultural expressions under threat

72. Pursuant to paragraph 11 of the Operational Guidelines on Article 8 and Article 17 of the Convention, Parties are invited to include in their periodic reports appropriate information about measures they have taken to protect cultural expressions that are determined to be under threat, in the event when they have determined a special situation¹⁸ under Article 8 (1) and taken measures under article 8 (2) of the Convention.
73. Once a Party has identified a special situation and taken measures, it is to report to the Committee at least three months before the opening of an ordinary session in order to allow for the dissemination of information and consideration of the issue (paragraphs 6 and 7 of the Operational Guidelines on Article 8 and Article 17). No such reports have been received by the Secretariat since the entry into force of the Convention.

VI. Awareness-raising and participation of civil society¹⁹

74. Through Article 11 of the Convention, Parties acknowledge the fundamental role of civil society²⁰ in the protection and promotion of the diversity of cultural expressions and commit to encourage their active participation in achieving the objectives of the Convention.
75. The Operational Guidelines recognised the importance of civil society in the implementation of the Convention as it 'brings citizens', associations' and enterprises' concerns to public authorities, monitors policies and programme implementation, plays a watchdog role, serves as value-guardian and innovator, as well as contributes to the achievement of greater transparency and accountability in governance'.
76. The Guidelines also provide an indication of civil society's responsibilities as key stakeholders in the Convention and encourage their participation in the quadrennial periodic reporting exercise. With regard to the latter, there appears to be three types of engagement:
- collaborative processes involving joint drafting and revision of the report, for example in *Austria*;

¹⁸ Special situations are those where cultural expressions on the territory of a Party are at risk of extinction, under serious threat, or otherwise in need of urgent safeguarding (Article 8.1 of the Convention).

¹⁹ This section is informed by the transversal analysis prepared by Mike Van Graan.

²⁰ As defined in the Operational Guidelines on Article 11 of the Convention.

- parallel processes whereby the Government and civil society prepared their own reports, with the latter integrated into the former, for example in *Germany*;
- consultation processes whereby civil society's views and input were solicited through questionnaires and other forms of feedback, and then included in the Party's report, for example in *Uruguay*.

77. In some Parties, civil society did not participate due to a variety of reasons such as: the timeframe for reporting was too short to engage in a comprehensive consultation process, civil society was not solicited to participate in the process, they did not have an opportunity to participate due to breakdown in trust and communication between the government. Others reported a certain lethargy on the part of civil society to engage as they do not yet see the direct benefits of the Convention to them²¹. It is important to underscore that while the Convention is clear about its definition of civil society and its engagement, not all countries understand and/or provide support for civil society in the same manner. Reports of engagement in a dialogue or consultation process with the private sector were absent.

78. With respect to civil society's involvement in *cultural policies*, it transpires from the reports that Parties have engaged civil society in:

(i) *formulating, monitoring, evaluating and amending cultural policies*

Numerous Parties such as Ecuador, Germany, France and Canada report that civil society is closely involved in the formulation and/or amendment of cultural policies. Some, for instance Austria, Cuba and Sweden, indicate that this has been the case even prior to the adoption of the Convention.

(ii) *implementing cultural policies, including the allocation of public funding by institutions managed by civil society, to projects that realize the aims of the Convention or cultural policies generally*

Namibia reports that civil society is engaged in the implementation of cultural policy through regional councils in which it is represented. *Brazil's* civil society participates in the creation, implementation and the monitoring of public cultural policies, having seats in the National Council of Cultural Policy, in the National Commission for the Promotion of Culture, in sectoral colleges assisting the Council, and in various Councils of Culture of municipalities and States, among other forums facilitating democratic participation. *Chile* reports that civil society is represented in its National Council of Culture and Arts, a body that is also responsible for advising Government on cultural policy matters. *Montenegro* reports that Government provides funding to civil society organisations to implement projects aligned to the goals of the Convention. Similarly, *Germany* funds civil society organisations, recognising the need – as outlined in the Convention – for Parties to engage with civil society as key partners in pursuing the objectives of the Convention. The role of civil society in the arts and culture councils of Canada, Denmark, Finland, Norway and Sweden are well known.

(iii) *distributing information and raising awareness about cultural policies and the Convention through:*

- organization of national and international conferences, seminars, meetings and festivals hosted by governments for or with civil society, and sometimes by civil society with the financial support of their respective governments (for instance, in Brazil, Finland, Ecuador, Greece, Slovenia, Spain and Tunisia);

²¹ Some reports have recommended that there is a need to collect cases to demonstrate the benefits of the Convention for civil society in order to enable their participation in the future.

- production of videos, booklets, toolkits, websites and other types of information materials about the Convention and the IFCD (for instance, in Argentina, Latvia, Mexico and Uruguay);
- commissioning and publishing research on best practices and/or strategies including information on creative industries, the creative economy and the diversity of cultural expressions (for instance, in Argentina, Austria, Brazil, Canada, France and Germany).

79. In many Parties, civil society formed *networks and coalitions* of NGOs and professional associations prior to the adoption of the Convention. These networks and coalitions played an important role in lobbying with the governments at both national and international levels as a first step to ratify the Convention. They are still active in most Parties working to promote and monitor the implementation of the Convention through research, advocacy, knowledge sharing and constructive criticism. For example, the Coalition for Cultural Diversity in *Brazil* hosted two international meetings on cultural diversity in 2009 and 2011, gathering more than 40 different countries' representatives, during which mechanisms for implementing the Convention through public policies and by civil society were discussed. *Mexico*, like *Germany* and *Finland*, supports its *U40 Network* to identify and nurture younger professionals and to mobilise them to be engaged in cultural policy formulation and implementation. The Canadian report commends the *International Federation of Coalitions for Cultural Diversity* headquartered in Canada and the role that national Coalitions have played in promoting the Convention. The report also states that "the Coalition has taken the initiative to encourage fellow coalitions, members of the international federation, to play an active part in the preparation of these quarterly reports".
80. Parties have devised various *communication and consultation methods* to ensure that civil society's views on cultural policies are expressed and heard by decision-makers. One approach is questionnaire-based surveys among civil society organizations concerned. Another method consists in establishing and maintaining a dedicated website where all interested stakeholders may post information and engage in debate related to a pre-selected theme. In *Austria's* case, there are pass-word protected discussion forums for civil society members to engage with each other and plan events together. *Canada* reports on the extensive use of the Internet to consult broadly with stakeholders in the preparation of cultural policies and strategies.
81. While many Parties report on the involvement of civil society generally in policy formulation and implementation that relates to the Convention, some Parties have highlighted *particular themes* in which they are engaged in a dialogue with civil society such as the status of the artist in *Slovakia* and *Austria* and copyright in *Brazil*. In *France* civil society sector advocates for the arts to be regarded not only in terms of trade and their economic value but also for their cultural value. These activities highlight the concerns of civil society in relation to basic issues that affect artists, and affirm a perception that artists are more likely to be mobilised and involved with the Convention and cultural policies when their direct interests are linked more closely to such policies.
82. Civil society is actively engaged in advocating for the mainstreaming of voices of *vulnerable groups*, in particular indigenous and immigrant communities, in policy processes. For instance, *Mexico* has engaged with civil society in efforts to empower and affirm indigenous cultures and expressions through financial, capacity-building and other support such as for the Indigenous Culture Broadcasting system that broadcasts in 33 indigenous languages. Mainstreaming the voices of immigrant communities is illustrated through the activities of the Council of *Danish* Artists, *Germany's* civil society that works with immigrant artists through seminars and other initiatives and *Spain's* hosting literacy programmes for immigrant artists. Parties also reported about events co-organized with civil society that celebrate minority or marginalised cultural groups.
83. Examples of *critical feedback* levelled by civil society and reported by Parties include:
- lack of coordination with civil society in the implementation of the Convention;

- absence of a concrete action plan to implement the Convention with clear outcomes, time frameworks and allocations of responsibility;
 - absence of clearly defined channels for civil society participation in policy making processes.
84. A number of reports identify specific *challenges faced by civil society* with respect to the promotion of the Convention and contributing to its implementation. In *Namibia*, these include difficulties in fundraising, lack of qualified human resources, weak cultural industries and lack of local arts markets. Several Parties including *Namibia*, *Portugal* and *Jordan* identify the lack of awareness of the Convention and its potential as a major challenge to civil society's active participation in its implementation. In *Greece*, 26 civil society organizations identified a number of challenges including limited funding and infrastructure (technology and venues), the small size of the Greek market for cultural products and strong competition from 'big' cultural industries. *Slovakia* points to a common challenge i.e. that often, after elections, changes occur in government personnel so that progress made in civil society-government collaboration is often reversed under the incoming government.
85. Parties such as *Spain*, *Oman* and *Syria* report that there is a great *need to inform lower tiers of government* – regional/provincial and local – about the Convention so that they may engage more with civil society at those levels. *Oman* further recognises the need to build capacity within the arts sector - civil society in particular - in order to better implement and benefit from the Convention. *Ecuador* indicates that while it has created mechanisms for civil society engagement, there is a need to cultivate trust between civil society and government, particularly in rural areas. Finally, several reports suggest the importance of having a point of contact between civil society and government, and of holding more regular and effective meetings, in maintaining the mobilization and active participation of civil society in implementing the Convention.

Selected innovative examples

The **Austrian Working Group on Cultural Diversity** provides a unique forum for continuous dialogue and exchange between representatives of civil society and the public authorities on matters relating to the Convention.

Brazil has made **significant efforts to promote the Convention** among civil society and engage various stakeholders in a dialogue with the Government through a series of workshops, seminars and events.

The Ministry of Culture of **Bulgaria consults its network of advisory councils** including civil society representatives in the process of elaboration of new cultural policies and measures, or when specific situations or issues arise.

Canada systematically holds **broad direct consultations with civil society**, including the end users and beneficiaries of cultural policies and measures.

The **International Federation of Coalitions for Cultural Diversity (IFCCD)** comprises 43 national Coalitions and is dedicated to the promotion of the Convention. The work of the national Coalitions and the IFCCD has been pivotal for the Convention, and continues to be so today.

Ecuador has recently established a **Citizen Participation Council**, in an effort to improve the flow of information between the Government and the citizens, as well as promote participative governance.

The **German National Point of Contact** for the Convention has initiated numerous projects and measures with a focus on awareness-raising and the participation of civil society, more recently in the Arab region.

Civil society organizations are increasingly involved in **shaping cultural policies in Latvia**, actively bringing forward concerns of civil society to public authorities

The 2011-2012 Strategic objectives of the **U40 network in Mexico** include contributing to the visibility and application of the 2005 UNESCO Convention in the 31 States and 1 Federal District of Mexico.

Norway holds systematic consultations with civil society thanks to an effective mechanism ensuring timely feedback and subsequent review of cultural policies.

In **Paraguay, the National Council of Culture** is comprised of governmental actors and representatives of various cultural sectors and industries.

The **Polish ‘Citizens of Culture’ movement** obtained the Government’s written commitment to work with civil society towards a number of cultural policy goals.

Through their suggestions and dialogue, civil society actors participate in the restructuring, evaluation and implementation of **Slovenia’s National Programme for Culture**.

VII. Main achievements

86. Some Parties that had the necessary structures and policies already in place prior to the entry into force of the Convention stressed that its implementation has supplemented the existing policies and measures rather than introduced a ‘major policy shift’. This is the case of a number of Parties Member States of the European Union that indicate a certain difficulty in distinguishing the achievements specifically linked to the implementation of the Convention from those related to their existing cultural policies. They stress, however, that the Convention introduced “a new perspective and reference framework to cultural policy debates”.²² Other Parties with less developed structures indicated that they engaged in active development of their cultural policies and strengthening of cultural industries following the adoption and ratification of the Convention.

87. The various achievements reported by Parties fall into different groups:

- (i) better awareness of the contribution of culture to socio-economic development: for instance, *Brazil* stressed as its main achievement the enhanced appreciation by the society at large of the role of culture in development;
- (ii) recognition of the State’s sovereign right to develop and implement cultural policies, for instance, in *Tunisia*;
- (iii) enhanced dialogue between government and civil society along with the increased involvement of civil society in policy-making. For instance, *Austria* underscored its increased efforts to establish ad-hoc as well as institutionalized mechanisms for participation and consultation of civil society and representatives of the cultural sector in the identification, elaboration and implementation of culture-related policies. *Paraguay* pointed out that participation mechanisms for civil society had been generated, and that the implementation of the Convention contributed to the promotion of cultural rights of vulnerable groups. *Namibia* indicated that it will continue fostering civil society’s involvement, in particular, through support to the Arterial Network Namibia.

²² Austria’s quadrennial periodic report, p. 19

- (iv) facilitated development of legal and institutional frameworks and of innovative cultural policies and measures. For example, *Lithuania* highlighted the approval of its cultural policy document in 2010, which emphasises the important role of culture in sustainable economic and social development of the country (its cities and regions), promoting cultural industries and creativity as well as increasing access to culture. The reporting period was also the beginning of formulating a policy on the development of cultural industries - the Creative Industries Promotion and Development Strategy was approved, the Creative and Cultural Industries Association was established, art incubators were funded and a support scheme for cultural industry projects was introduced. *Uruguay* emphasized that the Convention cleared the way for legal and institutional initiatives regarding the promotion of cultural expressions, guaranteed innovative cultural policy plans on the national level, which promoted social inclusion and cleared the way for the improvement and professionalization of the domestic cultural and artistic spheres.

VIII. Challenges to the implementation of the Convention

88. As regards the **challenges** encountered in implementing the Convention, it is noteworthy that the main achievement of some countries, namely *the integration of culture into sustainable development policies and raising awareness of the role of culture in development*, was also reported across the board as the main challenge in implementing the Convention. In this regard, Parties have indicated the following specific challenges:
- relative novelty and complexity of the ‘culture and development’ thinking; convincing development actors that culture has more than a symbolic value, that it generates employment and contributes in a non-negligible manner to the GDP;
 - producing data, statistics and good practices to be used for the design and implementation of evidence-based policies at the local, regional and national level;
 - identifying adequate indicators for assessing the impact of policies and measures taken to promote culture as a vector for development; weakness of current evaluation mechanisms of effectiveness of cultural policies;
 - inadequate public funding allocated to culture in relation to the objectives set for the sector.
89. The second largest challenge for a number of Parties is the implementation of *international cooperation and preferential treatment measures*. The following specific difficulties have been highlighted by Parties in this regard:
- structural weaknesses of beneficiaries of international cooperation including limited receptive capacity and external resource management capabilities;
 - inability to ascertain the volume of ODA funds used to promote culture;
 - traditional views that in a developing country there are more urgent matters than culture, especially when it comes to public spending;
 - difficulty of linking the culture and trade dimensions;
 - establishing inter-ministerial action through working groups and/or concrete actions;
 - ensuring compatibility between public support schemes and competition regulations.
90. Parties have identified a number of challenges that specifically relate to the implementation of *policies and measures across the entire cultural value chain*. Many of these occur across different policy fields, in other words, they are far more than simply a problem of cultural policy, for which

the ministry of culture acting alone would not be in a position to develop any feasible 'solution'. Among those mentioned are:

- financial needs that outstrip the level of public funding that can be made available to culture and to professionals, whether their work is located in the realm of creation, industrial or digital production, distribution, or dissemination, or to support the establishment of opportunities and avenues of access to those who wish to consume, appreciate or enjoy cultural goods and services;
- the pace and scale of transformation across the entire value chain caused by the new information and communication technologies;
- lack of markets and/or access to markets;
- unequal distribution of resources within countries, including between cities and rural areas or among different regions of the same country;
- lack of trans-sectoral coordination in governmental decision-making and fragmentation of public sector competencies, e.g. the linkages between culture and education;
- insufficient public-private sector partnerships;
- policy stances according to which free trade considerations should supersede policies that aim to protect and promote the diversity of cultural expressions that put cultural subsidies at risk of being revoked.

91. *An insufficient knowledge base, competencies and skills* is another major challenge to be addressed in the years to come. The resulting difficulties range from the persisting confusion between the scope of the 2003 and 2005 Conventions to the lack of qualified human resources in Ministries of Culture, among local and provincial government officials in this new field of policy making.

92. A range of **solutions** have been proposed in the reports to address the various challenges mentioned above. A few examples are provided below:

- including a *reference to the principles* and objectives of the Convention, and an *exemption clause* for cultural industries designed to protect the right to implement policies and adopt measures recognized in Articles 5 and 6 of the Convention and aimed at protecting and promoting the diversity of cultural expressions in the bilateral and regional trade agreements (Canada, Tunisia);
- building *strategic partnerships* with various national government agencies, NGOs and private stakeholders to ensure broad participation (Argentina, Brazil);
- creating *institutions or observatories* dedicated to diversity that engage sustained, in-depth research to gather information, data and best practices;
- *training officials* of the central and provincial government through participatory workshops (Argentina, Paraguay);
- establishing *specific targets and benchmarks* for national development relating to the diversity of cultural expressions and developing a system of cultural indicators in partnership with institutions that can assess the impact of policies (Brazil);

- using the *IFCD as an awareness-raising tool* by disseminating information about various projects and their results to encourage replication and sensitize relevant actors and stakeholders (Argentina);
- widely disseminating the Convention and publishing news articles on relevant issues and through different forms of media in order to *sensitize civil society organisations* (Jordan);
- *appointing points of contact within ministries responsible for culture* to facilitate communication and collaboration with civil society (Argentina, Austria, Brazil, Canada, Chile, France, Germany, Latvia, Sweden, Uruguay) as well as *within other ministries* with portfolios of relevance to the Convention such as foreign affairs, trade and industry (Austria).

X. Monitoring the impact of policies and measures

93. Collecting information on the impact of cultural policies and measures to promote the diversity of cultural expressions at the different stages of creation, production, distribution, dissemination and participation/enjoyment remains an ambitious exercise. This is due in part to a lack of information provided in many reports; lack of impact assessment tools implemented at the country level and; lack of maturity of a particular policy or measure to determine impact. Some Parties indicated that impact assessments of recently completed measures are still under way.

94. Among the experiences shared by Parties that demonstrate impact are:

- monitoring *visitor numbers* after having introduced free admission to certain cultural institutions for children and youth (e.g. in Austria, a 24% increase for the target group and a 20% increase of 'paying visitors' was observed after introducing the measure);
- measuring the *non-domestic turnover of cultural enterprises* after having implemented measures to promote them abroad (e.g., in Austria, the non-domestic turnover of 400 creative enterprises increased following the *go international* initiative of the Government);
- monitoring the number of *locally produced content* to assess the effectiveness of support measures for cultural industries (e.g., in Canada, there was a marked increase in the number of television hours, periodicals and books from Canadian authors, as well as music albums distributed by Canadian artists following the introduction of specific measures. In Argentina, there has been a 28% increase in local content broadcast on regional channels following the 2009 Law on Audiovisual Communication Services);
- monitoring the *careers and economic activities of trainees* following the introduction of special programmes aimed at skills development (e.g., in Argentina, many of the beneficiaries of the *Cultural Industries Skills Training* programme, implemented by the Secretariat of Culture and the Ministry of Labour, found employment in the industries for which they received training).

95. Only in a few Parties is data systematically gathered on the different stages of the value chain by either specialized public institutions (for instance, in Canada, France, Latvia and Norway) or private professional bodies (for instance, in Austria and Brazil). *Finland* reports on its comprehensive framework with over 150 individual indicators that monitor the development of the sector according to following categories: i) consolidating the cultural base; ii) creative workers; iii) culture and citizens; and iv) culture and the economy.

96. Some countries that do not have formal structures in place to collect data to assess impact have reached conclusions on the basis of information collected in specialized databases, through tailor made feedback mechanisms or even qualitative analysis. A case in point is in *Uruguay*, whose Ministry of Culture created a series of Centers in 2007 with the express purpose of promoting citizens' access to cultural goods and services. The success of these Centers is being measured by a series of 'common-sense' quantitative indicators, such as the number of activities, the

number of workshops, the number of teaching hours spent, or the number of participants in different activities of the Centers.

97. These findings demonstrate that monitoring the impact of policies and measures to implement the Convention is still an underdeveloped art and that capacity-building activities, perhaps inspired by the experiences of Parties such as Finland, will be required to achieve the longer-term goal. This implies introducing mechanisms to determine what improvements are called for and where; to analyze how certain Parties achieve results and to use such information to improve performance elsewhere. With the help of such knowledge, it becomes possible for public authorities to evaluate goals, resolve strategic policy questions, improve existing policy measures and/or devise new ones.

XI. Conclusion: summary of main findings

98. The first 45 quadrennial periodic reports submitted by Parties to the 2005 Convention in 2012 provide valuable insights into the ways in which the Convention is interpreted at the national level as well as a myriad of examples of policies and measures that can serve to provide inspiration to help other Parties design and implement successful strategies.

99. With respect to the **goals pursued by Parties** in developing policies and implementing measures, the prevailing trend is to foster the distribution and enjoyment of cultural goods and services. The policy objectives of creation and production are common but less prevalent. This pattern of cultural policy action and expenditure indicates the need to strengthen the enabling mechanisms and incentives for cultural production as such.

100. The **most common type of policies and measures** adopted by the reporting Parties was institutional. Parties from across the world reported about having established national institutes to promote a particular cultural industry(ies), having created departments or institutes of the Ministry of Culture to promote cultural expressions of persons belonging to minorities or, in some cases, having established a Ministry of Culture.

101. What remains to be developed is **partnerships with the private sector**. There is still much work to be done in forging such partnerships for the sustainability of the cultural sector.

102. The reports indicate that countries are increasingly engaged in **regional cooperation** activities that are having a significant impact on national cultural policy making through the pooling of resources and experiences.

103. **International cooperation** is understood and implemented in a variety of ways by the reporting Parties. While for many Parties, international cooperation continues to be focused on the protection and promotion of national heritage and of national cultural expressions, there is an increasing number of programmes to promote international networking and project based co-productions. In this context, linking culture and trade remains a main challenge.

104. Facilitating **mobility of artists from developing countries** is one of the main objectives reported on by Parties in implementing preferential treatment provisions of the Convention. It is also one of the biggest challenges, considering that the artists' mobility is linked not only to financial but also to security concerns. The trend in developed countries Party to the Convention has therefore been to initiate advocacy discussions with various national stakeholders, including civil society and relevant Ministries, such as the Interior Ministry, regarding visas to artists from developing countries. While this type of activity is no doubt important, it appears to be insufficient to address the challenges faced by artists and cultural professionals from developing countries.

105. The analysis of the reports suggests that developing countries Party to the Convention are becoming more proactive and are moving away from being passive recipients to being key

promoters of diversity, in particular through increased South-South cultural cooperation and exchanges. The level of implementation of national policies and measures, particularly by Parties such as Argentina, Brazil, Jordan, Oman and Peru speaks to a **rising confidence in the growth of the creative sector.**

106. It can be concluded from an analysis of the reports that while integrating culture into sustainable development policies remains a huge challenge, some progress is being made. Parties are working towards the principles of **culturally sustainable development**, with a balanced concern for both economic and social outcomes, and with a clear comprehension of the importance of fairness and non-discrimination in the allocation of cultural resources. At the same time a larger challenge exists that there is a lack of understanding in some areas of policy-making of the development potential offered by the cultural sector. A stronger campaign coupled with data and information to form a strong evidence base is required to deal with this challenge will be needed if further progress is to be made.
107. Depending on the political context, there are **different kinds of relationships between civil society and Governments**, all of which have direct implications for the role of civil society in the protection and promotion of the diversity of cultural expressions. While there is evidence to demonstrate that civil society in some countries is engaged in the formulation, implementation, monitoring and evaluation of cultural policies, in others there is a continued lack of communication and a mistrust that impedes civil society engagement in the implementation of the Convention.
108. The analysis of the reports suggests that there are **specific areas** where the involvement and participation of civil society is greater than in others. They include: (i) improving artists' status and conditions (ii) data collection and generation of statistics to inform cultural policy and (iii) mainstreaming the voices of vulnerable groups.
109. While the information provided is not sufficient to determine wide spread impact of the Convention on the ground, there are indications that ratification of the Convention has led to the introduction of **new measures and policies** to support the development of cultural and creative industries in a large number of Parties, particularly from developing countries. In others where such policies had been introduced prior to the entry into force of the Convention, ratification has provided **increased impetus** to reinforce existing legal, institutional and financial policies and programmes that adhere to the Convention. Ratification has been **an instigator or motivating tool** that has led countries to undertake (re)assessment of their cultural policies and international cooperation strategies.