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Diversity of Cultural Expressions

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

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INFORMATION DOCUMENT

Executive Summaries of Parties' Periodic Reports

At its sixth ordinary session in December 2012, the Intergovernmental Committee requested the Secretariat to transmit to the Conference of Parties the Parties' quadrennial periodic reports received and examined in 2012, and to make them available on the Convention website to the public for information.

The present document contains the Executive Summaries of the 45 quadrennial periodic reports received in 2012. They are also available online, along with the full reports at: <http://www.unesco.org/culture/cultural-diversity/2005convention/en/programme/periodicreport/>.

This document contains the executive summaries of the quadrennial periodic reports of the following Parties to the Convention:

- Argentina
- Austria
- Bolivia (Plurinational State of)
- Brazil
- Bulgaria
- Canada, Canada - Québec
- 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
- European Union

Argentina

In describing the cultural policies and measures adopted to protect and promote the diversity of cultural expressions, we have taken into consideration and prioritized the Convention's guidelines.

The policies and measures included in the report bear witness to the large universe of activities developed in our country, at the national, provincial and local levels, and provide an overview of the importance attached by our country to the diversity of cultural expressions.

The national public policies in place focus on cultural diversity, generate spaces for contributions to local economy development, protect the rights of migrants, indigenous peoples and vulnerable groups, provide skills and trades training and include new technologies as a means to universalize access and participation for all.

For our country, the diversity of cultural expressions guarantees access to equal opportunities for all. In this sense, some of the policies mentioned in the report incorporate new information and communication technologies (ICTs) and integrate them to the field of culture through the creation, production and dissemination of audiovisual media.

In synch with the main objectives of the Convention: “to reaffirm the importance of the link between culture and development for all countries, particularly for developing countries, and to support actions undertaken nationally and internationally to secure recognition of the true value of this link”; our country prioritizes the position of the cultural industry sector, the boosting of regional economies, and the training, teaching and rescue of skills and trades.

To “strengthen international cooperation and solidarity in a spirit of partnership with a view, in particular, to enhancing the capacities of developing countries in order to protect and promote the diversity of cultural expressions”, the different national government agencies permanently conduct exchange programs with the other countries in the region, to facilitate access and exchange for craftsmen, artists and small entrepreneurs and to strengthen new information systems that contribute to the development of economies and promotion of the diversity of expressions.

Finally, special emphasis must be given to the transversal nature of policies. Many of the actions described below are carried out jointly by different ministries, evidencing the country's consistency in the implementation of public policies.

Austria

Maintaining and developing the necessary conditions for a diversity of cultural expressions to flourish is a key mission of Austrian cultural policy. Since the entry-into force of the Convention, Austria has initiated a range of measures to supplement existing cultural policy instruments, e.g.:

- to support emerging artists at the beginning of their career, by introducing specific scholarships, mentoring-programmes, promotion and coordination platforms, and funding schemes;
- to foster cultural participation and access to culture, in particular of the younger generation, and specific target groups (e.g. socially and/or economically disadvantaged persons, migrants), by free admission to cultural institutions, educational and partnership initiatives, and specific support programmes;
- to improve working conditions in the cultural sectors, by establishing an interministerial cooperation model to elaborate the specific need of artists, professionals and practitioners in the cultural sector;
- to safeguard a local cultural infrastructure in disadvantaged geographical areas, by supporting the digitisation of movie theatres;
- to encourage the development of viable and competitive enterprises, by introducing training, education and advisory services, networking platforms and financial support as well as an internationalisation offensive;
- to enhance the diversity of media, by introducing new funding schemes for commercial and non-commercial broadcasters;
- to promote international cultural exchange, by presenting Austrian art and culture abroad, initiating exchange programmes and artists in residencies as well as new bilateral cultural cooperation programmes;

Specific attention has been given to encourage the active participation of civil society in the elaboration and implementation of cultural policies – on federal, province as well as municipal level. Additionally, coordination mechanisms dedicated to the Convention have been established to ensure inter-institutional cooperation and the involvement of civil society. Activities and actions to raise awareness for the Convention range from presentations at events, to information meetings for political decision-makers, to the production of specific information material and the set up of an online platform on the Convention, to a stock-taking exercise and analysis of possible courses of action to further the implementation in selected policy fields as well as a survey to showcase concrete implementation examples.

While many challenges remain, the Convention introduced a new perspective and general framework for reference in Austria, which is reflected in the growing awareness for the cross-cutting nature of culture and its added value for economic and societal development.

Bolivia (Plurinational State of)

Since 2005 that President Evo Morales Ayma assumed the Government of Bolivia, the process for the creation of a New Political Constitution that recognizes all the cultural diversity that lives in Bolivia began. By the popular consultation process in 2009 this was promulgated, and since then many National Policies regarding the Cultural Diversity in Bolivia started to flourish.

The same day the New Political Constitution was promulgated, the creation of the First Ministry of Cultures was given through the Supreme Decree N° 29894, as the main national rector for the administration of cultural issues with two Viceministers under its tuition, Interculturality and Decolonization. In 2010 the Viceminister of Tourism was put in its structure in order to promote Community Tourism.

The creation of this new institution brings the challenge of building a new organizational structure that must consolidate administration and planning instruments, as well as legal, but at the same time in correspondence to the National Development Plan, defining the executive power orientation regarding its competence.

During the last two decades, the concept of “Culture” and the idea of “Cultural Diversity” have been widely debated by national and international organizations. In this context, the cultural difference not only shows as an anthropological point of view, but also as a fundamental category for the construction of the sociocultural development of the people.

The multiple identities and cultural behaviors not only depend on the individual values and predispositions, but also respond to the influence of social institutions (school, family and religion), Political (The Estate) and historical (Cultural heritage with its colonial characteristics, racism, homophobic and patriarchal among others).

The process of recuperating cultural historic values, bring back to the scene the living cultures in Bolivia.

Culture must be seen not only with the eyes for art, heritage or indigenous people rights. Culture is the integration of every possibility. The distinction made in the New Political Constitution of The Plurinational State of Bolivia between culture and cultures is referred to a new conception of the cultural issue. The classical conception of culture, in its singular aspect comes from the premise that only one culture exists and are the artistic manifestations, especially those known as “Fine Arts”, the ones that give a country certain “cultural” particularities. This vision reduced culture to a formal aspect and discredited the historical vision and the social conformation of the cultures.

Culture must be seen and understood from the neutrality, since its composed by all the cultural manifestations (art, music, theatre, philosophy, science and ideology) that men, women from all peoples and societies develop.

The practices and cultural identities have their meaning when we think about ethics, responsible behavior, motivation, dynamic administration, initiatives and a whole range of human behaviors, from its private to its communitarian economies.

For these and many other reasons, Bolivia has begun the journey to build a National identity based in the respect and recognition of all its cultural diversity through many new policies emerged in the main objectives of the 2005 Convention.

Brazil

The 1988 Federal Constitution institutionalized social participation in the management of public policies and determined that the State must respect the cultural heritage and diversity. Until 1985, issues relating to culture and education were treated by a single Ministry, and in that year the Ministry of Culture was established to ensure universal access to cultural goods and services. These tasks were performed by a ministerial structure responsible for existing heritage and artistic activities. Since 2003, the responsibilities of this Ministry have expanded and now cover cultural practices and activities, such as traditional events, knowledge and lifestyles. Policies and actions have been implemented to strengthen in an articulate manner each of the three dimensions of culture: symbolic construction, the right to citizenship, and economic activity. Thus, the Ministry was restructured internally (see Appendix I) and has stepped up its efforts to address social inequalities in the country, to boost access of the entire population to cultural goods and services, and to innovate by providing access of the lower classes to means of production, digital connectivity and greater participation in the development of social policy. In this sense, the Ministry of Culture is working on policies that are complementary and cross-cutting and which strengthen civil rights with regard to citizenship, with government activities in the fields of education, health, social development, labour, racial equality, human rights, youth, international relations and others.

Moreover, the Ministry worked on the development and strengthening of a National Cultural System in collaboration with federal and local governments: to develop public policies that promote the integration of culture with other social sectors, emphasizing its strategic role in the development process; to promote exchanges between the federated entities with a view to training, qualification and circulation of cultural goods and services, enabling the implementation of technical cooperation and institutional capacity building; and to create participation mechanisms and management tools for monitoring and evaluating public cultural policies in force. The National Cultural System already includes the participation of 883 municipalities and 18 of the 27 States of the Federation. To participate, the States and municipalities must establish a cultural activity plan, a cultural fund and a cultural policy advisory board consisting of at least 50% of civil society representatives, who are elected democratically. The Ministry of Culture has put these regulations into practice: in 2005 it created the National Council for Cultural Policy, and in 2010 it approved a National Ten-Year Plan for Culture, prepared with the democratic participation of civil society, including guidelines and targets aiming to consolidate and to improve the effectiveness of the cultural policies currently being implemented. The Brazilian Government is thus attuned to the challenges proposed by the 2005 Convention.

Perspectives for the future include the expansion of intersectoral action and the implementation of the National "Creative Brazil" Plan with actions that promote the creative economy, and the National System of Information and Cultural Indicators, a platform for collaborative governance and public transparency, which, among other functions, will enable monitoring and evaluation of the National Cultural Plan and plans of the states and municipalities.

Bulgaria

In the implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the Ministry of Culture develops its policies on the basis of the shared understanding that cultural diversity is stimulated by the free exchange of ideas and interaction between cultures.

The policy of the Ministry is aimed at encouraging creativity, artists and all people working in the field of culture, which has a positive effect on the renovation of forms of cultural expression. A key principle of the country's cultural policy is guaranteeing human rights and fundamental freedoms, expressed by access to information, communication, free choice of forms of cultural expression. The fundamental rights and freedoms of citizens are guaranteed by the Constitution of the Republic of Bulgaria and they found an expression in the legislation in the field of culture. In this sense, the policies of the Ministry of Culture are devoted to the principles of equal merit and respect for all cultures; equal access to cultural heritage and to the diversity of forms of cultural expression, protection of cultural diversity and intercultural dialogue. A key principle of the policies of the Ministry of Culture is that of sustainable development, and more specifically the understanding that the preservation, encouragement and maintenance of cultural diversity are a major precondition for sustainable development to the benefit of the present and future generations. Special protection is provided to traditional forms of cultural expression, including language diversity, as an important condition for the exchange of ideas and values between people and communities (Cultural Development Act, Cultural Heritage Act). In its legislation the Republic of Bulgaria guarantees the right of people from various ethnic communities to disseminate and convey their traditional forms of cultural expression, as well as to have free access to them in order to use them for their own development (Constitution of the Republic of Bulgaria, Protection and Development of Culture Act). In addition to improving legislation towards achieving the goals of the Convention, the Ministry of Culture develops the respective policies, measures and programs to encourage creativity among individuals and social groups, for increasing citizens' awareness of the diversity of forms of cultural expression. The Ministry's programs are aimed at expanding opportunities for development of cultural activities on the local, regional, national and international level, providing equal access to resources for the production, distribution and exchange of cultural products and services. Among others, the measures include granting specific financial aid for specialized institutions so that they are encouraged to participate in the creation of diverse forms of cultural expression.

The achievements of the Ministry of Culture include the cooperation established with NGOs, public and private institutions, artists and other professionals in the field of arts and culture to solve problems, develop adequate policies and measures encouraging creativity and entrepreneurship in the sphere of culture. A great challenge and achievement is the cooperation created between the various ministries to apply the integrated approach to the strategic planning of measures for sustainable development of society. Thus, culture became an important, integral part of national plans to overcome demographic problems, to decrease poverty, to guarantee social inclusion, regional development, development of youth policies, in terms of the national concept of active living of the elderly, which is an acknowledgement that the abundance of forms of cultural expression contributes to the achievement of these goals, which are also included in the millennium development goals. This model is applied in the draft 2020 National Development Program (NDP) of the Republic of Bulgaria, which comprises only measures guaranteeing development in the years to come. Considering that the Program is being developed in times of crisis, the place culture has found in it is indicative of the potential of this field among the general measures for influencing the welfare of people. In compliance with the 2020 NDP of the Republic of Bulgaria, the Ministry of Culture develops the 2020 National Strategy for Development of

Bulgarian Culture and Arts. The strategic vision of the development of culture will be in line with the purposes of the present Convention.

Canada

Canada has established an extensive network of cultural policies and measures to create an environment that promotes the diversity of cultural expressions on its territory. Implemented by various tiers of government, these measures take several forms (policies, laws, regulations, grant schemes, tax credits and so on) and complement one another, thus supporting all stages of cultural expression (creation, production, distribution, dissemination and participation). This report presents a small sample of the measures adopted for each of the fields highlighted in the Operational Guidelines.

- Cultural policies and measures. The Government of Canada and the governments of its provinces and territories have adopted strategic plans and cultural policies to ensure good planning and accountability in the field of arts and culture. Each tier of government has put in place a range of institutions (such as funding agencies, arts councils and public broadcasters) to implement its cultural measures effectively.

- International cooperation. The Government of Canada has established grants and special arrangements in its work permit scheme to ensure the mobility of culture professionals. In addition, it has signed bilateral cultural cooperation agreements and maintained audiovisual coproduction treaties with several partners worldwide. Some Canadian provinces and territories have also signed bilateral agreements and introduced measures to promote international cooperation in the field of culture.

- Sustainable development: In 2008, the Government of Canada hosted the Ignite the Americas Youth Arts Policy Forum, which brought young arts sector leaders from several countries together in Toronto to discuss culture as a tool for youth inclusion and economic growth. The Government of Quebec adopted an Agenda 21 for Culture, which is a framework that defines principles and goals to be pursued in order to give culture a major cross-cutting role in sustainable development; the Government of Saskatchewan has, for its part, launched a policy that places culture at the heart of its action.

- Participation of civil society. In 2008, the Government of Canada financed the organization of an International Forum on the Creative Economy to improve understanding of the value of culture as a cornerstone of the creative economy. It also organized large-scale consultations on copyright, making use of information technology (through an online discussion forum, public meetings via webcast and so on) to give citizens throughout the country the opportunity to express their views. Likewise, the provincial and territorial governments have established many platforms where the ideas of civil society can be heard and discussed. Lastly, the Governments of Canada and Quebec have supported the Coalition for Cultural Diversity in order to promote the goals and principles of the Convention at home and abroad.

- Main outcomes achieved and challenges encountered. Nationally, Canada has modernized many programmes to meet the challenges posed by the increasing number of digital platforms and by changes in the practices of Canadian consumers of cultural goods and services. Internationally, Canada has promoted the ratification and implementation of the Convention in many international forums and through cultural cooperation agreements and commercial accords.

Canada - Québec

Since adopting the Convention, Québec has both retained and adapted its cultural policies and measures and has also adopted new ones. It has maintained an environment that

encourages creation, production, distribution and access to national and foreign cultural expressions. Governmental cultural interventions are based on the Politique culturelle du Québec de 1992 [Québec Cultural Policy]. On the international scale, Québec cultural action falls within the larger framework of the Politique internationale du Québec [Québec's International Policy], adopted in 2006.

Québec has contributed to international cooperation efforts both multilaterally (UNESCO and the International Organisation of La Francophonie) and bilaterally (over thirty cooperation agreements signed) as well as with the help of measures by several Québec organizations and government corporations. It has also made two voluntary contributions of \$100,000 CAD to the International Fund for Cultural Diversity (IFCD) for a total contribution of \$199,871.54 USD.

Québec has implemented Article 13 of the Convention, which requires Parties to integrate culture into their development policies, by adopting an Agenda 21 for culture. This takes the form of a reference framework that establishes the principles and objectives to pursue to make culture a major transversal component of sustainable development, which is integrated in its social, economic and environmental dimensions.

Québec maintains a constant dialogue with civil society, of which the Coalition for Cultural Diversity (CCD) is the main representative. The position of Québec on the diversity of cultural expressions (DCE) is made in close consultation with CCD. CCD has been very active in order to raise awareness in the cultural milieux in Québec and Canada, as well as internationally, about DCE issues and defends the principle that “cultural policies must not be subject to the constraints of international trade agreements.” The CCD also manages the secretariat of the International Federation of Coalitions for Cultural Diversity, which brings together 43 national coalitions.

At the international level, one of the main challenges is that the Convention reaches its full effect at the interface between trade and culture. An approach adopted by Canada, which is perfectly consistent with the positions in Québec, was to include formal exemptions for cultural industries in bilateral trade agreements. Other measures taken by Québec were to include references to the Convention or its principles and objectives within bilateral agreements and to intervene in favour of the Convention in various forums.

In Québec, one of the main challenges is the need to adapt policies and cultural measures to the transformations brought about by the transition to digital technologies. In this regard, digital cultural content will be a priority area of intervention for the next years and a strategy for digital cultural content access and development will be developed.

Additional information and the complete report are available on the website of the Québec Government Secretariat for Cultural Diversity (www.diversite-culturelle.qc.ca/index.php?id=2).

Chile

This report describes an analysis of correspondence between the 2005 UNESCO Convention on Protection and Promotion of Cultural Expression Diversity and Cultural Policy and the local endeavour regarding this subject-matter “Chile wants more culture (2005-2010)”. Concerning the measures implemented by this cultural policy, it should be noted that while having an affinity of 88.5% with aspects of UNESCO Convention only 15.6% were performed completely.

It may be noted that one of the most pertinent set of answers from the 2005-2010 Local Program bear upon measures towards indigenous people. This is the case of measures 40, 41 and 42 aimed to build a register of speakers, set up Academies of native languages and also collecting resources for both conservation of indigenous people heritage and support their customs.

Despite the impact and relevance of these measures on cultural policies, their flaws should be noticed as well: there is no explicit recognition of terms such as dialogue, culture of peace and intercultural respect – which can be neither viewed as cores or focal points of some of the clauses from the UNESCO Convention– nor tangible specific operations from local cultural policy being explicitly oriented in that direction.

Broadly speaking, it is possible to synthesize the correspondence between the two documents about the following areas of action: (1) Protection and Promotion of Cultural Expressions and Heritage, (2) Culture and Development, (3) Recognition of Identity and Cultural Activities, (4) Problem of Access to Cultural Works and Expressions, (5) Education, Public Awareness and Funding, (6) Support for Artists and other Actors, (7) Mass Media.

Cuba

The line followed by the Cuban Revolutionary Government, since 1959, is the result of a historical continuity, based on a national thinking for independence. The main principles of the national project are to legitimize its sovereignty, the economic progress, social justice and the participation of the people. In the Cuban social model, culture is an irreplaceable instrument to pass on the ethical and aesthetic values which favor the human growth and the quality of life in a context of a national and international projection of arts and culture as a more humanized act of creation.

For Cuba, culture takes on responsibility in favor of diversity and the attention to the needs while supporting the self-determination of identity, the cultural rights and the national values, the safeguard of our identity, against foreign challenges and trends, assuming cultural diversity in accordance with the State policy. While taking this into account as well as the importance culture has for the promotion of the national identity, strategies are outlined to guarantee their viability and strengthening, within a framework of respect, the attention to and development of all artistic manifestations through different processes such as identification, documentation, research, preservation, protection and revitalization.

During these last four years, important actions have continued to be implemented to reach the cultural and diverse education among Cubans. The cultural policy plays a regulatory role while including several social actors as part of a system thus reaffirming the right, in conformity with the letter of the 2005 Convention, Cuban citizens have to take part in the cultural processes, together with the institutions, artists and creators in the sociocultural actions carried out in the neighborhoods and communities as well as the participation in the artistic and literary creation and appraisal.

The final objective of the Cuban sociocultural project has always been, particularly after the signing of the 2005 Convention, to upgrade the quality of life and the welfare of the population, the development of the society, the defense and promotion of diversity on the principle of respect to all cultures and the cultural work for the development of arts and the individuals as the core of development, the socialization of all those groups and individuals who are reserves of identity, the popular and traditional culture, the artistic and literary creation as well as of the whole national and international heritage.

Significant examples of the implementation of the 2005 Convention and of the actions taken to consolidate the Cuban cultural policy were the inception of the National Commission of Intangible Heritage and of the Subcommission of Cultural Diversity made up by representatives of governmental entities and the civil society; the attention to and, in a great extent, the strengthening, given the difficulties we are facing, of the 2091 basic cultural institutions set up in the 169 municipalities of the country; the increase of the promotion of the artistic and literary appraisal taught by more than 2 000 arts instructors all along the country; the production of “Punto de Partida” (“Starting Point”), an educational program produced by the Cuban Television, with a week programming cycle for more than a year on Intangible Heritage and the African traditions in Cuba as well as other cultures.

In the last four years the Cuban cultural policy has been improved; measures were adopted which contributed to widen the interaction of culture and the socioeconomic development of the country, encouraging the civil society and the widest involvement of the different actors of the society as intellectuals, creators, professional artists and others. Likewise, the relations with the National System of Education, television, radio and press were deepened. Work was also made towards the preservation, development and protection of the sociocultural heritage and the search and use of suitable technological alternatives in order to facilitate the cultural processes. The development of a creative and participatory cultural life and the pluralist management of diversity have been secured. The incentive for the

artistic and literary creation, emphasizing the national and international promotion was encouraged as well as the effective participation of the population in its cultural development, bringing about the establishment of active and critical audiences; cultural research, development and communication were fostered; quality of the training and the upgrading of the specialized technical staff of all the staff of the system, particularly the management, were systematically improved and the cultural-economic relation system was developed and widened. There has been a strengthening of the production and viewing of programs through “University for All” (television) and also the creation of the “Educational” and “Multivision” TV channels, something that brought about the upgrading of the cultural level of both the students of the national plan of education as well as of the civil society all together while providing the people an educational and cultural, formal and informal programming which covered throughout its duration very diverse topics, Cuban ones and from different cultures in the world, thus favoring the spreading and understanding of the cultural diversity.

All the aforementioned and the detailed information in the Report and its Annexes has not been easy to fulfill by an underdeveloped country with a serious economic situation intensified by the inhuman economic, political and cultural blockade it has endured for more than fifty years. Cuba has faced big challenges it has positively met thanks to the political will of the Government and the Cuban people.

The globalizing situation that prevails in this world we are living today which hugely affects culture is the main challenge for the coming years.

Cyprus

Cyprus was amongst the first countries to ratify the UNESCO Convention on the protection and promotion of the diversity of cultural expressions. In the context of the Cyprus Constitution there are certain provisions that promote the respect to Human Rights without making any distinction or differentiation between citizens and non-citizens of the Republic and without any distinctions or differentiation on grounds of community or religion or nationality, or on other grounds.

Moreover, as a Party to the Convention, Cyprus has the legal obligation to implement the Convention when exercising its competences in policy areas falling within the scope of the Convention. A focal point for the Convention was appointed at the end of 2010. In this respect, the accumulation of the relevant data and information refer to the work that has been carried out in the framework of the last two years.

The Ministry of Education and Culture of the Republic of Cyprus (hereinafter referred to as the “Ministry”) is the administrator for implementing the Convention in the Republic of Cyprus. The Ministry, however, is mainly responsible for contemporary culture and European and International Affairs in the field of culture. A number of other Ministries and Services are also dealing with certain aspects related to the Convention and have been consulted in this respect.

The measures elaborated at the national level (Section 2.1) include the promotion of arts and culture, the promotion of cultural activities of certain religious groups (Armenians and Maronites), the support of film and cinema, the support provided to diaspora communities in other countries, as well as cultural activities which occur at European level. Additionally, certain activities that promote intercultural education have been included as well. Measures elaborated in the area of international cooperation (Section 2.2) are related to the mobility of artists and professionals, bilateral cooperation with other countries and the promotion of intercultural dialogue. In section 2.3.1 certain measures are included which aim at the integration of culture in sustainable development policies (Section 2.3). This report also includes references regarding cooperation with the civil society at the national and international levels (Section 3.1, 3.2). The challenges related to the introduction of the Convention and the solutions identified for their implementation also constitute part of this report (Section 4). Annexes to the Report contain the available statistical data (Section 5).

This report presents policy areas falling within the scope of the Convention and for which relevant policy measures exist at national level. In preparing this report the absence of cultural statistics and relevant data has been a major obstacle. Nevertheless, the preparation of this report provided us with a concrete framework as to where we would focus our future actions.

Denmark

The implementation of the UNESCO 2005 Convention forms a natural part of the Danish cultural policy. Therefore the report initially shortly describes the founding principles of Danish cultural policies in chapter 2.1 Cultural policies and measures, but focuses mainly on changes and concrete examples after the 2005 Convention's entry into force. The chapter will especially focus on different policy measures and ways to secure access to a diversity of cultural expressions for everyone living in Denmark. Concrete measures focused on special groups will also be mentioned. Firstly, the support to the German minority living in Denmark, and secondly, the National Arts Council's efforts to strengthen the intercultural dialogue and to guide artists with immigrant background. The chapter is not intended to give the full picture of Danish cultural policy, but to illustrate important components of Danish cultural policy in relation to the contents of the 2005 Convention.

The report has a special focus on the two chapters concerning international cooperation and cultural exchange and the integration of culture in sustainable development policies. Chapter 2.2. International cooperation and preferential treatment will focus on changes in the strategy of Danish international cultural exchange in recent years and the experience with cooperation between different ministries and cultural institutions in the International Cultural Panel established in October 2010. The Danish film policy will be presented as an example of concrete policy and measures. In chapter 2.3 culture in sustainable development, the description of the Danish institution *Danish Centre for Culture and Development* is central, and concrete examples will be presented with the purpose of inspiration and knowledge sharing.

Chapter 3 Awareness-raising and participation of civil society describes shortly the initiatives of the Ministry of Culture and NGOs to promote the visibility of the convention.

Chapter 4 sums up the main achievements and challenges to the implementation of the Convention.

Ecuador

Ecuador is a diverse country with a variety of challenges in the implementation of measures to protect, promote and diffuse cultural rights, which includes the diversity of cultural expressions. The difficulties include a colonial past that promoted the dominance of a European culture and the isolation of the cultural expressions of other populations, including indigenous people, those of African descent and the flourishing cultures of the coastal regions. Other challenges include lack of public policies in culture, limitations of the cultural budget, and lack of institutionalization of culture in society.

However, the Constitution that was ratified in 2008 clearly establishes the population's right to construct their own cultural identity, to decide the cultural community they belong to, to express those decisions and their own aesthetic choices, to know the historical memory of their cultures and have access to their cultural patrimony, to disseminate their own cultural expressions, and to have access to diverse cultural expressions. Within this framework, the National Plan of Good Living (Sumak Kawsay), a long-term and sustainable development plan, establishes a number of strategies when it comes to culture. They include naming the Ministry of Culture, an institution that was previously part of the Ministry of Education, the governing authority in all cultural matters, with the proper competence and faculty to accomplish its goals. Additionally, the creation of the Ministry Coordinator of Patrimony has contributed to the institutionalization of patrimonial matters, and the execution of emblematic projects at the national and international level.

Since the creation of the Ministry of Culture in 2007, the country has started a long process of cultural transformation that starts with the creation of public policies. The publication of the Ministry's Cultural Policies in 2010 established the guidelines for the work of the institution. This framework includes four programmatic axis: De-colonization, Cultural Rights, Cultural Entrepreneurship, and shaping the New Contemporary Ecuadorian Identity, all of which protect, promote and diffuse the diversity of cultural expressions. There are also four transversal axis that complement the goals of the programmatic axis: Interculturalism, Integral Equality, Strengthening of Institutionalism, and the Cultural Positioning of Ecuador Abroad.

The Ministry of Culture is also in the process of creating public policies in all areas of the institution. The creation of policies in many of these areas promotes the participation of civil society in public workshops, debates, conferences and online communication.

- The area of Patrimony, in addition to an intense work to create public policies, has executed a number of projects and programs for the protection of cultural patrimony. This includes ethnographic exhibitions, measures to protect the all native human groups, events surrounding the Pumapungo patrimonial site, among others.
- The Social Memory area has worked on the creation of public policies and Public Memorials for the protection, promotion and diffusion of historical memorials. Also, the Division is working on the National Systems of Museums, Libraries and Archives, all of which are creating webs of participants and policies in the topic of their competence.
- The Arts and Creativity area is carrying out a number of processes in order to measure and increase artistic production, including public contests for funding and activities that promote exchanges between cultural expressions.
- The Cultural Entrepreneurship and Industry area is working on the creation of public policies, the strengthening of the Editorial fund and an information system of culture with the capacity to reflect the national reality and point to areas of priority.
- The National Council of Cinematography works to promote cinematic production and the protection of filmic patrimony.

Estonia

The Republic of Estonia ratified the Convention on the Protection and Promotion of the Diversity of Cultural Expression on 23.11.2006. There are many initiatives and measures implemented or successfully continued since the Convention entered into force.

The Programme of Estonian Government states among other priorities the need to:

- ❖ **Launch Cultural Policy Strategy 2020** – the new policy guidelines that underlines the significant role of culture in various fields of society and sustainable development. The expected result is to see culture in a broader context and analyze priorities for the upcoming years.
- ❖ **Continue the functions of Cultural Endowment**, a legal person in public law the objective of the activities of which is to support the arts, folk culture, physical fitness and sport and the construction and renovation of cultural buildings by the accumulation of funds and distribution thereof for specific purposes.
- ❖ **Realise the potential of cultural and creative industries** by raising awareness, supporting creative incubation, development centres and export related activities.
- ❖ **Value the cultural richness and access to culture** by initiating the thematic years, e.g. yearly programmes dedicated to theatre, design, museums etc.
- ❖ **Emphasise the importance of digitalisation** to develop innovative tools to protect and promote cultural heritage and increase access to the common legacy.
- ❖ **Continue the measures to value cultural diversity** - the cultural diversity springs from a wealth of diverse regions, languages and cultural heritage – diverse cultural expressions and mores. The Ministry of Culture and Ministry of Education and Science seek to secure equal opportunities for language and cultural minorities and special-needs groups to participate in culture and express their creativity.
- ❖ **Implement integration strategies** - establish the bases and objectives for the integration policy in Estonia and measures required for achievement of these objectives.
- ❖ **Value the initiatives and role of different sectors and parties**, the understanding that the private sector organisations as well as different NGOs are a vital part of sustainable cultural landscape.

Estonia has cultural cooperation agreements with more than 40 countries. The Strategy for Estonian Development Cooperation and Humanitarian Aid 2011-2015 creates a strategic platform for development cooperation. The priority partner countries for Estonia are: Afghanistan, Armenia, Azerbaijan, Moldova, Georgia, Ukraine and Belorussia. Estonia plans to include the CCI sector in the development of SMEs. There are already several civil society organizations in Estonia that hold long-term professional contacts with different countries in Africa.

Estonia has not identified a special situation in the meaning of Article 8.2 of the Convention.

Civil society organisations and initiatives play an important role in the formulation of cultural life of Estonia. These actors are not seen only as performers or authors but also natural parties in discussions and decision making. Estonia values the contribution of NGOs who play an important role in the realization of our development cooperation goals.

In 2008 Estonia celebrated the European year of intercultural dialogue. Many of these occasions were also a result of dedicated commitment of civil society organisations.

More detailed overview about the initiatives mentioned can be found in the full text of Estonian Quadrennial Periodic Report on Measures to Protect and Promote the Diversity of Cultural Expressions in the Framework of 2005 UNESCO Convention.

Finland

Cultural policy: Finland implements the UNESCO 2005 Convention as a Member State of the European Union. The implementation of the Convention forms a natural part of the Finnish cultural policy. According to the Programme of the Finnish Government (June 2011) culture plays a central role in building a society. Accordingly, the Finnish cultural policy recognises the importance of cultural diversity and ensures that culture is available to every citizen. Furthermore, the Strategy for Cultural Policy (2009), by the Ministry of Education and Culture, ensures that multiculturalism is taken into account in all activity relating to cultural policy. Local activity and everyday practices are especially important in multiculturalism.

Cultural industries: Business related to Finnish cultural and creative industries is promoted in many ways, with close cooperation between several ministries and other partners. In addition to supporting the cultural infrastructure, the Ministry of Education and Culture promotes the cultural and creative industries with two targeted programmes: a programme for Cultural Export Promotion 2007-2011 and a Development Programme for Business Growth and Internationalisation in the Creative Industries 2007-2013, co-funded by the European Social Fund.

Knowledge base / indicators: A set of indicators was introduced by the Ministry of Education and Culture in 2009 for steering cultural policy and for surveying the information needs. The four sets are: 1) Consolidating the cultural base, 2) Creative workers, 3) Culture and citizens and 4) Culture and the economy. Statistics Finland produces also bi-annual Cultural Statistics.

Expressions under threat / minorities: The Ministry of Education and Culture seeks to secure equal opportunities for language and cultural minorities and special-needs groups (one example: Sámi people) to participate in culture and express their creativity. In preparing and drafting legislation, the Ministry takes special care to guarantee equity and equality.

International cooperation: As regards cultural diversity, the guiding principle for Finland is to take actively part in the work of international organisations, highlighting the viewpoints and needs of a small country and a small language area in larger international and global issues. The preferential treatment of, and the financial support for the benefit of the developing countries are important aspects in the implementation of the Convention.

Cultural projects carried out within development cooperation are an added asset in Finnish development policy. The financial support granted by the Ministry for Foreign Affairs for “development policy projects in culture” is mainly targeted to the main development cooperation partners and to other countries of major importance for Finland. The aim is to support multiculturalism and better living standards by means of enhancing interaction and cultural identity.

Awareness raising: During the formulation of the Convention the Finnish Ministry of Education and Culture heard other relevant authorities, NGOs and representatives of media. In addition, the Parliament of Finland has been informed in due order, there has been several press articles in various publications, and many NGOs have organised their own informative meetings on the Convention. Within the administrative branch of Ministry of Education and Culture there is a wide cooperation with relevant stakeholders, like with the Ministry for Foreign Affairs in matters concerning development cooperation, and with many organisations of the civil society.

France

RESULTS

The commitment of France to the values of cultural diversity and the principles of the Convention is reflected in the design and implementation of its cultural policy.

In regards to cultural industries, Government intervention aims to provide a legislative and regulatory framework adapted to their development in terms of diversity, creation and diffusion to all sectors concerned, as well as automatic aid to ensure overall auto-financing of the sector, and selective aid on a project basis.

France was among the most adamant advocates of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and wishes to remain so. The Ministry of Foreign and European Affairs, the Ministry of Culture and Communication and their agents, as well as the diplomatic posts, universities and other civil society bodies, regularly take the initiative of organizing ad hoc events to promote the Convention.

One of the foreign cultural policy missions of France is to "promote dialogue between cultures and cultural diversity, particularly for the benefit of developing countries":

- France is working to strengthen the cultural sector in developing countries in liaison with the French cultural network abroad (French Institutes, Alliances françaises), which pursues an active cooperation policy, the major thrusts of which are: support for the development of cultural policies, the development of cultural industries and strengthening of their sub-sectors, as well as support to professionals and artists;
- In the various international fora, France upholds the legitimate right of States to develop cultural policies;
- France also defends consideration of the specificity of cultural goods and services and preservation of the flexibility of States in the domain of cultural policy in the context of the negotiation of economic and trade agreements between the European Union and third countries in accordance with its Communication published in 2009 "For a new cultural strategy outside of the European Union".

CHALLENGES

- Work towards the application of the Convention in the digital arena: enabling true cultural diversity on the Internet, the defense of copyright and intellectual property, access to more varied and improved content and quality, and better media education;
- Raise general public awareness of the Convention and its principles and rally civil society around the issues of the Convention.

PERSPECTIVES

- Emphasize the need to increase the resources allocated to the Convention and particularly to the IFCD;
- Encourage ratification of the Convention around the world and promote it to international authorities;
- Reaffirm the contribution of the Convention to development policies;
- Assist countries with which France cooperates to effectively implement the Convention;
- Ensure that the provisions of the Convention are mentioned in bilateral and regional agreements.

Germany

The protection and promotion of the diversity of cultural expressions constitutes the foundation of the cultural policies of the Federal Government, the *Länder*¹, and municipalities and local governments and are thus structurally imbedded in Germany's system for promoting culture. Germany was among the initiators of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, so that these principles would also take root internationally. Through a constitutionally-enshrined cultural federalism, the *Länder* are responsible for cultural affairs (cultural sovereignty). Under Germany's constitution, the *Länder*, along with the municipalities and local governments, are responsible for supporting the arts and culture. The Federal Government has selected areas of competence stipulated by the *Grundgesetz* (the Basic Law, Germany's constitution) or which arise from its obligation to represent the state as a whole. In addition, within the framework of its legislative powers, the Federal Government examines the impact of all new draft legislation on culture and cultural expressions into account (*Kulturverträglichkeit*).

Germany's overarching cultural policy goal is to guarantee the free development of the arts and to facilitate access to arts and culture for all citizens. Underrepresented target groups and international cultural exchange are given special attention. The cross-cutting task of cultural education is considered a high priority by the Federal Government, the *Länder* and the municipalities and local governments. Germany today is home to many artists who are rooted both in German and in other cultures. They are bridge builders who contribute to intercultural dialogue. Numerous nongovernmental organisations, foundations, networks, artist associations and various intermediary organisations autonomously implement cooperation measures in Germany and abroad.

In addition to ensuring a favourable legal framework for the arts, culture and media, there is a wide range of programmes to promote the full spectrum of cultural expressions, from artistic creation and dissemination to cultural participation and awareness-raising. Cultural promotion is thereby acknowledged both as public support as well as an investment in the future. In 2007, public expenditure on promoting culture and the arts reached EUR 8.5 billion (USD 12.5 billion), a sum representing 1.67% of total public spending. Of this, 44.4% was apportioned by municipalities and local governments, 43% by the *Länder* and 12.6% by the Federal Government. Additional financing came from public and private foundations. Out of the various financing and support measures, the following have been selected as exemplary for their relevance for cultural diversity. In the field of music, the "creole" music competition (*"creole" Wettbewerb*) since 2006, the New Music Network (*Netzwerk Neue Musik*, 2008-2011) and the Music Initiative (*Initiative Musik*) for rock, pop and jazz since 2007 promote the diversity of cultural expressions as well as the work of individual artists. Germany is one of the countries with the highest number of translations from other languages in the world. In 2008, TRADUKI, the network for books and literature from South- East Europe, was founded with the goal of strengthening European and interregional information exchange through a translation programme.

Along with measures at both Federal and *Länder* level to promote films, the German Federal Film Fund has provided an additional EUR 60 million (USD 88.5 million) each year since 2007. In order to preserve the diversity of the German film landscape, the Federal Government and the *Länder* have been funding the digitisation of smaller and less financially viable cinemas since 2011. Since 2003, the Berlinale Talent Campus has provided a forum for up-and-coming filmmakers, which has given rise to a vibrant worldwide network. The

¹ The Federal Republic of Germany consists of a central Federal Government (*Bund*) and 16 *Länder* (federal states).

cultural and creative industries are among the fastest growing sectors in Germany with some 244,000 enterprises, a workforce of over one million and a turnover of around EUR 137 billion (USD 183 billion) in 2010. They make a great contribution to the diversity of Germany's cultural landscape.

Support for international cooperation in the arts, music, theatre, dance, literature and film sectors is a significant part of Germany's cultural relations and education policy. In 2010, financial resources totalling EUR 1.513 billion (USD 2 billion) were made available by the Federal Government for cultural relations and education policy measures. Advanced training programmes for publishers and publishing professionals from the Arab world run by the Frankfurt Book Fair in conjunction with the Goethe-Institut since 2006 have been particularly successful. Also noteworthy are Quantara.de, Deutsche Welle's online dialogue platform with the Arab world since 2003, and its Farsi-language online forum, launched in 2010. Over 240 million people around the world access Deutsche Welle via satellite and the Internet.

The German Council for Sustainable Development included 'cultural diversity and education for sustainable development' along with 'consumption and lifestyles in the context of a sustainable economy' within its areas of focus for the first time during the period 2010-2013. In 2008/2009, the Federal Government and the *Länder* explored the working area 'culture and development'. With its Culture and Development initiative launched in 2008, the Goethe-Institut uses consulting and education programmes to promote institutions and stakeholders from culture and the media, primarily in developing countries. This strengthens the integration of culture as the fourth pillar of sustainable development strategies.

Artist mobility and exchange are promoted through artist residencies and fellowships from the municipalities, the *Länder*, the Federal Government and foundations. Within the context of the Berlinale, the World Cinema Fund (WCF) emerged as a link between feature films and co-production and distribution support, thus facilitating market access for creative artists from developing and emerging countries. The Frankfurt Book Fair's invitation programme makes it easier for publishers from developing and emerging countries to access the market.

With regard to the implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, one of the challenges for cultural policy in Germany, particularly at *Länder* level, is to ensure the compatibility between public support schemes and competition regulations. It is therefore necessary to continually make all responsible actors aware of the Convention and to support its implementation through coherent and interministerial action.

Policy measures for the promotion of cultural diversity create a valuable basis for long-term partnerships and networks.

Greece

Greece is committed to the implementation of the Convention on the protection and promotion of the diversity of cultural expressions. As a member of the European Union, Greece coordinates its actions with the other member states towards this goal.

Since the Convention's ratification in 2007 and until 2011, Greece has been a member of the Intergovernmental Committee to the General Assembly of the states parties to the Convention. It has also acted within the framework of the European Union and the International Organization of la Francophonie preparatory meetings, in formulating proposals to reach consensus at the IGC meetings on the operational guidelines and other issues. It has contributed to the Fund of the Convention with a total of 40.000 € during the period 2009-2010 (approximately 53.000 US dollars).

The main achievements of the public administration during the last five years in terms of activities falling under the policy on cultural diversity are: a new legislation on film production favoring funding proposals which include, to a significant extent, non-Greek language or shootings abroad; a special section on the International Thessaloniki Film Festival, called Balkan Survey, which promotes creators from the South-East of Europe; also worth noting are other initiatives of the Festival in the same field, such as the Balkan Fund, Crossroads and Agora, aiming at funding and networking opportunities to professionals.

To date there have been several tributes and retrospectives in the International Thessaloniki Festival to established artists from South Eastern Europe. Two thematic tributes have also taken place, the first on modern Turkish cinema (1999, 2008) and the second on the Zagreb School of Animation (2010). Three radio stations of the public radio and television company (ERT SA), i.e. Kosmos FM, playing multicultural music from all over the world, Filia, with programs in 12 languages, and Voice of Greece, which is addressed to Greek immigrants in diaspora, contribute to multilingualism and intercultural exchanges within the Greek society.

Some considerable results in the book industry sector can be reflected in the fact that 35% of new titles every year are translations from other languages. Biblionet is an online database, which has significantly facilitated research on Greek titles.

In terms of integration policies we retain the contribution of the Intercultural Center, Ilion, Athens to the policy of social integration of Roma mainly with state structures in the local municipality and the central government.

The International Dance Festival of the city of Kalamata is a showcase of activities in education, research and creativity focusing on international cooperation. The same focus is applied by the public television company (ERT SA) in establishing collaborations with broadcasting networks of European countries and beyond, to exchange and co-produce audiovisual content.

The principal challenge identified by a civil society organization was the need to enrich exchange of information about cultural expressions among neighboring countries in the South East of Europe. Another significant issue was the 25% rise in book prices over the last decade. A particular trend is the predominance of English speaking authors typically chosen for translation by publishers.

Looking to the future, there are mainly two projects planned for implementation: first, the creation of an Immigration Museum, which will reflect on immigration of both Greeks who had left the country and immigrants coming to Greece from abroad; secondly, a concrete effort will be made to raise awareness among the civil society about the purposes of the Convention and the significance of cultural diversity for the Greek society. International and regional cooperation, especially in the South East of Europe, will be amongst the main priorities for intercultural dialogue.

Greece has been working towards establishing closer relationships with China in the field of cultural diversity, through active participation in EU policies, such as the 2012 Year of Intercultural Dialogue between EU and China, in international major events, such as the Shanghai EXPO 2010, and national blockbuster events, such as the Cultural Year of Greece in China 2007-2008.

Hungary

Since 2008 - the ratification of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter referred to as the 'Convention' - the Hungarian state has made attempts to take measures to promote the objectives of the Convention in Hungary and abroad to the greatest degree that its financial and human resources allow. Before the conclusion of the Convention, the Hungarian Parliament adopted acts that created the framework and legislative background of the protection of cultural diversity, to preserve and maintain the traditions of minorities. With the ratification of the Convention, Hungary declared that it continues to regard cultural diversity as a priority and as a path to the future and to sustainable development.

Therefore, Hungary has taken several measures in Hungary and abroad as well to protect and promote the diversity of cultural expressions and to contribute to intercultural dialogue. Measures taken in Hungary include the preparation of the draft law on traditional Hungarian products and its submission to the Hungarian Parliament, the reform and the extension of the financial resources of the National Cultural Fund, the prioritization of cultural diversity during Hungary's EU presidency, the adoption of the Act on World Heritage, the amendment of the Act on the Protection of Cultural Heritage with regard to memorial sites or the multichannel support of minorities living in Hungary and the Hungarian minority living abroad. With regard to international cooperation, an insight into the results of Hungarian cultural diplomacy and into the cultural dimension of the Visegrad Cooperation is given in the section below.

The Hungarian state has always promoted the involvement of NGOs in political decision making; therefore, it negotiated with the representatives of NGOs about the measures taken in line with the provisions of the Convention. In Hungary, the institutional hub of the dialogue between the state and NGOs about the subjects of the Convention is the National Cultural Fund.

The implementation of the provisions of the Convention involves a challenge: Hungary had to find a balance where it complies with its obligations that derive from the provisions of the Convention and plays an active role in the protection of global cultural diversity, while, on the other hand, makes commitments that fall in line with its financial resources, and harmonizes its external policy objectives with the provisions of the Convention.

Ireland

There have been a number of key developments in terms of cultural policy in Ireland which are of relevance to the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Culture as a policy priority at national level, whether measured in terms of public resource allocation or in political weight at the Cabinet table, has managed to hold its own in the face of increasing pressures on the public purse. The Irish Government has remained committed to the development of the sector throughout the current economic crisis, recognizing its importance as a net contributor to the economy, a vital source of inspiration and creativity, and as a highly effective means of presenting a sophisticated, potent national brand internationally.

In its most recent Statement of Strategy (2001-2014), the Department of Arts, Heritage and the Gaeltacht includes specific references to culture – "to promote and support Ireland's world-class artistic and cultural strengths, at home and abroad and - to foster, promote, conserve and present our heritage and culture, including the Irish language".

The body with the primary responsibility for the promotion and development of the Arts in Ireland is the Arts Council. The Arts Council understands Arts Participation to be an important area through which it protects and promotes the diversity of cultural expressions in line with the UNESCO convention. The Arts Council's approach towards access and participation is built on a commitment to ensure that those who are particularly vulnerable to social exclusion have opportunities to access and participate in the country's artistic and cultural life, at least to the extent that is the norm in Ireland. It acknowledges the value of this approach, not only in terms of cultural equity but also in terms of informing and enhancing arts practice, enabling a diversity of voices and perspectives that enrich the arts in Ireland.

Following a series of discussions, the Arts Council drew up and agreed a policy and five year strategy for Cultural Diversity and the Arts and this was launched in September 2010.

Culture Ireland was established to promote and advance Irish arts in a global context, helping to create international opportunities for Irish artists and cultural practitioners and leading to a deeper mutual understanding between Irish and other cultures and communities.

A number of grant programmes are available to support mobility of artists in and out of Ireland - Culture Ireland Grant programme; Travel and Training Award (Arts Council); Banff Residency (Arts Council); Location One Fellowship (Arts Council); Artist-in-Residence Programme (Centre Culturel Irlandais / Culture Ireland); "See Here" Programme (Culture Ireland); Translation Bursary Programme (Ireland Literature Exchange); Residency programmes.

Italy

The Italian Republic, whose Constitution dates from 1947, was established on *Fundamental Principles*, which provide explicit respect for human rights, social dignity, development of humankind, the protection of linguistic minorities and religious beliefs, as well as the promotion and development of culture (Articles 2, 3, 6, 8 and 9).

Long before it ratified the 2005 Convention, Italy had laws and regulations designed to protect and promote cultural employment, heritage and all types of cultural activities. For this, the government competencies were divided between many institutions working in different domains. Based on the context prior to the ratification of the Convention in 2007, the National Report, (which is, moreover, perfectly in line with the principles and lines of action of the Convention itself) outlines the normative and institutional framework concerning the scope of interest of this international agreement.

By following the established format for this report, we have tried to provide all information, data and critical analyses of the areas of intervention between 2007 and 2011 that played, and still play, an important role in the implementation of the principles of the Convention. This exercise revealed how the protection and promotion of the diversity of cultural expressions evolved in Italy, both at the institutional level, by a high number of public administrations and institutions, and for civil society, by many organizations working throughout the country.

The statement of 'Measures' follows the given format and is preceded by a foreword and a diagram outlining the normative and institutional framework related to the areas of intervention of the Convention. The presentation of arguments is as follows:

Chap.2.1.Cultural policies and measures

- Telecommunications - Media / Cultural Industries (film, music, videos) / Protection of intellectual rights and copyright / Creativity
- Cultural Heritage / Culture / Linguistic Minorities
- Immigration and Civil rights
- Well-being, Work and Social Integration
- Education / Youth

Chap.2.2. International cooperation and preferential treatment

- Counterfeiting
- Cinema
- Bilateral cultural cooperation
- Development cooperation

Chap.2.3. Culture and sustainable development / Financial support

Chapter 2.4 of the Report, *Protect cultural expressions under threat*, is not exploited.

Each section of the Report incorporates an Appendix that proposes a selection of initiatives implemented in the period under consideration. The Appendix is available in the last five pages of the text.

Section 3, *Awareness raising and participation of civil society*, shows the wealth and breadth of this actor's commitment to implementing the principles of the Convention.

Appendices 1, *Main sources and links*, and 2, *Communication of the available statistics*, provide complementary information to main text presentations.

In all the fields of action examined it is clear that Italy attaches great importance to protecting and promoting diversity of cultural expressions and in the future it could commit to strengthening any programme and action that falls within the framework of the 2005 Convention. It is also available to offer its collaboration to make its partnership with countries around the world more effective, including those which might benefit from Italy's expertise in these areas.

Jordan

Since its establishment, the Ministry of Culture has played a pioneer role in encouraging culture and creativity in Jordan. The Ministry has contributed to the elevation of Jordanian Cultural Action through implementing and fostering a variety of annual programmes, events and activities; in particular, those concerned with cultural diversity. It is safe to say that all programmes, events and activities held, supported, or given patronage by the Ministry all contribute in one way or another to ensuring safeguarding and further developing cultural diversity; as this diversity is one of the main pillars of the Ministry and is the cornerstone of cultural work in general. A number of the mentioned programmes and achievements include:

1. The National Programme for Development of a Culture of Dialogue
2. Community Awareness and Communication Programme
3. Conventions, Assemblies, and Conferences Programme
4. Participation in Cultural Weeks of neighboring and friendly Countries
5. Participation in international book exhibitions
6. Participation in international festivals, conferences and in cultural and artistic assemblies.
7. Establishing partnership agreements and conducting executive cultural programmes.
8. Carrying out theatrical and artistic festivals
9. Cross-Mediterranean internet project
10. Publications and productions project
11. Cultural Non-Governmental Organizations and Institutions
12. Meddler Project for Protection of Intangible Cultural Heritage
13. Cultural Diversity Agreement
14. Global Heritage
15. The Hashemite Kingdom of Jordan is a current member of the Civilization Coalition outset by United Nations.

Latvia

The Republic of Latvia ratified the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter referred to as the “Convention”) on 6 July 2007.

The Quadrennial Periodic Report prepared by the Ministry of Culture of Latvia in cooperation with the Latvian National Commission for UNESCO and civil society organizations contains the information on policies and measures taken at national level to promote the diversity of cultural expressions (Section 2.1) which include the National Culture Policy Guidelines 2006-2015, Guidelines on National Identity, Civil Society and Integration Policy (2012-2018), Architecture Policy Guidelines 2009-2015, Protocol of Intent between the Ministry of Culture, the Ministry of Economy, the Ministry of Education and Science, the Ministry of Environment Protection and Regional Development in cooperation on the establishment of Creative Latvia platform, State Cultural Capital Foundation, A reduced VAT rate and Riga Film Fund. Regarding international cooperation, the Report provides information on intergovernmental and interministerial cooperation agreements and programmes (Section 2.2.). The information on measures aimed at integrating culture in sustainable development policies (Section 2.3.) refers to Latvia 2030 – Sustainable Development Strategy of Latvia, The National Development Plan 2007-2013, The Strategic Development Plan of Latvia from 2010 until 2013, Latgale Strategy 2030 and The National Reform Program of Latvia for the implementation of EU 2020 Strategy. In the area of the protection of cultural expressions under threat (Section 2.4), the Report describes the situation of Liv Minority which are indigenous people of Latvia. This Report also includes information on awareness-raising and participation of civil society (Section 3.) and main achievements and challenges to the implementation of the Convention (Section 4.). The Annex with statistical data also constitutes an integral part of this Report.

It is crucial for the success of the Convention to strengthen its role within the civil society and to promote the Convention among NGOs both for having better visibility, but also obtaining fruitful critical views on the Convention and the ways of its implementation. It is essential to pursue the promotion of cooperation among governmental institutions and their dialogue with civil society. The implementation of the Convention could be strengthened also within the EU and UNESCO cooperation, enhancing the role of the diversity of cultural expressions within the EU policies and programs.

As to outlook for future, it is planned to establish a special group of experts under the Latvian National Commission for UNESCO to consult the implementation of the Convention, meanwhile references to the Convention are regularly included in various policy and strategy documents as well as Convention is used for informing various decisions regarding the development of creative industries. We would like to underline the importance of an active position of the National Commissions for UNESCO within the advancement of the visibility of the Convention and the process of its implementation. Thus, this network of UNESCO community is a significant tool for involving a wide range of partners at national and international level in order to enhance the awareness of the aims of the Convention.

Lithuania

This report gives an overview of Lithuanian policy measures that comply with the provisions of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter referred to as the 'Convention'). Policy measures on both the national and local level are considered. As The Republic of Lithuania ratified the Convention on 14 December 2006, measures implemented from 2006 to 2011 are taken into account.

While drawing up the report, the Ministry of Culture was consulted by an interinstitutional working group which consisted of representatives from the Ministry of Agriculture, the Ministry of Economy, the Ministry of Education, the Ministry of Foreign Affairs, the Ministry of Social Security and Labour, the State Service for Protected Areas under the Ministry of Environment, the department of Youth Affairs under the Ministry of Social Security and Labour, State Department of Tourism under the Ministry of Economy, the Lithuanian Statistics Department, the Lithuanian National Commission for UNESCO and the Association of Municipalities in Lithuania.

Chapter II.1.1 of the report looks at the measures for supporting dissemination of cultural expressions and participation in culture, especially in the different regions of Lithuania (hereinafter referred to as 'regions'). Chapter II.1.2 refers to measures that support diversity in creating cultural expressions (for example, the support scheme for projects by young artists). Chapter II.1.3 describes measures taken to support the creation and dissemination of cultural expressions of national minorities.

Chapter II.2 presents international cultural cooperation measures applied in Lithuania: different aspects of the *International Cultural Cooperation Programme*, culture-related measures of Development cooperation policy and procedures, as well as achievements of the Lithuania and Poland Youth Exchange Fund.

Chapter II.3 outlines measures that integrate culture in sustainable development policies. There were many such measures during the reporting period and they were carried out with support from both State and European Union Structural Funds: the *Programme of Renovation and Modernisation of Libraries*, *Programme of Museum Modernisation*, and *Cultural Heritage Digitisation* policy measures were implemented; cultural heritage objects were adapted to cultural tourism needs, a policy for development of cultural industries was formulated and the establishment of Art Incubators was supported.

A survey of municipalities about Convention-related measures implemented on a regional and local level was conducted while drawing up the report. A summary of the findings of this survey is presented in Chapter II.4.

Some of the most visible cultural NGO initiatives, which comply with the provisions of the Convention and reinforce its implementation, are outlined in Chapter 3. Chapter 4 summarises the results achieved by Lithuania in the reporting period and sets the goals for the next reporting period based on the challenges experienced in this reporting period.

Luxembourg

Luxembourg is a multilingual and multicultural country, hence the promotion of the objectives of the "Convention on the Protection and Promotion of the Diversity of Cultural Expressions" is omnipresent, as it is intrinsic to the concerns and policies, in particular cultural policies. Indeed, cultural diversity is a daily reality in Luxembourg where, spread over some 2586 km², citizens of more than 120 countries (approx. 43% of the population are of foreign origin) come together at work, school, or in the social, cultural and sports realms. Luxembourg's promotion and implementation of the 2005 Convention is therefore equivalent to an affirmation of the multiculturalism of the country, while maintaining its own cultural identity.

That said, the implementation of the 2005 Convention is primarily articulated around the objectives set out in the Government Statement, the current one dated 29 July 2009. In the domain of culture, it specifically retains that "culture, purveyor of values, is an integrating factor and promotes cohesion of our society".

There follows a number of well-defined objectives, such as the establishment of a "Forum of Cultures" by 2014 - a platform designed to better comprehend the cultural diversity of Luxembourg and achieve true integration and exchange by facilitating the encounter of cultural actors as well as foreigners and Luxembourg citizens, especially for intercultural dialogue. Or by taking specific measures to provide more and more people, whether nationals or otherwise, with the opportunity to learn Luxembourgish as a means of integration and communication, notably using an online dictionary which is currently being finalized. It also aims to encourage greater exchange between creative artists from Luxembourg and the "Greater Region" composed of the neighbouring regions of Germany (Rhineland-Palatinate, Saarland), Belgium (Wallonia) and France (Lorraine). To this end, the "Cultural Space Greater Region" association was created in 2008. It brings together representatives of the different countries and regions, and its mission is the coordination, support and promotion of trans-border projects for cooperation and professionalism of cultural actors beyond national borders.

The objectives of the Convention are also reflected inherently in many activities at the national and international levels, among which the application of assistance measures to both national culture actors and foreign resident artists (e.g. status of independent professional artist or intermittent workers in the entertainment field, creation support grants, subsidies etc.); the implementation of international projects notably in the framework of bilateral cultural agreements concluded with some thirty partner countries; exhibitions by foreign artists in three galleries of the Ministry of Culture; activities of cultural institutes and institutions, in particular with the Cultural Meeting Centre of Neumünster Abbey, dedicated to dialogue between cultures, or the tri-national Pierre Werner Institute which collaborates with the Goethe Institute, the French Cultural Centre and the Luxembourg Ministry of Culture, etc.

If the efforts towards cultural diversity are constants and influential in Luxembourg, a special challenge in relation to the 2005 Convention is perhaps that of making this interconnection even more visible. However, this is a mission that has been identified in conjunction with the National Commission for Cooperation with UNESCO, which intends to pursue it as an important priority.

Mexico

The Convention on the Protection and Promotion of the Diversity of Cultural Expressions of UNESCO, was ratified by Mexico on July 5, 2006. This Quadrennial Report on mediated efforts to protect and promote the diversity of cultural expressions, including the actions taken by the different areas and programs of the Directorate General of Popular Culture National of Council for Culture and the Arts, and by the institutes comprising the National Movement for Cultural Diversity of Mexico, and two civil society organizations: Writers in Indigenous Languages and U40 International Program "Cultural Diversity 2030".

In Mexico, the coordination of cultural policies should be promoted and is implemented since 1988, date of creation, by the National Council for Culture and the Arts (CONACULTA). Together with the Council, the National Institute of Fine Arts and the National Institute of Anthropology and History maintains a leading role in the protection, promotion and preservation of heritage and research and cultural education.

Through the National Programme for Culture 2007-2012, recognizes the responsibility of the State in the preservation of archaeological heritage, historical, artistic, immaterial (traditions, festivities, food, rituals, languages, music, craftsmanship, knowledge and practices concerning nature and the universe) in art education in the stimulus to the creation and promotion of arts and culture.

The actions taken to protect and promote expressions of cultural diversity, prior to the creation of the Convention, placed Mexico as one of the countries with the richness of its cultural diversity, promotes, disseminates, encourages and safeguards, the main expressions of their cultural heritage in each of the peoples cultural regions and sectors of Mexican society. This strengthens the local identity, regional, state and national population.

Making a diachronic in the implementation of cultural policies that stimulate and promote the cultural diversity of the country, with full respect for their cultural expressions and manifestations, its forms of organization, worldview and self-management, it is recognized that efforts are still limited, that resources are scarce at the extent and richness of cultural potential of the popular sectors, indigenous and diverse sectors of the national society.

Facing the future tasks in pursuit of a Mexican society that promotes respect and intercultural dialogue, remains in effect the vision of the Department of Popular Culture: a country of cultural relations based on dialogue, the value of the diversity of their communities and the strengthening of their cultural heritage, a country that recognizes and fully respects the cultural and ethnic differences of its members. A country that works for discrimination disappears.

Monaco

The protection and enhancement of cultural heritage is a major challenge for a small country like Monaco. In order to promote cultural expression in all its forms and encourage access to culture, the Government of Monaco pursues a policy that supports creativity, increasing cultural audiences, and raising the awareness of youth to culture, art and sustainable development. In addition, Monaco endeavours, through international cooperation, to promote and protect the archaeological and cultural heritage of many partner countries.

In particular, the Government provides support to creativity through prize-giving events that reward artists in the literary, musical and contemporary art domains, and international cultural exchanges, and most notably in the field of dance with the Monaco Dance Forum, which has become an international event.

The State provides ongoing support to Monegasque cultural associations and groups, including the gracious provision, "in working order," of some Theatres and Halls of the Principality, allowing them to diversify their repertoire and acquire a new public. Some associations also receive an annual operating grant.

The Government of Monaco pays special attention to the involvement in the cultural policy of artists of the Principality. A better knowledge of these artists by the general public encourages this integration. Thus, a Directory of Monaco Artists was created in 2006.

The main thrusts of the policy of the Government of Monaco to promote the dissemination of culture in all its forms are articulated around three main areas: providing quality programming for the ballets, opera, classical music and theatre; increasing audience attendance, and ensuring appropriate management of cultural facilities.

In addition, students of the Principality are introduced to culture and art from an early age through school activities, Monegasque cultural associations and the Government.

The Principality also offers quality events, free and accessible to all, such as the European Heritage Day.

In the realm of international cooperation, the Principality entertains friendly relations and cultural partnerships with various countries such as Mongolia (Mongolian cultural heritage protection and training for the fight against illicit trafficking of cultural property), Croatia (archaeological excavations), and Algeria (study of archaeological heritage).

The Government of Monaco's policy in favour of sustainable development includes a cultural dimension, legitimized through commitment and mobilization of its entities and the entire Monegasque Community. Consideration of culture as a factor of sustainable development contributes to the promotion and sustainability of actions to promote awareness among the public, especially future generations. As such, an Environmental Education policy was established to enrich formal education for sustainable development programmes through complementary pedagogical actions.

From an early age, topics such as biodiversity, climate change and disaster prevention are integrated into the education programme for sustainable development in Monaco. This programme is implemented through activities and educational and cultural projects with the support of local resources, and is integrated into institutional projects. Thus, the common base of knowledge includes awareness of the impact of activities on the environment.

Mongolia

Accessing international agreements and conventions, the Government of Mongolia has been undertaken appropriate measures aimed at protecting and promoting cultural diversity and heritage at the national and international level cooperating with international community.

Cultural policy is embodied in the pillar development documents of Mongolia which revised during the reporting period and up to date, there are a total of 12 legal documents concerning the promotion of cultural diversity exist as a legal base.

As managerial and organizational action had been determined with a view to protecting and promoting the intangible cultural heritage and cultural diversity, certain projects had been implemented in order to update registration and information on cultural diversity and heritage. Total expenditures spent for these measures are increased by 2.82 compared to the year of 2006.

During the reporting period, foreign relations and cooperation on culture have been expanded, bilateral and multilateral agreements have been constituted and export of cultural content products has been increased.

Representatives of governmental and civil society organizations have cooperated in the implementation of measures towards developing intercultural communication, promoting and protecting cultural interaction and creative expressions as well as publicizing the uniqueness of different nationalities' cultural diversity, disseminating Mongolian culture and art to the world. Within the framework of such measures, research projects had been implemented in close cooperation with neighboring countries and international academic conferences had been held under the support of UNESCO Participation Programme.

The Government of Mongolia has paid close attention to promoting the education for cultural diversity. Consequently, relevant standards, curricula, regulations and documents were formulated and pursued, researches on education for culture and art were conducted, recommendations were put forward and handbooks were published.

There are national and international government and non-government, humanitarian and private organizations in presence and taking activities in an unofficial way contributing to the progress of art education for children and youth.

The 126 television channels and other media institutions are playing important role in raising public awareness about cultural diversity. Variety of information on culture and art are broadcast by these media institutions, and some of them have a permanent cognitive programme on culture and art. Target activities such as delivering foreign culture and art to the Mongolian viewers and promoting the diversity of culture are being undertaken in collaboration with relevant professional organizations.

Ratifying the Convention, Mongolia is actively functioning toward encouraging the protection of cultural heritage, inclusion of works of culture and art into the market economy, promoting human development, forming in competitive and financially competent organizations with a high level of professional competence.

Nevertheless, hitches still exist including inadequate notion about cultural contribution to the development of individuals, society and economy; a poor appraisal level for the cultural needs and creative industries are only at the commencement stage of development. It is essential to establish a system with independent managerial and financial structure to develop this sector.

The objectives to further promote cultural diversity were set up including strengthening the partnership among civil societies, private entities, government and non-government

organizations; elaborating legal documents with a view to promoting international cultural exchange programme, joint projects, increasing investments, training cultural personnel abroad, developing cultural creative industries, attaining professional and methodological assistance and support from UNESCO for the implementation of the Convention.

Montenegro

Montenegro ratified the Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2008 and thus confirmed the need to elaborate and develop the authenticity of the existing cultural expressions based on the historical and cultural particularities of Montenegro and to create new expressions.

Periodical report on the application of the Convention has been created in accordance with the suggested instructions with emphasis on the results achieved in specific areas, as well as figures and percentage overview where such data was available.

In Chapter *Measures*, sub-title *Cultural measures and policies*, there is an overview of the legislative activities underway during the last 4 years, as well as a summary of the strategic document the National Culture Development Programme of Montenegro 2011-2015. Apart from the normative activity, public financial assistance measures take an important place, and they are presented through an overview of realization of the annual calls for co-financing of projects in the field of cultural and artistic creation and media, as well as state subsidies for equal territorial development of culture. One of the measures is identifying manifestations and festivals of particular significance for Montenegro.

In Chapter on international cooperation, the information refers to bilateral agreements and programmes concluded, as well as significant regional and European cultural and culture-political associations and programmes.

For the part relating to integration of culture into sustainable development, parts from strategic documents where the field of culture is recognized as an important segment for development were set away. Having in mind the great expectations from realization of the project MACCOC - Marina Abramović Community Center Obod Cetinje, in the context of sustainable development, a brief overview of the project, preparations for which are underway, is given as a potential activator of cultural and economic development of both the Royal Capital and the entire Montenegro.

Review of raising awareness on the importance of the aims promoted by the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, as well as the importance of the document itself, is given through several round tables and conferences. Percentage figures are presented on the participation of civil sector as the implementer of projects co-financed through public calls. The role of nongovernmental organizations in adoption of new regulations is also emphasized.

After the renewal of independence in 2006, particularly in the last 4 years, Montenegro has made significant steps forward in creating cultural policy, and therefore evident emphasis in the report is on the specific results in culture with regard to:

- Completion of the normative framework in culture in accordance with European standards
- Accession to regional and international programmes for cooperation
- Continuous public financial assistance
- Promotion and renewal of the infrastructure and enhancement of cultural creations, in the context of balanced development of the culture of Montenegro (northern region)
- Involvement of NGO sector as the holder of a significant share of cultural production
- Initial steps in development of creative industries as a segment of sustainable development and the field for potential use of resources, intensifying of innovation and exploiting the economic moment in creation of cultural policies
- Enhancement of diversity in media pluralism as the fundament for promotion of diversity of cultural expressions.

The results achieved in the measures and activities carried out so far are detected as the basis which needs to be upgraded in the future with a view to strengthen the following goals and challenges in culture: Development of human resources potentials of all relevant cultural actors; Research of efficient use of the potential of creative industries and strengthening of cultural tourism; Research in alternative forms of financing; Stimulating development of new artistic expressions; Encouragement of more intensive consummation of cultural offers.

Namibia

This report represents the collective input by the MYNSSC and all the Stakeholders who made, in their different ways, valuable contribution to the implementation of the Policy on Arts and Culture since the year 2000. The report further represents the objective views of the representatives of institutions and organizations who tirelessly worked on it for the past three months. Central to the report is the issue of coordination of the implementation of the policy which could have been better should there have been clear guidelines laid for the implementing agencies to follow. This had a clear misconception from the civil society that the role of an effective and efficient rollout of the policy is the sole responsibility of the Government.

With exception of the contribution by International development partners some of which are listed in the report, financial resources were almost left entirely on the Government which demonstrated a strong commitment to the mission and goals as embedded in the policy. This does not however undermine the generous contribution made by some private sector organizations and local authorities as well as individual stakeholders such as Bank Windhoek, SANLAM, FNB (First National Bank), STB (Standard Bank), City of Windhoek, Karibib Arts and Culture Committee, to mention but a few, which committed financial resources to the promotion of arts and culture over the past decades. Platforms such as national trade fairs were also used to introduce and market arts and culture industry. It is further worth noting that the role of the government is to create an enabling environment for the arts and culture practitioners to exercise their Constitutional right.

The Policy on Arts and Culture, as stated in the report, in its current state undoubtedly desires much to be done as much development has taken place since the last ten years when it was introduced. Despite the efforts made to successfully implement this policy, stakeholders feel that there is a need for a review.

Notwithstanding the shortcomings mentioned above, significant achievements have been recorded during the period of reporting. Areas of coordination, communication, consultation between Government and statutory arts and culture bodies, regional offices, and agencies under the ministry responsible for arts and culture have improved remarkably. More than 500 000 people have access to arts and culture activities and services offered through government and arts and culture bodies programmes. Since the promulgation of the policy, over 1 500 people are absorbed into the arts and culture industry after formal and non-formal training. The number of organizations supported by the government has increased from below ten to more than twenty since 2001. All cultures are treated equally and are showcased every year at public and private sector supported events. Training in arts and culture has since become readily accessible contributing to the increase in the number of individual experts in the sector. There has further been a remarkable improvement in the allocation of financial resources, infrastructure and equipment for which improvement in the utilizations thereof has been realized over the years under reporting. Capacity building for arts and culture administrative personnel has since become an integral part of the policy implementation thereby ensuring better formulation policies and translating them in strategic plans with clear and achievable goals and objectives.

New Zealand

New Zealand is a democracy with a parliamentary government. Of its total population of 4.4 million, more than 85 per cent live in urban areas. The majority (67 percent) of New Zealanders are of European descent. Māori, New Zealand's indigenous people, make up 16 percent of the population, those identifying as Asian – 9 percent and people of Pacific Island descent make up 6 percent.

In establishing support for the cultural sector, New Zealand has favoured the "arm's length" model, which means there is no one single piece of legislation relating to cultural policy. According to this model, the government owns and funds cultural agencies and appoints their governing boards, which are required to perform functions prescribed by a Parliamentary statute. Each agency acts autonomously in determining and implementing policy. At the same time such activity must have regard to central government policies.

The model allows the sector to develop without undue government interference, and therefore serves to protect freedom of expression. The government also funds organisations that it does not own such as the Royal New Zealand Ballet, the New Zealand Film Archive and Te Matatini (the Aotearoa Traditional Māori Performing Arts Society).

A ministerial portfolio for the cultural sector was first created in 1975. The current Ministry for Culture and Heritage provides advice to the New Zealand government on culture and heritage matters. It assists government in its provision and management of cultural resources for the benefit of all New Zealanders, and undertakes a number of activities that support and promote the history and heritage of our country.

The Ministry is responsible for:

- the provision of policy advice on arts, culture, heritage and broadcasting issues;
- the management and disbursement of payments to a number of arts, heritage, broadcasting and sports sector organisations;
- the research, writing and publication of New Zealand history;
- the management of national monuments, war and historic graves and the administration of legislation relating to the symbols and emblems of New Zealand sovereignty;
- the development, production and maintenance of a number of websites focusing on New Zealand culture.

The 2011/12 Ministry Departmental appropriations are \$288.299 million for Vote Arts, Culture and Heritage (includes broadcasting) and \$79.199 million for Vote Sport and Recreation.

Other agencies with an interest in New Zealand culture are Te Puni Kōkiri (Ministry of Māori Development), which is the Crown's principal adviser on Crown-Māori relationships and the Ministry for Pacific Island Affairs, which is Government's adviser on policies and interventions to promote the social, economic and cultural development of Pacific peoples in New Zealand.

Te Puni Kōkiri guides Māori public policy by advising the New Zealand Government on policy affecting Māori wellbeing and development. One of its main roles is the protection and promotion of Māori rights, interests and development opportunities in cultural, natural and other resources.

Nigeria

Nigeria as a state party to the convention on 'The Protection and Promotion of the Diversity of Cultural Expressions' has endeavoured to implement the convention by providing necessary administrative legal and conducive environment for achieving the aims of the Convention both by the government agencies and non-governmental organisations (NGOs). This she has done by putting in place a Cultural Policy that aims at protecting and promoting the diversity of the nation's cultural expressions.

Administratively, she has 7 government agencies under the supervision of the Federal Ministry of Culture, each with statutory responsibilities covering the different aspects of protection and promotion of cultural diversity. They are involved in the creation, production, distribution/dissemination and participating enjoyment of the diverse Nigeria cultures.

There are several non-governmental agencies, guilds and associations for the various groups of cultural workers and these bodies are given government recognition and assistance to a large extent.

Nigeria has bilateral and multilateral relationships with several countries which enhances the exportation and promotion of her cultural diversity. Internally, government policies are tilted towards the promotion of the people's culture. The Culture Sector is working in collaboration with Tourism, Information and Education Sectors to actualise these policies. However, there is room for improvement. The culture sector needs to work harder with the Communication Sector, the Health Sector, and the nation's Economic Planning Ministry to make more impact.

The implementation of this Convention is also hampered by poor funding. The government recently had a meeting on this issue and very soon the Endowment for the Arts will be established. It is expected that this endowment will solve some financial problems being encountered now.

The establishment of Cultural Industries in the state is expected to go a long way in encouraging the preservation of craft production and some other indigenous trade.

The effect of globalisation/westernisation on the Nigerian youth needs not be over emphasised. The rapacious effect of globalisation is impacting on the dress culture, language, culinary habit and even modern day mannerism and fads of the burgeoning population of Nigerian youths. These are the great challenges which the country must pay attention to i.e. the youths deserve more attention if the diversity of her culture is to be protected and promoted.

Norway

Initially, we would like to offer a few general remarks.

We find the questionnaire to be problematic in the sense that it is based on the assumption that cultural policies are being implemented following the ratification of this Convention.

For Norway, and probably also a number of other countries, this is not the case. Most of the measures described in this report have been in effect for several years, even decades. In this respect, the Convention is more of a confirmation of important aspects of Norwegian cultural policy.

While the approach of the report is more directed towards cultural industries, the Convention also addresses cultural policy issues.

The overarching goals of Norwegian cultural policies are to provide a framework in which everyone can access a diversity of cultural expressions of high artistic quality, and to safeguard the material and immaterial cultural heritage as a source of insight, identity and experiences. Cultural policies should provide good conditions for creating, disseminating and experiencing creative arts. It is especially important that children and young people are able to access arts and culture.

Article 100, sixth paragraph of the Norwegian Constitution states that “It is the responsibility of the authorities of the State to create conditions that facilitate open and enlightened public discourse”. It follows that the main objective for Norwegian media policy is to maintain diversity in media in order to ensure citizens’ access to a diversified societal debate, news and information of high editorial standards and a wide range of cultural expressions of high artistic value. Ensuring editorial independence and a diversified media ownership are also key objectives.

Norway is strongly committed to cooperate with other countries in order to use the Convention as a political tool to promote the importance of culture and the arts at both a European and a global level.

Please note that the USD exchange rate used is the most recent one provided on the Convention's website.

Oman

Omanis looking through this report to highlight the role it plays in activating the International Convention for the protection and promotion of cultural expressions in order to enhance the cultural diversity in the country. The report shows a number of measures, which have been taken by the Omani government for the protection of cultural diversity. Some events were held by the government at the local level designed to raise awareness of the importance of the protecting of cultural diversity. The report also includes the efforts of Oman at the international level through its call for a world tolerant and respectful of concerted cultural and civilization diversity. The Sultanate has many efforts to give effect to this aspect at the global level.

The report also indicates the awareness-raising efforts of the government for the protection and promotion of cultural expressions at the individual and society level. Some observations are mentioned, which will form the stages and steps of action in the next phase. And away from the narrative construction, the report came in the form of specific points plus the list of the governmental and civil institutions that are related to this kind of work through the moves made by these institutions, in addition to the list of references and resources that were consulted through the report.

Paraguay

In implementing the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the National Culture Secretariat, the authority responsible for culture in Paraguay, has scored many successes, in particular the creation of opportunities for dialogue with civil society. Accordingly, the Meeting of Coalitions was held in Asunción from 20 to 22 May 2009. The 2005 Convention, ratified in 2007, was included among the strategic goals of the National Culture Secretariat, informing all of its ongoing programmes and the establishment of its Directorate-General for Creation and Cultural Diversity.

“Diversity” has been the criterion for the acknowledgement of all cultural expressions throughout the national territory, in particular – but not only – during events held to mark the bicentenary of the independence of the Republic of Paraguay, through programmes designed to disseminate, preserve, enhance and protect the cultural expressions of 18 indigenous peoples (broken down into four language families), the cultural expressions of the Paraguayan people itself and of more than one dozen immigrant peoples (descendants of Africans, Mennonites, Germans, Poles, Ukrainians, Asians, Arabs and others). The Cultural Benchmarks programme was launched in 2009.

Working meetings of art and culture representatives and local-authority representatives were convened in 2010 in order to organize the participation of civil society in ceremonies (Vy’a Guasu) held to mark the bicentenary of the country’s independence. As a result of this participatory mechanism, the National Culture Council was established in November 2011.

In the context of regional cooperation through MERCOSUR, the second Guarani Meeting was held from 23 to 25 March 2011 in Amambay Department, on the land of the Pai Tavyterã people’s Jaguati community, whose wish to have a ceremonial area built was granted.

The National Culture Secretariat extended its presence throughout Paraguay in 2011, by becoming active in the 17 departmental capitals and in many villages, thus making one additional step towards the deconcentration and decentralization of the management of culture in Paraguay.

This hard work has revealed the extent to which citizens, their traditional authorities and public officials still know too little about the potential of various cultural expressions. For 2012, the Secretariat therefore scheduled 2005Convention-related awareness-raising workshops that will be led by local-authority representatives, workers from the world of culture and artists from the country’s various departments.

Peru

The Peruvian government, through its official representative at UNESCO, actively participated in the process of adoption of the 2005 Convention; it was one of the first countries to submit its ratification. The Convention represents a great impulse for Peru to strengthen, protect and promote their - still in the process of growth, cultural industries and their enormous wealth of creativity. It is still in process the recognition and visibility of culture in sustainable development of the country.

The creation of the Ministry of Culture (2010) represents the desire for integration of culture to our development policies. In its institutional structure was created the Vice Ministry of Interculturality that includes the perspective of cultural rights, dialogue and integration with special attention on indigenous communities. Also established a General Directorate of Cultural Industries and Arts, which found initially the necessity to revise the legal framework, articulate the sector and have cultural management tools, thus the General Directorate began with the creation of the Information System on Cultural Industries and Arts of Peru as well as the review and improvement of the Cultural Policy Framework, including legal reform projects about Peruvian Film and Artists Rights.

Among the actions to promote the cultural sector, the Culture Points Program seeks to promote democratic access to training, creation, dissemination and enjoyment of the public culture. Another exchange experiences is Ruraq Maki Program that seeks to open access to alternative markets for the visual arts or traditional folk arts. Another example of promoting our creative diversity is the presence of National Ensembles: National Symphony Orchestra, National Ballet, Folklore Ensemble, National Choir, National Youth Symphony Orchestra and Children Chorus.

The Ministry of Foreign Trade and Tourism established the Regulation of Law No. 29073, the Artisan and Artisan Activity Development. The measure considers aspects of business regulation for strengthening this widespread activity in Peru. It is still pending mechanisms for an authentic balance and exchange.

At the local-regional level, one of the most important actions related to the 2005 Convention is the Rescue Project and Affirmation of Cultural Expressions in San Martin Region (Peru's northern jungle, Amazon influence) developed by the Regional Government of San Martin. This is the first time a local cultural project mentioned legally the UNESCO Convention to find its approval and viability in the National Public Investment System. San Martin Region has indigenous or native communities that still maintain ancestral traditions as well crafts, singing, dancing, literature, etc.

Civil society plays a crucial role in the success of the Convention. As a background is the mobilization of citizens and important advocacy role of cultural organizations during the negotiations of the FTA USA-Peru. The main achievement was a "cultural reserve" that is a reference for the trade agreements of the Peruvian Government (9 FTA in validity).

In the field of international cooperation, Peru is part of IBERMEDIA and IBERESCENA programs, and recently of IBERMUSICAS.

Poland

This report provides the summary of measures initiated at the national level to protect and promote the cultural diversity in Poland in years 2008 – 2011. Its content applies particularly to activities of the Ministry of Culture and National Heritage and state authorities, for which the Ministry is the founding body.

The first section of this report is dedicated to the role of the cultural diversity within the cultural policy. The main focus was put on areas directly related to the subject of the UNESCO Convention. This includes also the protection of both tangible and intangible cultural heritage, performed actively, among others, by the National Heritage Board of Poland. This report presents also projects aiming at the improvement of the operation quality of museums as the important element in the provision of cultural assets. Many of these projects were initiated during the Polish Culture Congress 2009. The consequence of the debate was the development of the Multiannual Programme CULTURE+. Projects aimed at the intercultural dialogue are of the key importance for the promotion of the cultural diversity. Celebrations of the European Year of Intercultural Dialogue 2008 have significantly increased measures implemented in this area. Furthermore, the importance of the cultural sector for the economic development and the Social Capital building are being increasingly noticed. This modern approach to the culture is being promoted by the campaign “Culture counts”, initiated by the Ministry of Culture and National Heritage.

However, the issue of protection and promotion of the cultural diversity transcends the scope of cultural policy. Culture is also an important feature of the foreign policy, the policy on national and ethnic minorities, as well as the development policy, which was noted in subsequent sections of this report. Discussing these issues, it is important to mention responsible ministries such as the Ministry of Foreign Affairs and the Ministry of Administration and Digitalization. The priority of Polish authorities in the field of international cooperation are relations within the European Union and the Eastern Partnership. The schedule of the Polish Presidency of the Council of the European Union in 2011 was focused on relations with countries of the European Neighbourhood Policy. One of the Polish initiatives was the Eastern Dimension of Mobility Conference dedicated to the issue of the mobility in the culture, education, civil society, science and higher education, youth and sports.

Analysing measures related to the protection and promotion of the diversity of cultural expressions, we also highlighted the importance of the civil society. Initiatives related to the this issue are being implemented by numerous non-governmental organisations, frequently with the support of the Ministry of Culture and National Heritage, which subsidises cultural projects through annually announced operational programmes.

The assessment of direct effects of the ratification of the Convention shall be possible in the long-term perspective. The development of this report is therefore the first attempt to observe measures related to the protection and promotion of the diversity of cultural expressions within the framework of the Convention and outlining current needs in the field of the dissemination of assumptions of the UNESCO document. Preliminarily, three main areas, where the intensification of measures is required were identified.

Portugal

This Report does not provide an exhaustive description of all the programmes, projects and actions pursued in national territory in the framework of the Convention or that may be framed therein. Instead it identifies several key examples, in function of their creativity, innovative character and distinctive results.

Ratification of the 2005 UNESCO Convention did not immediately engender initiatives that were specifically aimed at fostering its execution, at the national, regional or local level. However, the principal guidelines underpinning Portuguese public policy recognise that the Convention's values are of fundamental importance for Portugal. For this reason, and also due to the current international situation, several key steps have been taken in recent years that to a certain extent have contributed to promoting the Convention's goals and different entities have been developing initiatives in various areas and contexts, whose objectives lie within the framework of the Convention.

For this reason it is difficult to evaluate the results of implementation of the Convention, given that it is a fairly recent instrument and because many of the initiatives that have been developed do not appear to be specific measures or policies arising from implementation of the Convention.

Notwithstanding certain differences of evaluation between public organisations and civil society, there are several issues that are in common and are consensual: a significant increase in audiences, together with greater awareness-raising amongst the general public of the diversity of cultural expression, thus guaranteeing greater tolerance and understanding of different languages and styles and contributing to their cultural enrichment and development of a more sophisticated critical spirit – above all for younger audiences; fostering artistic activity as an instrument to promote economic development and qualification, inclusion and social cohesion; art is increasingly associated to other areas, such as education, science and technology, the environment and territorial planning, tourism and social solidarity.

However there are various significant difficulties and challenges, commencing with major financial constraints that at all levels condition the creation, production and dissemination of culture and art. These are always the first areas to feel the impact of the financial crisis and the reduction of available resources. But further difficulties may also be identified: many people consider that the framework of action of this Convention is unclear; many public bodies have difficulty in understanding the Convention and while at the outset the adhesion of civil society may seem to be obvious, in practice we find that such adhesion has not been manifested as was to be expected.

Perhaps for this reason, the key challenge is to achieve greater involvement of civil society and this can only be achieved through major reinforcement of the dissemination and promotion of the Convention, presentation of good examples, successful case studies, good practices. An identical process of greater awareness-raising must be developed in relation to public bodies; it is essential to establish a commitment from central government bodies in relation to the Convention that should be placed high on the agenda, recalled within international negotiations and national questions and transversal to all areas of government activity. Strong and close collaboration between the various entities is also indispensable, including the public and private sector, central, regional and local government, public administration and civil society. Involvement of other sectors of the national population is also required, in particular the media (which needs to be clarified in relation to the issues involved), the scientific community, schools and universities.

Slovakia

The Slovak Republic ratified the Convention on the Protection and Promotion of the Diversity of Cultural Expression (hereinafter referred to as the “Convention”) on 18 December 2006. The Convention entered into force on 18 March 2007 and as of this date it also entered into force for the Slovak Republic. Upon the completion of the ratification process of the Convention, the Slovak Republic entered the implementation phase.

In compliance with the United Nations Charter, the principles of international law and the generally acknowledged instruments in the field of human rights, the Slovak Republic confirms its sovereign right to formulate and apply cultural policies and to adopt measures for the protection and promotion of the diversity of cultural expressions and the strengthening of international cooperation in order to fulfill the aims of this Convention.

The Ministry of Culture of the Slovak Republic (hereinafter referred to as the “Ministry”) is the administrator for implementing the Convention in the Slovak Republic.

Pursuant to Act No. 403/2010 Coll. which amends and complements Act No. 575/2001 Coll. on the Organization of Activities of the Government and the Central State Administration Organs (the *Competence Act*) the Ministry is the central state administrative organ for the state language, the preservation of monuments fund, cultural heritage and librarianship, art, copyrights and the rights related to the copyrights, cultural educational activities and folk art crafts, presentation of the Slovak culture abroad, relations with churches and religious communities, media and audio-vision.

While elaborating the 1st periodic report on the measures to protect and promote the diversity of cultural expressions that the Slovak Republic submits in 2012, the Ministry cooperated with the Office of the Deputy Prime Minister of the Slovak Government for Human Rights and National Minorities, the Statistical Office of the Slovak Republic and the Ministry of Foreign Affairs of the Slovak Republic.

Due to its limited extent (20 pages) the periodic report contains only the most significant cultural – political measures introduced for the protection and promotion of the diversity of cultural expressions in the phases of the creation, production, distribution, dissemination and participation in culture that were adopted at the national and international levels in the legislative, institutional and financial areas.

The measures elaborated at the national level (Section 2.1) include the promotion of art, media and audio-vision, the creative industry, traditional folk art, the promotion of the cultures of national minorities and disadvantaged groups of the population, cultural rights and access to culture, cooperation with churches and religious communities and measures in the area of promoting intercultural dialogue. Measures elaborated in the area of international cooperation (Section 2.2) are related to the mobility of artists and professionals, bilateral cooperation with the developing countries and Official Development Assistance. The content of this report also includes measures aimed at the integration of culture in sustainable development policies (Section 2.3). In the area of the protection of the cultural expressions under threat, the periodic report contains measures for the protection of the monuments fund (Section 2.4). This report also includes cooperation with the civil society at the national and international levels (Section 3.1, 3.2). The challenges related to the introduction of the Convention and the solutions identified for their implementation also constitute part of this report (Section 4). Annexes to the Report contain the available statistical data (Section 5). The Slovak Republic submits the 1st periodic report on measures for the protection and promotion of the diversity in cultural expressions in two UNESCO working languages – English and French.

Slovenia

Culture(s) in the Republic of Slovenia is defined by rich material and conceptual diversity, which has been formed on the Slovenian soil since prehistoric times and contains all elements of the European civilisation. Although it had lived within multinational countries until 1992, it has become and remained one of the basic momentums of Slovenian historical development and a place of free expression of human creative diversity. Slovenian cultural policy strives for stimulation of development of individual and group creativity in the area of culture, provision of free, independent and dynamic cultural creation, protection of Slovenian cultural heritage and tradition, development of cultural diversity and enhancement of cultural exchange between Slovenia and the world (from the National Programme for Culture 2008-2011, the new one 2012-2015 still under discussion).

With respect to cultural diversity and implementation of the Convention 2005 Slovenia consistently works towards provision of language rights and needs of all its inhabitants, support to cultural development of different communities, groups and individuals within its territory (Hungarians, Italians, Roma, immigrants etc.), as well as promotion of diversity and creativity of artistic expression. In recent years efforts were made for the digitisation of cultural material and further development of creative industries. Slovenia carries out measures for targeted and systematic cultural education and partnerships between educational and cultural sectors, in line with the UNESCO "Road Map for Arts Education", with an outstanding and highly recognised best practice of annual Cultural bazaar.

A particular stress was given to the role of culture during the Slovene Presidency of the European Union in the first half of 2008, which coincided with the European year of Intercultural dialogue. Slovenia continued with activities in the field of cultural diversity also during the consequent Chairmanship of the Council of Europe's Committee of Ministers (May-November 2009). Within the framework of "Ljubljana –World Book Capital City" 2010-2011 the Ministry of Culture with the support of the UNESCO organised a major international event "Writing, publishing, translating: building cultural diversity in South-East Europe" in April 2011. The cultural diversity is currently a leading theme of the European Capital of Culture Maribor 2012.

During last years Slovenia has been strengthening cultural cooperation and intercultural dialogue with and between the Western Balkan countries through regional and international cultural networks and projects, for example by establishing the Platform for South East Europe and within it the Regional Hub of the Balkan Incentive Fund for Culture. Slovenia's international development cooperation has comprised cultural cooperation and donations to cultural institutions and many projects in developing countries.

Slovenia acknowledges the fact that culture manifests itself in various ways, including a way of life, while cultural diversity is important for the complete realisation of the human rights of all living in a certain society. Therefore, continuous work and further efforts are needed to find new syntheses and innovative solutions to the benefit of the entire society, based on mutual cultural influences, positive cultural interactions, creative and productive interculturalism.

Spain

Spain is a country which, in its very Constitution, encompasses cultural and linguistic diversity as a basic premise, and all norms which are established, regardless of at what level, must respect this principle.

In general terms, the evaluation of the implementation of the Convention during the period in question is satisfactory.

In the international arena, the framework document **Culture and Development Strategy for Spanish Cooperation**, which necessarily informs all actions and three-year Management Plans, takes much of its inspiration from the Convention, and takes it very much into account in its strategic approaches. Substantial resources have been dedicated to it, and collaboration has been lent to implementing the Convention with UNESCO in a range of ways. The Management Plans carried out by AECID (the Spanish Agency for international development cooperation) contain evaluation mechanisms, and are presented to various collegiate bodies (including public administrations and representatives from civil society), as well as before Parliament. The result has been positive, and the intention is to carry on along the same lines.

At an internal level, substantial differences have been noted depending on the geographical scale in question. **At national level**, a wide range of actions have been carried out, norms have been set, plans, programmes and strategies have been drafted which take cultural diversity into account, almost always applying the Convention and, though at times indirectly, responding to the objectives of facilitating access to culture, cultural production and the realities of minorities.

The Autonomous Communities have also kept the Convention very much in mind when passing laws or setting norms, in much the same way as the State, directly responding to the Convention or even without doing so, but always in accordance with its spirit and the ends being pursued. A marked difference has been observed between those “historical” communities and the rest; the former have, in general, applied the Convention more extensively.

The picture changes when we address the level of **local administration**, which from the very outset comes up against the varying realities referred to. In Spain there are 8,114 Local Bodies, and this figure contains the entire possible repertory of composition, population size, budgetary and decision-making capability.

It is worth noting that during the period since the Convention’s ratification, the allotting of municipal funds designated to Cooperation with municipalities from other countries has undergone a sustained upward trend, even exceeding 1% of total budget in some of them. Equally, the introduction of practices linked to Local Agenda 21 and its cultural and participatory component led to more than half of the Spanish populace living in areas in which it has been introduced.

From there we can conclude that, though there is a clear lack of knowledge of the specific content of the Convention, it is still evident that the conditions driving a large share of its statements are taken into account in the daily policies of Spanish Town Councils. For the upcoming period, the objective adopted will be how to act within this area, in particular through the Spanish Federation of Municipalities and Provinces, of which all are members, and which has collaborated with this report by disseminating the survey.

This also presents the advantage that these are in closest contact with civil society, and said improvement would have an impact on other fundamental aims, such as to continue to raise the convention’s profile in civil society.

Continuing with civil society, a number of initiatives have been carried out, such as the annual holding of the Ibero-American Congress of Culture, further activities as part of the European Year of Intercultural Dialogue, publications, workshops and seminars carried out by AECID, the design and dissemination of an informational kit (“Diversities”), and the continuing efforts of varying UNESCO offices located across Spain, as well as UNESCO’s university chairs.

Sweden

In 2006, Sweden ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, as one of the first 30 countries to do so. No significant changes in legislation were deemed necessary in connection with the ratification.

The basis of Swedish cultural policy, formulated in the national cultural policy objectives approved by the Riksdag, corresponds, on the whole, with the objectives and purpose of the Convention. They therefore form a starting point for Sweden's work to protect and promote the diversity of cultural expression in its territory and at international level.

The Government's cultural policy is mainly implemented by government agencies in the area through general formulations and specific tasks. In the instructions from the Government to all government agencies in the area of culture it is, for example, written that they are to integrate a gender equality, diversity and children's perspective in their activities, as well as international and intercultural exchange and cooperation.

The national cultural policy objectives should also guide cultural policy regionally and locally. In 2011, Sweden introduced a new model for distributing state funding to regional cultural activities. The aim, in line with the cultural policy objectives, is to bring culture closer to citizens by creating the conditions for regional priorities and variation.

International cooperation is also promoted via special initiatives such as IASPIS (an international programme of the Swedish Arts Grants Committee supporting international exchange for practitioners in the areas of visual art, design, craft and architecture) and Partner Driven Cooperation in the Field of Culture, a programme to strengthen cooperation in the area of culture between Sweden and Botswana, Namibia, South Africa, China, India, and Indonesia with the aim of contributing to poverty reduction and fair and sustainable development. Culture also has a central role in Swedish assistance to democracy and freedom of expression, which is a Swedish priority in development cooperation. The work to increase the number of places of refuge in Sweden for persecuted authors is an example of this.

A large proportion of cultural life in Sweden is based on the efforts of civil society and the importance of civil society's collaboration with the institutions is particularly emphasised in the cultural policy. On the whole, dialogue with civil society is an integral part of the efforts to promote democracy.

Due to the short period of time that has passed since the entry into force of the Convention and since the Convention's guidelines were eventually adopted, it is still difficult to completely assess the effects of these initiatives.

The level of general knowledge about the Convention is assessed to be limited. There are therefore challenges in increasing knowledge and competence with regard to the actual use of the content and implementation of the Convention. The work to implement the Convention must therefore be seen in a long-term perspective.

In summary, it may be stated that the fact that the Convention is now up-and-running provides good prospects for increased awareness and understanding of the issues of international and intercultural exchange and cooperation and of the roll of culture in society.

Switzerland

The Swiss context

Cultural diversity is an intrinsic part of the concept of the Swiss State. The historic cohabitation of four different languages and cultures in the restricted space that characterizes it, associated with the presence of people from cultures of various origins, led the Helvetic Confederation long ago to integrate the principle of cultural diversity into its Constitution, its political and administrative system and its cultural policy measures. For this reason, Switzerland supported the efforts for the establishment of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and participated actively in its development process. For Switzerland, this Convention entered into force on 16 October 2008 (RS 0.440.8).

Legal action framework

Cultural diversity features prominently in the Swiss Federal Constitution and in various Cantonal Constitutions, especially in the multilingual and urban areas of the country. The promotion of culture is primarily the responsibility of the cantons and municipalities, as set out in Article 69 Cst., but the Confederation has the competence to promote cultural activities that are of national interest and to encourage artistic and musical expression, especially through training. Consequently, Switzerland implements an active policy for the promotion of cultural exchanges between the Swiss linguistic regions and other countries. The foreign policy of Switzerland also recognizes the role of culture in development cooperation and in promoting the image of the country. In this context, the 2005 Convention was immediately seen as a tool to strengthen the Swiss legislative framework and its legitimacy as a new instrument to ensure the sustainability of proven principles of Swiss cultural policy.

Implementation, results and challenges

It is primarily the responsibility of the Swiss cantons and municipalities to determine the nature and extent of action to deploy in support of the diversity of cultural expressions. They implement a multitude of measures in their territory to promote their founding diversity, as well as inter-cantonal and cross-border cooperation through different cultural and other policies. The wide variety of cultural initiatives, integration and sustainable development of the Swiss cantons and municipalities serve as a hallmark of Swiss federalism, which can therefore be considered a key feature stimulating diversity of cultural expressions in Switzerland. At the federal level, the two main strategies of Swiss cultural policy (Federal Council Message of 23 February 2011 concerning the promotion of culture for 2012-2015; 2011 FF 2773) and development cooperation (Strategic Orientation of the DDC for the promotion of intercultural exchanges and artists from the South and East 2010-2015²), developed after 2008, also refer directly to the text of the Convention.

However, from the broad consultation undertaken for the preparation of the report, it is clear that there is a need for awareness-raising on the objectives and potential of the Convention in Switzerland, notably in the cross-cutting thematic approach and in the context of parallel and subsidiary competence of the Confederation in encouraging culture. The impact of current policies on the diversity of cultural expressions is indeed difficult to measure in some cases, justifying better qualitative and quantitative documentation of the activities at the different levels of the political system, but also the private sector and foundations. The adoption of a statistical framework adapted to the appreciation of the diversity of cultural expressions in its various aspects, increased efforts to raise awareness of the issues and principles of the Convention and the development of a functional coordination between

² www.deza.admin.ch/ressources/resource_fr_184530.pdf

cantons, municipalities and the Confederation can be identified as the main challenges in supporting the implementation of the Convention in Switzerland.

Syrian Arab Republic

The Syrian Arab Republic, Al-Jumhuriya Al-Arabiya As-Souriya, has a surface area of 185,180 square kilometres and its population is around 24 million. The country is divided into fourteen Governorates, and the capital, Damascus, and its surrounding area constitute a Governorate on its own. Urban dwellers constitute about 55% of the total population and their proportion of the total is rapidly increasing.

Syria's new constitution became valid as of 27 February 2012, and the Supreme Constitutional Court is to amend existing laws in accordance with this constitution within three years. The new constitution sets cultural diversity as one of the principles upon which governance should be based, and considers it a national heritage that consolidates national unity in the frame of the unity of the Syrian land. It guarantees the freedom of scientific, literary, artistic and cultural creativity, states that all citizens have the right to contribute to cultural life and guarantees the freedom and independence of press, publishing and media institutes.

The main laws that regulate cultural expressions and their production in Syria are the bylaws of the Ministry of Culture, Local Administration Law, Associations' Law, Copyright Law, Media Law, Antiquities Law and Illiteracy Alleviation Law. Syria has ratified several UNESCO conventions, in addition to those in the field of environment. The principal area of its cultural international collaboration is archaeology and cultural heritage.

The Ministry of Culture is the authority responsible for implementing cultural projects beyond capacities of local administrative units (Governorates, cities, towns and districts), in addition to its role of planning and evaluation the cultural process, while the elected councils of administrative units are responsible for local administration and actions aiming at the development of the Governorate, based on the principles of sustainable and balanced development.

Syria's main achievements related to the Convention are in the fields of illiteracy elimination and adult education, providing infrastructure for cultural production through establishing and equipping cultural centres, increasing theatrical performances and focusing on children's theatre, establishing new museums and developing existing ones, increasing archaeological research and heritage documentation, organizing fine art exhibits, and updating the legal framework for cultural work in the country.

Main challenges related to implementing the Convention are the lack of funds allocated to culture, lack of local statistics in the field, difficulty in achieving balanced cultural development between different Governorates due to differences in available infrastructure, plus administrative challenges related to the distribution of responsibilities in the cultural field over several governmental entities, mainly the Ministries of Culture and that of Local Administration.

Priorities related to the Convention are: the institutional and legislative development, developing infrastructure, adult education, developing the cinema industry, theatre and fine arts, focusing on children's culture, improving museums and rehabilitating archaeological sites, documenting Syria's heritage, and building internal capacities.

This report was prepared through a collaborative effort between the Directorate of Popular Heritage at the Ministry of Culture and the Council of Ministers represented by the Planning and International Cooperation Commission and the Central Bureau of Statistics, and through the consultations with other governmental and non-governmental entities.

Tunisia

This first periodic report of Tunisia was prepared during its entry into the democratic transition process that began on 14 January 2012. To this end, the new Government has already undertaken a profound restructuring of the Tunisian cultural sector aimed at a true democratization of culture and the promotion of free expression. This restructuring aims to identify the real cultural needs of Tunisian citizens and to promote the diversity of cultural expressions in the country.

Consequently, the actual implementation of the 2005 Convention in Tunisia, notably through the participation of civil society, will take effect after the implementation of a new constitution, which will explicitly include the principles of this Convention. However, since its adhesion to the 2005 Convention, Tunisia has taken into account the integration of culture in development through the promotion of cultural industries.

The present report is based primarily on measures/policies already implemented within the framework of the promotion of cultural industries, export promotion and the integration of culture in development plans, including notably through capacity building and the creation of new jobs.

The implementation of the Convention was primarily linked to the promotion of the importance of sovereign right to cultural policies at regional and international levels, and the guarantee that they are not submitted to international trade law. In addition, the 2005 Convention made it easier for the Ministry of Culture to promote projects for the benefit of the cultural industries and sectoral capacity building.

Future perspectives for this Convention are clearly linked to the tools developed for its monitoring and implementation, notably the periodic reports. Indeed, the tree structure and format of the current periodic reports as presented do not provide a clear picture of the cultural policy projects exclusively implemented as a result of adherence to this Convention.

Cultural policies already existed before the 2005 Convention and diversity of cultural expressions was already part of these policies. Consequently, the periodic reports, in this form, will only be a simple description of the activities already undertaken by each party according to its cultural policy.

From this perspective, the Convention could lose its investment in cultural policies, and the reports would become an additional task without more substantive impact for the 2005 Convention. In this framework, it is best to limit reporting on the activities, measures and projects exclusively related to the implementation of the 2005 Convention and according to a specific topic that the Intergovernmental Committee may select from the Operational Guidelines of the Convention (for example: participation of civil society, the implementation of Article 16, etc ...), or else also according to the priorities of each country in this process. This could become an opportunity to focus and carry out well-defined and more effective activities and projects.

For the case of Tunisia, the prospects for the implementation of the 2005 Convention are very promising, particularly as concerns the participation of civil society and the democratization of culture at the local level. The process of democratic transition in Tunisia today will enable the promotion of the 2005 Convention, and its objectives and mechanisms for years to come.

Uruguay

In 2007 Uruguay ratified this Convention, which cleared the way for a number of legal and institutional initiatives for the promotion of cultural expressions. It guaranteed innovative plans in the field of cultural policies at the national level, meant to promote social inclusion and the improvement and professionalization of work in the field of culture and the arts in the country. The same year the National Directorate of Culture became an executive unit with the task to "promote and preserve the cultural heritage", thus facilitating the coordination and execution of cultural development projects under government responsibility.

This report shows to which extent the understanding of cultural diversity has not been limited to the promotion of cultural expressions, but has also contemplated social inclusion and the recognition of cultural citizenship. The policies implemented were targeted at children, young people, women, people in prison and homeless persons. The measures were not only designed to facilitate access to cultural goods, but also to encourage production in the cultural sphere. Decentralization has been a distinct feature, which makes it easier to gain access to urban, suburban and rural areas.

On the basis of what has been carried out in the country so far it is deemed necessary to assign more importance to communication and add more weight to disseminate the contents and objectives of the Convention and current cultural policies in the country as well as to promote the evaluation of what has been done in order to verify good decisions, introduce improvements, where errors were made, and gain knowledge as to which degree citizens know and make use of the actions undertaken.

As far as the territorial aspect is concerned, efforts towards more decentralisation could be observed; however, the distance between Montevideo and the interior of the country continues to exist. Special attention is paid to management questions regarding the formulation of art projects and the strengthening of the coordination between the areas, which work in the field of implementation of cultural policies. First steps have been taken towards a solution of these challenges by setting up a cabinet for cultural affairs (in which all parties involved within the Ministry of Education and Culture join together) as well as monthly meetings of the directorates of culture of all provinces ("departamentos") with the National Directorate of Culture. It will be necessary to grant continuity to these policies in order to strengthen and consolidate the activities implemented so far.

European Union

The diversity of cultural expressions lies at the heart of the European project. The European Union has developed a vision for the role of culture in its policies which is premised on the principle 'unity in diversity'. This vision is driven by the will to create a vibrant space of cooperation and exchange, stimulating the creation and circulation of more and diverse cultural expressions, allowing for broader and better access to cultural expressions and putting in place the appropriate conditions in which creativity and diversity may thrive.

The implementation of the Convention by the EU is not a specific legislative activity but rather the pursuit of policy developments both as regards internal and external policies. This report presents measures running the gamut of EU policies impacting on the diversity of cultural expressions in the context of the Convention. It covers measures specifically designed for the cultural and audiovisual sectors, as well as measures influencing the environment in which these sectors operate such as information society, internal market including intellectual property rights, industrial and innovation policy, competition including state aid, taxation as relating to cultural expressions, cohesion policy, common commercial policy, development cooperation and economic, financial and technical cooperation with third countries. Diverse as they may be, the presented measures reflect a shared policy objective: to ensure an enabling regulatory and support environment for artists, cultural enterprises and cultural institutions in the EU. In this environment, artists may create and disseminate their work while enjoying high protection for their works and a simplified legal environment to operate across borders; cultural enterprises find support to address the challenges posed by globalization and the digital shift and, more recently, the financial crisis; and cultural institutions can reaffirm their role as harbingers of creativity and custodians of our cultural heritage. Moreover, culture is a standard feature of EU international cooperation instruments and in its bilateral agreements with third countries. Cultural cooperation with third countries is formulated through different means and objectives. Cooperation and policy dialogue may be based on reciprocity, mutual learning and sharing of best practice, as may be the case of industrialized or emerging partners. Cooperation with developing partners seeks, on one hand, to enhance the diversity of cultural expressions and facilitate access and, on the other, to support the development of local cultural policies and structural capacities conducive to socio-economic development. In addition, a new instrument the "Protocol on Cultural Cooperation" has been developed to promote the principles of the Convention and its implementation in the context of bilateral trade negotiations. Cooperation and policy dialogue with partners across the board is anchored on the Convention, with the objective of promoting its ratification and implementation in different parts of the world.

The EU has been actively supporting the implementation and ratification of the Convention. It has also helped to lay conditions for providing technical assistance to developing countries, for instance, by mobilizing EU funds to set up an expert facility on cultural governance run by UNESCO.

The principles of the Convention lie in the background of the EU dialogue with civil society. Moreover, the civil society has actively contributed to the preparation of this report.

The implementation of the Convention is in its early stages. Sustained focus and political support are required to address the challenges lying ahead and ensure that the positive momentum following the adoption of the Convention will be sustained and further translated into concrete results on the ground.