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

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Item 7a of the provisional agenda: Quadrennial periodic reporting: new reports and analytical summary

In accordance with Resolution 4.CP 10 of the Conference of Parties, this document presents an analytical summary of the quadrennial periodic reports submitted by Parties to 2005 Convention, including a thematic focus on digital technologies, public service broadcasting and civil society, the executive summaries of the Parties' quadrennial periodic reports and innovative examples of implementing the Convention identified in these reports.

The full reports are available on the website of the Convention at: <https://en.unesco.org/creativity/mr/periodic-reports/available-reports>.

Decision required: paragraph 17

Background

1. In conformity with Article 9 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter ‘the Convention’) on *Information sharing and transparency*, Parties provide information in their reports to UNESCO every four years on measures taken to protect and promote the diversity of cultural expressions within their territory and at the international level. The corresponding Operational Guidelines, including a thematic framework¹ for reporting, were approved by the third ordinary session of the Conference of Parties in June 2011.
2. The Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter ‘the Committee’) has agreed upon specific guiding principles² for the quadrennial periodic reports (hereinafter ‘reports’). According to these principles, the objective of the reporting exercise is to share information and identify global trends and challenges, rather than to compare or rate Parties with regard to the state of implementation of the Convention. Bearing these guidelines in mind, the Secretariat was requested to draw up a strategic and action-oriented analytical summary of the Parties’ reports received (hereinafter ‘the summary’) and to submit it to the Committee at each of its sessions.
3. It was stressed on many occasions that the reports are working tools expected to evolve over time, and acknowledged that not all Parties would be able to answer all the questions with the same level of detail. It was agreed that Parties would report on measures that have contributed to the implementation of the Convention regardless of whether they were introduced after ratification or were already in effect prior to ratification of the Convention. Finally, it was determined that the reports should include an optional statistical Annex and be illustrated with cases of good practices.
4. The third ordinary session of the Conference of Parties adopted a timetable for the submission of the reports (Resolution 3.CP 10). 45 reports were received in 2012 and 20 in 2013. This is 40 short of the 105 reports expected during that period. Many Parties, in particular developing countries, found it challenging to prepare a report given the lack of data and competences at the national level. It is in this connection that the question of capacity-building for monitoring and reporting was discussed by the Committee and the Conference of Parties, highlighting the need for a full-fledged global training program. In its Resolution 4.CP 10 (paragraph 8), the fourth ordinary session of the Conference of Parties (June 2013) encouraged Parties to provide extrabudgetary resources for a training programme on the preparation of the reports and for the implementation of a global knowledge management system (KMS). Moreover, it included capacity-building and the KMS among the four priority activities it identified for the Secretariat for the coming years (Decision 4.CP 7, paragraph 4). The Committee, at its seventh ordinary session in December 2013, highlighted that enhancing skills and competences for periodic reporting should be a priority area of the Secretariat’s capacity-building efforts in Africa, Asia/Pacific, the Caribbean and Arab States.
5. The fourth ordinary session of the Conference of Parties mandated the Committee to re-examine and revise, if needed, the Operational Guidelines on Article 9 including the Framework for Periodic Reports, and to submit the results to its fifth ordinary session to be held in 2015 (paragraph 8 of Resolution 4.CP 10). The draft revised Operational Guidelines on Article 9 are contained in working document 7b submitted to the present session of the Committee for examination.

¹ The themes are listed in paragraph 15 of this document.

² See links to the relevant documents and decisions on the website of the Convention (under Periodic Reports).

6. Finally, the seventh ordinary session of the Committee (December 2013) requested the Secretariat to analyse all relevant information in the periodic reports and other independent sources relating to the development of **digital technologies, public service broadcasting, and the engagement of civil society** in the implementation of the Convention (Decision 7.IGC 5, paragraph 4 and Decision 7.IGC 13, paragraph 7). This analysis was carried out by three international experts³ primarily on the basis of the 71 periodic reports received by the Secretariat to date. A summary of each paper is incorporated into the Secretariat's summary (Annex 1) and the full papers are provided to the Committee as information documents CE/14/8.IGC/INF.4, CE/14/8.IGC/INF.5 and CE/14/8.IGC/INF.6.
7. The Committee is invited at this session to examine the following under its agenda item 7a:
- the reports submitted in 2014⁴ (available to Committee members through a password protected online platform);
 - the Secretariat's analytical summary of the 2014 reports set in Annex I of this document;
 - executive summaries of the 2014 reports set out in Annex II of this document;
 - innovative examples of the implementation of the Convention identified in the 2014 reports (Annex III of this document).

Summary of actions taken by the Secretariat in 2014

8. In implementation of Resolution 4.CP 10 of the Conference of Parties and Decision 7.IGC 5 of the Committee, the Secretariat undertook the following activities in 2014:
- sent out reminders in March and April 2014 inviting the eleven Parties concerned⁵ to submit their reports no later than 30 April 2014 (the original letter was sent in October 2013);
 - undertook a review of the Operational Guidelines and the Framework for Periodic Reports, including a review of the Statistical Annex done by the UIS, and produced a proposal for revisions based on the comments of the Governing Bodies, Parties, experts and IOS (see document CE/14/8.IGC/7b);
 - carried out an analytical review of the six reports submitted in 2014;
 - worked with three international experts to carry out a transversal review of the priority themes identified by the seventh session of the Committee in all reports received in 2012-2014 and additional sources;
 - took into consideration the 2014 IOS desk study on the implementation of the 2005 Convention (document IOS/EVS/PI/134 REV.), that was based primarily on the Parties' periodic reports;
 - elaborated, in cooperation with UNESCO Field Offices and civil society partners, a training module for Parties on the preparation of quadrennial periodic reports. The module is part of a larger capacity-building programme being developed by the Secretariat in cooperation with members of the Convention's Expert Facility. The module consists of ten units covering the full scope of the Framework for Periodic Reports and will include a complete set of materials ranging from trainer manuals to handouts and practical exercises;

³ The assessments were carried out by Helmut Anheier (civil society), Christine Merkel (public service broadcasting) and Octavio Kulesz (digital technologies).

⁴ Reports received by the Secretariat after 31 August 2013 are hereinafter referred to as the "2014 reports".

⁵ Azerbaijan, the Czech Republic, Democratic Republic of the Congo, Equatorial Guinea, Haiti, Honduras, the Republic of Korea, Lesotho, Malawi, Trinidad and Tobago, and Ukraine

- actively engaged in fundraising for in-country trainings for the preparation of periodic reports, and for the preparation of a Global Monitoring Report (GMR). Concept notes on the training programme and the GMR were presented to the seventh ordinary session of the Committee in December 2013 (documents CE/13/7.IGC/5 Rev and CE/13/7.IGC/INF.6), which welcomed them.⁶
- finally, in line with the priorities of work established by the Conference of Parties (Resolution 4.CP 7), the Secretariat has been working to develop an online Knowledge Management Platform that will support the implementation of the 2005 Convention and the broader creative economy community. The platform will feature best practices, tools, analysis and resources drawn from the periodic reports. Extrabudgetary funding is required to further develop this platform into a full-fledged knowledge management system that can best serve stakeholder needs at the global and country level.

Overview of the reports received by the Secretariat

9. A total of six reports were received by the Secretariat⁷, 3 from Parties in Group II (Croatia, Czech Republic, Ukraine) and 3 in Group Va (Burundi, Kenya, Malawi). Five reports were submitted in English, and one (that of Burundi) in French. Three of these reports were due in 2014 and three had been due in 2012-2013. Two Parties submitted limited statistical data, in a separate annex or incorporating it in their main reports.
10. The total number of reports received by the Secretariat in the 2012-2014 period is 71⁸ (i.e., 61% of the 116 reports expected during that period). The table below shows the number and share of the reports that were expected and received by region.

Number and Share of Quadrennial Periodic Reports Expected and Received (2012-2014)

Region	Expected	Received
Group I	23	21 (91%)
Group II	23	17 (74%)
Group III	23	12 (52%)
Group IV	11	6 (55%)
Group V.a	28	9 (32%)
Group V.b	8	6 (75%)
Total	116	71 (61%)

11. The majority of the reports were submitted by **European countries** (a total of 38 reports from Groups I and II, including the European Union's report). The second best represented region is **Latin America and the Caribbean**, with 12 reports. However, this represents only half of the reports that were expected from that region, with the majority of the Caribbean countries not having submitted their reports. The **Asia-Pacific** region submitted six reports – a little over half of the expected reports. Nine reports were received from **Africa**, corresponding to only a third of the reports that were expected from that region; indeed the highest number of reports due to high rate of early ratification of the Convention. The **Arab States** submitted six reports, representing over two-thirds of the expected number.

⁶ See Draft Summary Records of 7.IGC at <http://en.unesco.org/creativity/sites/creativity/files/7IGCSummaryRecordsEN.pdf>

⁷ The following Parties submitted their reports between 1 September 2013 and 31 August 2014: Burundi, Croatia, the Czech Republic, Kenya, Malawi and Ukraine.

⁸ Including the report by the European Union.

Main challenges and ways forward

12. The purpose of periodic reporting, as stipulated in Article 9 of the Convention, is to exchange information and good practices, and monitor the implementation of the Convention at the international level. In working toward this objective, 40% of the Convention's Parties – and over two-thirds of countries in the Caribbean and Africa – were unable to fulfil their reporting obligation, and thus contribute to the exchange of information at the global level. This is due to a wide range of factors including limited financial capacity, limited technical know-how and insufficient political will.
13. In its turn, the Secretariat has also faced challenges aggravated by the substantial budget cuts that UNESCO suffered in the recent years. At present, only one professional regular programme staff member at HQs is fully dedicated to periodic reporting, and there are limited funds available to implement the required training at country level. In Field Offices, the time and resources that can be dedicated to support periodic reporting on the 2005 Convention is extremely limited.
14. Given this situation, and the fact that capacity-building and knowledge management are among the top priorities established by the Governing Bodies, the Secretariat prioritised resource mobilisation for in-country trainings on periodic reporting and the preparation of a Global Monitoring Report (GMR) on the implementation of the Convention. Expertise in the domains covered by periodic reporting could be made available to the Secretariat, even on a short-term basis, that would allow it to address its most urgent needs and have an exponential effect on its capacity for delivery.

Methodology and scope of analysis

15. The Secretariat's summary presents an overview of the measures and challenges presented in the six reports received in 2014 as well as summaries of the transversal analysis requested by the Committee. It attempts to confirm or refute trends found in the previous analysis (2012, 2013). It addresses the thematic groupings established in the Operational Guidelines on Article 9, namely:
 - i. cultural policies and measures aimed at supporting the creation, production, distribution, dissemination and enjoyment of domestic cultural goods and services;
 - ii. international cooperation and preferential treatment measures aimed at supporting the mobility of artists, providing greater market access and strengthening cultural industries in developing countries;
 - iii. integration of culture in sustainable development policies;
 - iv. participation of civil society.
16. Innovative examples of policies and measures adopted by Parties to implement the Convention (see Annex III) have been identified. Their selection was guided by paragraph 6 (ii) of the Operational Guidelines on Article 19, which refers to 'meaningful best practices on ways and means to protect and promote cultural expressions' and paragraph 6 of the Operational Guidelines on Article 11, which talks about 'innovative cultural processes, practices or programmes that help achieve the objectives of the Convention.'
17. The Committee may wish to adopt the following decision:

DRAFT DECISION 8.IGC 7a

The Committee,

1. Having examined document CE/14/8.IGC/7a and its Annexes,
2. Recalling Resolution 4.CP 10 of the Conference of Parties and its Decision 7.IGC.5,
3. Takes note of the information collected as a result of the third year of quadrennial periodic reporting on the implementation of the Convention as presented in the Annex I to document CE/14/8.IGC/7a,
4. Also takes note of the information collected on selected issues determined by the Governing Bodies (i.e., impact of digital technologies, role of civil society and role of public service broadcasting) as a result of the analysis of all 71 reports received so far by the Secretariat, as well as additional sources,
5. Requests the Secretariat to forward to the Conference of Parties at its fifth ordinary session the quadrennial periodic reports together with the Committee's comments and Secretariat's analytical summary of the reports received,
6. Invites the Parties whose reports are due in 2015 and 2016 to submit them to the Secretariat in a timely manner and encourages the Parties that have not yet submitted their reports due in 2012-2014 to do so at their earliest convenience, if possible, in both working languages of the Committee as well as in other languages,
7. Encourages the Parties to engage in multi-stakeholder consultations in the preparation of their reports, involving various government Ministries, regional and local governments and, in particular, civil society organizations,
8. Further encourages the Parties to provide extrabudgetary resources for the Secretariat's training programme on the preparation of the reports and for the implementation of a global knowledge management system,
9. Requests the Secretariat, following this session, to make available on the 2005 Convention website the quadrennial periodic reports to the public for information.

ANNEX I: UPDATED ANALYSIS OF PARTIES' QUADRENNIAL PERIODIC REPORTS SUBMITTED IN 2014

I. Introduction

1. The objective of periodic reporting is to contribute to generating a better understanding about how the Convention for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter "the Convention") works in practice, i.e. how it affects legislation and policies of Parties, and the behavior of key institutional actors. In so doing, they help to better assess the country-level impact (effect) of the Convention. The present analysis aims to contribute to this objective and is based on the 6 quadrennial periodic reports submitted to the Secretariat before 31 August 2014 in English or French. These include 3 from Parties in Group II (Croatia, Czech Republic, Ukraine) and 3 in Group Va (Burundi, Kenya, Malawi).
2. This analysis should be read in conjunction with the Secretariat's analysis presented to the sixth and seventh ordinary session of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter 'the Committee') in documents CE/12/6.IGC/4 and CE/13/7.IGC/5 Rev as well as the findings and recommendations from the IOS desk study on the implementation of the Convention (see document CE/14/8.IGC/5.b). It is structured according to the thematic grid established by the framework for periodic reports and draws from other sources of analysis conducted by experts working with the Secretariat in the context of its programme on the governance of culture as well as in the preparation of the UN Creative Economy Report, Special Edition 2013. In addition, it responds to the Committee's Decision 7.IGC 13, paragraph 7 requesting the Secretariat to analyse all relevant information in the periodic reports and other independent sources relating to the development of *digital technologies, public service broadcasting, and the engagement of civil society* in the implementation of the Convention.

II. Cultural Policies and Measures

3. The 2005 Convention calls on Parties to support the introduction and/or elaboration of policies and measures that have a direct effect on the creation, production, distribution of and access to a diversity of cultural expressions, including cultural goods, services and activities.
4. Monitoring compliance, through the systematic collection of information and data on policies and measures adopted by Parties, as defined in Articles 6 and 7 of the Convention and their Operational Guidelines, is key to determine how the fundamental principles and concepts of the Convention are translated into policies and measures of all Parties, how they have developed over time in different countries and how they have (or have not) successfully addressed the realities faced by creators and producers of cultural expressions.
5. The two previous analyses based on the 65 reports submitted in 2012 and 2013 (see Documents CE/12/6.IGC/4 and CE/13/7.IGC/5 Rev.) had shown that a vast majority of the cultural policies and measures reported were falling under one or more of the cultural-value chain related policy goals (artistic creation, cultural production, distribution/dissemination, and participation/enjoyment). This confirmed that the value chain approach was being increasingly recognized as a valid overarching framework for the creative sector. Key findings emanating from the six new reports reflect this prevailing trend. On the other hand, they also confirm the continued mis-understanding of the Convention's policy scope witnessed through reporting on cultural heritage measures (Croatia, Czech Republic, Kenya, Ukraine).
6. Of particular notice is the common and shared approach to build models and strategies that directly respond to the Convention's call for more integrated policies, linking the social, economic and environmental dimensions of development, seeking to strengthen the potential of the cultural industries to provide new sources of employment opportunities as well as to foster social inclusion (National Cultural Policies in Burundi, Croatia's strategic document

“Croatia in the 21st century – Cultural Development Strategy”, Czech Republic’s cultural policy, Kenya’s National Policy on Culture and Heritage, draft Cultural Policy in Malawi, Ukraine’s law “On Culture”).

7. Implementation of specific policies and measures underlies a debate on the *critical factors* in local creative economy development: financing; the agents, intermediaries and institutions required; empowered decision-making processes by local actors and communities; mechanisms for strengthening the entire value chain, and the building of capacities to develop new skills. In this regard, measures that provide support for *artistic creation* as a main thrust of public action to implement the Convention were prevailing in all Parties’ reports. The 2014 reports cite the following types of measures:
- *financial and/or fiscal support to artists and their associations*, such as grant and scholarship schemes (Malawi, Czech Republic, Ukraine), development of public-private partnerships to encourage arts sponsorship (Czech Republic, Kenya and Malawi), new innovative mechanisms to improve funding and financing opportunities (share of gaming revenues directed to support the independent cultural scene in Croatia);
 - *targeted support* for specific categories or groups of artists, such as female artists (Kenya), artists with disabilities (Croatia) and artists from ethnic minority backgrounds (Croatia, Czech Republic, Ukraine);
 - measures aimed at strengthening the emergence of creative sectors and provided support to cultural professionals in urban settings. The latter include providing *infrastructure for creation and expression* (centers, spaces and hubs), such as in Burundi (establishment of digital recording studios, creation of a permanent exhibition space for visual artists at the Living Museum) or in Malawi (transformation of the former French Cultural Center into a cultural hub hosting artistic production, exhibition and training facilities);
 - *creating enabling environments in which artists, cultural professionals and practitioners can create, produce and disseminate* a broad range of cultural activities, including through market access for cultural goods and services. For instance, Burundi organizes a National Festival of Culture on a biennial basis that offers production and promotion opportunities to performing artists, and sends its artists to participate in regional festivals such as SICA in Benin, FESPAM in Brazzaville, FESPAD and JAMAFEST in Rwanda, as well as various international events. Malawi also organizes the Malawi Cultural Festival whose key objectives include “offering artists a regular and affordable opportunity to sell their work”.
8. The previous analysis indicated that the Convention had led several national governments to increase references to the cultural and creative sectors in major *new policy and legislative documents*. The 2014 reports provide evidence of this trend by citing new legislation on the arts and culture, especially with regards to the status of the artist (recognition of the special status of freelance artists and their right to retirement and health insurance in Croatia), intellectual property rights (measures to fight piracy and counterfeiting in Burundi, Kenya and Malawi), or legislation introducing tax exemptions for cultural goods (Ukraine).

III. International cooperation

9. Within the framework of Article 12, the Convention aims to facilitate international cooperation programmes between public officials to dialogue on policy issues; international cultural exchange programmes for professionals working in public sector cultural institutions aimed at building strategic and management capacities; and international cultural cooperation programmes for professionals working in the creative industries aimed at building creation and production capacities.
10. Reports submitted in previous years drew attention to specific means of policy dialogue among public officials either through concrete programmes such as the ERICarts/Council of Europe Compendium of Cultural Policies and Trends in Europe or through increasing and regular meetings of culture Ministers on regional levels. Some countries reported on collaborative

strategies to enhance production and distribution capacities through the participation of artists and cultural professionals in international platforms. For the majority of countries, bilateral and multilateral cultural exchanges remain within the realm of cultural diplomacy as a structuring element of their foreign policy.

11. The reports submitted in 2014 confirm some of these key trends, in particular the pursuit of cooperation through international cultural exchange. In this context, Croatia reports having signed 25 bilateral programmes to promote cultural cooperation, while Malawi highlights cultural cooperation agreements with China and Norway. More broadly, many countries underline the importance of promoting international visibility of artists and cultural professionals (Burundi, Croatia, and Czech Republic). However, Malawi and Kenya reported on the challenges they faced in their capacity to reciprocate visits and events specified in their respective cultural exchange programmes due to the lack of resources.
12. Whereas the notion of international cooperation used to focus primarily on the role of governments, some reports show that a broader, more diverse set of cultural actors, such as international artists networks, are becoming more and more relevant to international cooperation practices today (Croatia).

IV. Preferential treatment for developing countries

13. Article 16 on preferential treatment for developing countries constitutes a fundamental provision for achieving the objectives of the Convention concerning international cooperation. It pertains to the implementation of positive actions in favor of the circulation, in developed countries, of cultural activities, goods and services originating from developing countries. It stipulates also that developed countries should facilitate cultural exchanges with developing countries by giving, within appropriate institutional and legal frameworks, preferential treatment to their artists and other cultural professionals and practitioners. Even though this provision is primarily addressed to developed countries, developing countries can implement it in the framework of South-South cooperation.
14. Assessing impact and relevance of policies and measures in this field can be done at three levels: the individual level, through measures benefitting artists and other cultural professionals (e.g. mobility, funding, capacity-building, etc.); the institutional level, through access of cultural goods and services to regional and international markets (e.g. participation in culture and trade events, co-production agreements, fiscal measures, etc.); the industry level, though bilateral, regional and multilateral mechanisms and frameworks (e.g. cultural cooperation protocols linked to economic or trade agreements).
15. The analysis of Parties' reports submitted in 2012 and 2013 indicated that the majority of measures designed to implement preferential treatment provisions of the Convention are aimed at facilitating the mobility of artists and other cultural professionals from developing countries. This remains a prevailing trend in the 2014 reports as indicated by Burundi, Malawi and Ukraine.
16. On the other hand, preferential treatment has a specific significance in the context of bilateral, regional and international trade agreements. Its meaning therefore goes beyond broader cultural exchange, to include concrete measures to facilitate the movement of cultural goods that require a diverse portfolio of measures related to market access. The 2014 periodic reports mainly referred to more specific bilateral and multilateral cultural agreements with elements of trade dimensions that would require further investigation, such as: *Burundi's* cooperation agreements with South Africa, Egypt and Rwanda, as well as joint initiatives with the East African Community (EAC) and the Economic Community of Central African States (CEEAC); *Kenya's* membership and joint activities with the East African Community (EAC), and its participation in the East Africa Common Market Protocol.

V. Integration of culture into sustainable development policies

17. The importance of culture for sustainable development is a structural, transversal objective and principle of the Convention, which cuts across all fields of policy action. More specifically, Articles 13 and 14 of the Convention provide guidance as to how cultural aspects should be integrated in policies and programmes related to sustainable development, both at domestic and at international levels.

National level

18. Analysis derived from the previous Reports submitted in 2012 and 2013 had shown common patterns of intervention directed in particular at the integration of culture into overall development planning; measures to assist the sustainability of the cultural and creative industries; strategies to secure equitable treatment for regions and minorities; and measures involving education and training.

19. The *integration of culture in national development planning* continues in 2014 to be a strategic policy orientation, with the “creative industries” or the “creative economy” sector being viewed largely in terms of its contribution to economic growth, job creation, poverty alleviation. Burundi’s second generation Strategic Framework for Growth and Fight Against Poverty (CSLP II) provides for the allocation of resources to culture in order to boost it as an economic sector and promote job creation; culture is a priority in Croatia’s 2011-2013 Regional Development Strategy; Kenya’s Vision 2030 long-term development blueprint considers culture and heritage as key to the country’s sustainable development. Such examples, taking the form of action plans and other policy documents, also point to the Convention’s aim to improve internal policy arrangements for the governance of culture.

20. The evidence provided in the 2014 reports also illustrate how Parties are pursuing the principles of fairness in their development strategies by addressing the challenges to *equitable treatment* for disadvantaged individuals and social groups to participate in cultural life. These included targeted programs to support the cultural activities of ethnic minorities (Czech Republic and Ukraine), facilitating access for disabled persons and persons from socially disadvantaged groups (Croatia, Czech Republic), children and youth (Croatia, Malawi, Ukraine) and women (Kenya). Strategies to promote *equitable distribution* of cultural resources between regions, between urban and rural areas are reported, in particular in the framework of Croatia’s Regional Development Strategy.

International level

21. The Convention calls on Parties to provide evidence on how they integrate culture in international development assistance frameworks, and facilitate, through relevant policies and measures, international cooperation for sustainable development.

22. Access to financial support for the emergence of dynamic creative sectors is key. In this regard, some positive trends benefiting developing countries are featured in the reports, either through bilateral (Czech Republic) or multilateral (UNESCO, UN, Council of Europe and European Union) cooperation programmes. Malawi and Kenya, more specifically, referred to projects that benefited from the Convention’s International Fund for Cultural Diversity (IFCD) and funding from the Organisation de la Francophonie (OIF). Ukraine and Croatia referred to EU-financed programs, while Burundi reported on a UN-funded project.

23. Beyond financial support, transfer of technology and expertise is crucial to respond to the growing demand from developing countries for support to build their capacities in the area of public policies for the cultural and creative industries. The UNESCO/EU partnership project entitled “Expert Facility to Strengthen the System of Governance of Culture in Developing Countries”, was launched in 2010 to help build the capacities to implement the Convention. Of note are the policy changes reported by Malawi, as a follow-up to the technical assistance

missions carried out in 2012, in particular with regards to: the prioritization of funding for the cultural sector, the restructuring of the sector and the development of new tools to share information and data with all relevant stakeholders working in the domain of the cultural industries.

VI. Assessment of civil society participation in the implementation of the Convention¹

24. In the context of the Convention, Parties are explicitly required to involve civil society in its implementation, monitoring and reporting. Civil society has therefore been assigned a central role in Article 11, and its potential participation is elaborated in the Operational Guidelines of that article: elaboration and implementation of cultural policy; capacity-building and data collection; advocating the ratification and implementation of the Convention; inputs to the periodic quadrennial reports; partnerships and international cooperation with public and private sectors as well as with civil society of other regions in the world.
25. Almost all Parties reporting since 2012 have cited specific activities between the state and civil society to raise public awareness of the Convention. Such measures continued to be reported in 2014. Burundi held two capacity-building workshops in 2011 and 2012 on the implementation of the Convention; the Arts and Theatre Institute of the Czech Republic together with the national contact point for the Convention organized in 2013 an international meeting on implementing the Convention in Central, South-Eastern and Eastern Europe; the UNESCO National Commission and the Ministry of Culture of Malawi held a one-day workshop to promote the Convention among the country's journalists.
26. Similarly, information has been provided by Parties on how they have provided spaces where the ideas of civil society, in particular cultural professionals, can be heard and discussed. Burundi, for instance, has supported the establishment of a number of artists', writers' and producers' associations and encouraged them to join in a network called National Forum for Action and Development (FNAAD). The Ministry in charge of culture provides some of these associations with offices and equipment and organizes a biennial book fair to help develop the country's nascent publishing industry. Croatia has established a "Kultura Nova" Foundation dedicated to fostering cultural pluralism and independent cultural enterprises in the country. Malawi has also supported the establishment of the National Coalition for Cultural Industries, a civil society consultative body to be involved in cultural policy making.
27. Other activities and initiatives reported on by Parties regarding their cooperation with civil society, or by civil society autonomously, to implement the Convention can be grouped as follows:
- *formulating, monitoring, evaluating and amending cultural policies.* Burundi's cinema professionals have recently organized themselves into a producers' collective for the development of cinema and the audiovisual industry, called "COPRODAC". This association held a workshop in Bujumbura in 2013, under the auspices of the Ministry of Youth, Sports and Culture, in order to assess the state of implementation of Burundi's cultural policy. Kenya's civil society group called Creative Economy Working Group (CEWG) organized a workshop in March 2014 with the support of the Ford Foundation, inviting relevant government officials to brainstorm and form the basis for the drafting of the Creative Economy Policy as a measure to improve the governance of the creative sector.

¹ An assessment of the involvement of civil society in the implementation of the Convention based on the information provided in all periodic reports submitted between 2012 and 2014 was prepared by Helmut Anheier. His full report is provided to the Committee as information documents CE/14/8.IGC/INF.4.

- *carrying out autonomous cultural activities that contribute to the Convention's objectives.* In Burundi, the "Amicale des Musiciens du Burundi" organizes annual national competition called "The Talent Show" to promote young artists at the national and international level. In Kenya, the civil society group DEPCONS has promoted the participation of Kenyan women in arts events, as a result of which about 50 female artists attracted sponsorship from donors to advance their skills and have better access to markets.
- *distributing information and raising awareness about the Convention.* In Burundi, civil society has been actively lobbying for the integration of culture in development policies and for increased budgets. In Kenya, civil society has taken up the advocacy role to champion for the rights of artists and seek funding for the promotion of cultural industries.
- *collecting cultural data and statistics, and carrying out country mapping exercises.* In Kenya, this work was carried out by a civil society organization, ACRI, with the support of the Convention's International Fund for Cultural Diversity (IFCD).
- *participation in periodic reporting on the implementation of the Convention:* In Burundi, 11 civil society organizations were consulted in the preparation of the report. In the Czech Republic, the authors of the report consulted the Ministry of Foreign Affairs, after which the draft report was published on the website of the Ministry of Culture for inputs and comments from the public. In Kenya, four civil society organizations were involved in preparing the report. Malawi constituted a report team that consulted 21 civil society organizations. Ukraine posted the draft report on the website of the Ministry of Culture in order to solicit comments from all stakeholders, including civil society organizations, over a one month period.

28. Overall, the reports show that the role of civil society in a new framework of governance for culture as defined by the Convention is taking shape. Among all reporting countries, evidence is provided illustrating some form of cooperation between civil society, the state and the private sector and/or more concrete partnership mechanisms between state-civil society. Some general trends identified in an analysis of the reports submitted since 2012 indicate that civil society organisations: have been established to implement the Convention and engaged in capacity building activities; are receiving state subsidies; are involved in formulating legislation needed for implementing the Convention in domestic policies and laws; are engaged in North-South development programs, in international forums and public relations events. On the other hand, there are significant challenges in some countries in terms of awareness and understanding of the role of civil society that results in a lack of political support, funding and capacity for engagement.

VII. Transversal themes – digital technologies and public service broadcasting

Digital technologies²

29. The explosive emergence of the Internet has brought about irreversible change in the way cultural goods and services are created, distributed and consumed. Indeed, the successive waves of innovation arising from the digital realm have shaken the foundations of publishing, music and cinema, in a process that has affected both developed nations as well as those of the global South. For example, in the case of Africa, the pace of innovation has been particularly noteworthy in recent years. The most interesting technological initiatives rely on flexible tools that are already available on the ground – as is the case with mobile phones. This has resulted in unprecedented technological ecosystems: cell phones, for example, now constitute a platform for making electronic payments (Kenya)³, interacting on mobile social networks (South Africa)⁴, watching Nollywood films (Nigeria)⁵, and reading comic books based on African legends (Ghana)⁶.

² This section is based on an assessment of information provided in all periodic reports submitted between 2012 and 2014. It was prepared by Octavio Kulesz. His full report is provided to the Committee as information document CE/14/8.IGC/INF.5.

³ <http://www.safaricom.co.ke/personal/m-pesa>.

⁴ <http://get.mxit.com/>.

30. While the Convention makes no direct reference to the Internet or digital, and merely refers to "information and communication technologies" and "new technologies" and takes a "technologically neutral" approach, it does make clear that promoting the diversity of cultural expressions is not immune to the changes taking place in the technological world - whatever those transformations may be.
31. Similarly, although the periodic reports submitted by Parties do not deal explicitly with the issue of digital, they do include abundant references to the topic in terms of challenges and concrete actions. Many challenges go beyond the traditional policy fields, particularly in the global South. They range from the need to modernise telecommunication infrastructure, to provide hardware and software for institutions and individuals, to ensure interoperability and compatibility of formats, to the consolidation of local digital markets.
32. In terms of concrete action, there is a wealth of information provided in the Parties' reports that leads to the conclusion that the Convention can be said to have impacted – whether directly or indirectly – many areas related to the diversity of cultural expressions in the digital era. More specifically, the reports provide evidence on:
- Measures to *support digital literacy programs*, the setting up of virtual libraries and plans for digitization have helped *to achieve more equitable access to culture* in many countries. For example, the Europeana digital library enables users to access a vast range of cultural expressions in the public domain. In addition, it produces a dynamizing upstream effect, insofar as it encourages the digitization of catalogues and metadata by national institutions, at the same time that it promotes the training of working teams.
 - Measures to *promote digital creativity and electronic art* focussing on innovations at the intersection between technologies and artistic expressions, for example, the African Digital Art ⁷ portal. In addition, many Parties reported on opening centres for experimentation and excellence such as Ars Electronica (Austria)⁸, the Literary Platform (UK) ⁹, Gaité Lyrique (France)¹⁰, Ludicious (Switzerland)¹¹, ProHelvetia/Mobile (Switzerland)¹², SyncTank (UK),¹³ etc.
 - The *modernization of sectors* such as publishing, music and cinema, the updating of legal frameworks and the publication of specialized research providing support for the cultural industries. Modernization requires public sector accompaniment, along with an active commitment on the part of private actors. An innovative example is found in the Netherlands. The programme, entitled Cinema Digitaal BV, was launched in January 2011 and set itself the objective of digitizing the nation's cinemas by the end of 2012. The total cost of the initiative has been estimated at \$52 million, of which the Ministry of Economic Affairs contributed \$4.2 million and the Netherlands Film Fund \$2.8 million; the remainder of the cost was funded by film distributors.
 - *Public awareness and civil society participation* have been boosted by the use of interactive tools that make it possible to reach mass audiences. Access to culture in the digital age does not just require adequate infrastructure: it is also necessary for citizens to know how to use new technologies. An innovative example is the Uruguay National Plan for Digital Literacy, one of the pillars of the Ministry of Education and Culture

⁵ www.afrinolly.com.

⁶ <http://letiarts.com/portfolio/digital-comics/africas-legends/>.

⁷ <http://africandigitalart.com/>

⁸ <http://www.aec.at/>.

⁹ <http://www.theliteraryplatform.com/>.

¹⁰ <http://gaitelyrique.net/>.

¹¹ <http://www.ludicious.ch/>.

¹² <http://www.prohelvetia.ch/mobile/>.

¹³ <http://www.welcometosync.com/>.

Centres project, which provides free workshops on digital tools to thousands of Uruguayan citizens. The project has contributed greatly to digital inclusion – a prerequisite for ensuring cultural diversity and civic participation.

- *Technology transfer and the implementation of training workshops* in countries of the global South have meant a step forward in terms of international cooperation and aid to developing countries. The International Fund for Cultural Diversity (IFCD) has supported numerous training and networking initiatives including: Kër Thioossane¹⁴, a Senegalese hub that fosters multimedia creation; IncreaLABS, a centre offering digital training to indigenous youngsters from Guatemala; Thydêwá¹⁵, a Brazilian NGO that encourages the use of electronic publishing tools, also with indigenous populations in mind; and the Togolese Coalition for Cultural Diversity, which has promoted a variety of digital workshops for artists from Togo and Burkina Faso.

33. Several issues emerge of relevance for the implementation of the Convention that put the issue of digital technologies into a more comprehensive context, such as:

- the emergence of new giants of the cultural market – in particular Google, Amazon, Facebook and Apple;
- the advent of new areas of creation related to digital art;
- the rapid progress of big data and social media, which makes it necessary to update methods for measuring and collecting information on cultural markets;
- the increasing dynamism of the "Digital South"– the boom of new actors and new digital logics in developing countries, which necessitates a rethinking of cooperation strategies.

34. The Parties' reports and the analysis of recent trends shed new light on the relationship between new technologies and the goal of promoting a balanced flow of diverse cultural expressions worldwide. They show that digital is ceasing to act merely as a medium or channel of communication or distribution or as a culturally neutral element. Since digital practices vary according to local characteristics and contexts, digital can be understood to be part of culture itself, in both the global North as well as the global South.

Public service broadcasting¹⁶

35. Since the Convention was adopted, there has been an impressive expansion of audio-visual media, broadening the opportunities for media diversity. To date, over one third of the Parties reported specific measures taken in the last 3 to 5 years in the field of independent production, public service media and AV-connected policy and regulatory measures. This points to the relevance of media diversity when putting the Convention into practice and illustrates the political (policy) will to enhance media diversity in a variety of ways including through the production of a vibrant array of high-quality media content.

36. The range and scope of measures mentioned in the periodic reports respond to both old and new challenges faced by independent media producers and public service broadcasters/public service media alike, for example, updating existing regulatory systems responding to the new mixed media landscape. Among the main trends identified by the assessment of all periodic reports are:

¹⁴ <http://www.ker-thioossane.org/>

¹⁵ <http://www.thydewa.org/>

¹⁶ This section is based on an assessment of information provided in all periodic reports submitted between 2012 and 2014. It was prepared by Christine Merkel. Her full report is provided to the Committee as information document CE/14/8.IGC/INF.6.

- Parties across all UNESCO regions reported a broad range of measures responding to the digital revolution and to convergence in the field of media. With the rise of digital networks and online platforms, new types of media actors, for example citizen’s journalists and amateur film producers are emerging. Boundaries with the professional field are blurring, but quality is a pertinent issue;
- Most media diversity measures reported reflect a broad understanding of diversity in society (rural – urban, majority – minorities, inclusion), aiming to make cultural content available to the citizens-at-large (gender, specific life situations, national languages/linguistic diversity, groups of interest, specific age groups);
- A more comprehensive approach addresses the role of public service media as enabler of the diversity of cultural expressions along the different and specific components of the full cultural/audiovisual value chain (creation, production, dissemination, enjoyment);
- Professional media institutions and public service media remain predominant agenda-setters for public communication in most UNESCO regions. Parties reported on innovative capacity building measures in response to this trend, with a focus on skills and motivation of young people, including from indigenous and minority groups. In addition, innovative programme initiatives have been taken by stakeholders such as local governments and NGOs, some of them funded through the International Fund on Cultural Diversity.
- Measures supporting independent media producers and/or public service media were essentially reported from Western Europe and North America, or from Latin America and the Caribbean as well as from parts of South-East Asia where there is political will to enhance media diversity as an enabler of the diversity of cultural expressions.
- Gender equality in media content and decision making, a top priority action identified by UNESCO in 2014, has been mentioned on a case-by-case base, but did not feature very prominently in the reports.

37. Media diversity cannot be enhanced where media freedom and related basic fundamental freedoms are absent. More than 90 countries have, to date, adopted Freedom of Information laws. However, insufficient implementation remains a problem. Extensive imbalance persists.

VIII. Challenges to the implementation of the Convention

38. Although a growing number of initiatives undertaken by Parties in all reporting countries have helped achieve significant results, there remains important structural challenges to the full implementation of the Convention, in particular the lack of financial resources. This challenge is also reflected in the reports submitted in 2014. Kenya, for example, specifically refers to the lack of a dedicated budget to support the small number and low capacity of professional associations in the cultural sector.

39. Parties refer to the absence of enabling legislative and regulatory environments, and the limited capacities for providing the necessary infrastructure and equipment to cultural professionals. Other key challenges are the ability to address the issue of gender imbalance in national initiatives and programmes and the low level of awareness, both in governmental circles and the general public, of the issues accompanying the “protection and promotion of the diversity of cultural expressions”.

40. The civil society assessment provides quantitative evidence of the correlation between the strength of civil society generally and its involvement in the implementation of the Convention in particular. Ways and means of creating, maintaining or improving meaningful dialogue between civil society and public authorities are required as a means to overcome the fragile networking between them. In order to overcome some of the challenges related to periodic reporting, the following series of recommendations have been put forward:

- *Assistance*: better instructions and training are required, especially in countries with weak civil societies and low degrees of professionalization, to ensure the engagement of civil society in periodic reporting. Civil society could be asked to submit reports on their own and in formats they can manage or to encourage the use “non-conventional” communication such as social media.
- *Framework*: Establishing a simple yet meaningful common framework with standard indicators for civil society involvement that range from awareness, capacity, activities to some verifiable outputs or outcomes;
- *Learning*: Identify best practices in terms of state-civil society cooperation to overcome general distrust and “operational distances” that might exist between public administrators, civil society actors and the cultural community;
- *Partnerships*: Encourage Parties to the Convention to partner horizontally across national borders – government with government, civil society with civil society, both North and South, to build capacities.

IX. Conclusion

41. The analysis of reports submitted in 2012 and 2013 demonstrate lines of continuity in the direction the Convention’s implementation is taking at the country level, in particular, regarding the adoption of new measures to support creativity, to expand domestic markets and to strengthen cultural production and distribution capacities. They also reflected new approaches around the role of culture in the pursuit of inclusive growth and development.
42. The 2014 reports show that the Convention continues to inform and influence developments in several policy fields, including the strengthening of cultural policies and legislation, the recognition of the place of culture in national sustainable development strategies; the development of new coordination mechanisms and governance models¹⁷. Yet, they also echo an issue of concern relating to the weakness of cultural industries, which hampers the establishment of strong partnerships and the strengthening of an enabling environment for cultural professionals. The reports identify plans for further implementation of the Convention over the next four years that may help address such challenges:
- Explicit integration of the Convention in relevant policy documents, including through cultural policy frameworks and inter-ministerial arrangements (revision of National Cultural Policy and elaboration of action plan in Burundi; creation of an inter-ministerial working group on the implementation of the Convention in Ukraine; allocation of specific budget for the implementation of the Convention in Kenya; establishment of National Arts and Heritage Council in Malawi);
 - Provision of training and awareness-raising at several levels (establishing of a national ballet, publishing house, and musical education centre in Burundi; private arts center to train artists, especially youth and women, in Kenya);
 - Improvement of the availability of information and data (setting up of cultural statistics Office in Burundi);
 - Strengthening of civil society platforms, networks or organizations (strengthening of the National Coalition for Cultural Industries in Malawi);
 - Promotion of cross-border collaboration and regional partnerships (promotion of mobility of artists and organization of Arts and Culture Biennial Fair in Burundi).

¹⁷ First steps have been taken to build sector specific culture and media industries such as the emergence of publishing houses and organization of book fairs (Burundi); establishment of and/or support for independent media, such as radio and press (Burundi, Ukraine); integration of the Convention objectives into the national legal frameworks (Ukraine); revision of the national cultural policy (Malawi); enhanced platforms for dialogue between government and civil society (Kenya, Malawi).

43. Upon ratifying the Convention, Parties commit to increasing transparency by sharing and exchanging information through quadrennial periodic reports as a means to contribute to the overall monitoring of the Convention's implementation. Over the reporting period 2012-2014, a number of challenges have arisen, particularly among Parties from developing countries that are related to the lack of relevant data and information required for evidence-based and transparent policy-making and limited capacity to assess and monitor the impact of policies and measures designed to promote the diversity of cultural expressions. This was confirmed through the IOS desk study that data and indicators to measure progress on the implementation of policies and measures are lacking. Yet, on the other hand, the complexity of issues which influence the implementation of the Convention renders measurement of impact difficult as does the newness of some of the measures adopted by Parties. To date, many of the reports present information on a range of individual impact indicators that measure levels of funding or levels of participation in cultural activities, but do not form a comprehensive and relevant system of indicators to measure and monitor policy impact over time.
44. Among the main recommendations of the IOS desk study is to work towards the development of an overall results framework to measure the policy impact of the Convention, and to continuously update the periodic reporting framework with indicators and benchmarks. This could include guiding questions such as the following:
- Has the Convention induced policy change at the country level (introduction of new policies/measures or revision of existing policies/measures)?
 - Has the Convention inspired or been used to support a policy discussion?
 - Has the Convention been cited as a reference for ongoing policy development or discussion?

This recommendation has guided revisions to the draft framework for quadrennial periodic reporting for review and adoption by the eighth ordinary session of the Committee as presented in document CE/14/8.IGC/7b.

ANNEX II: EXECUTIVE SUMMARIES OF REPORTS

Burundi

Burundi has been Party to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions since its ratification in 2008. In the implementation of this Convention at local, national, regional and international level, the Government of Burundi has set in motion the guidelines of the National Cultural Policy adopted in 2007. The purpose of this policy is to introduce a solid tool to restore the role of culture in national development in particular, and to make culture the pillar of sustainable development for Burundi in the 21st century. Indeed, the aim is to meet the country's cultural needs by using all of the material and human resources available to the country, and to contribute to the development of the country's personality as well as its social, cultural and economic development.

It also endeavours to encourage cultural businesses and industries, the creation of an environment that encourages the emergence of a cultural sector thanks to the enhancement of cultural expressions, the establishment of a forum for dialogue, interaction and exchanges between the creators of cultural content, the producers and cultural entrepreneurs.

This report presents the status of the implementation of the 2005 Convention, the results achieved, the challenges to overcome and the future prospects with regard to the policies and measures undertaken, international cooperation, the integration of culture into sustainable development policies, the protection of cultural expressions under threat and the awareness, rallying and participation of civil society.

In terms of results, this cultural policy implemented as of 2007 has spurred several measures which have had positive impacts on the creation, production, distribution and dissemination of cultural content in the field of music, dance, humanities, visual arts and cinema, not to mention enjoyment.

The challenges faced are notably the fundamental lack of financial resources, the lack of cultural infrastructures and cultural industries able to foster the diversity of cultural expressions, the lack of specific training in the field of culture, the low levels of regulation in the field which has implications for the piracy of works, and the restricted mobility of artists with a view to promoting cultural exchanges.

By way of prospects, we recommend the inscription of culture in the country's development policies and plans, advocating the mobilisation of financial resources from development partners, and a change of mindset in order to take account of culture in the priorities for strategic development plans in Burundi.

Croatia

The Republic of Croatia is an active member of UNESCO and participates in a number of projects initiated and supported by this organization. The Croatian Parliament was the first European Parliament to ratify the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions on 12 May 2006 and the instrument of ratification was submitted to UNESCO on 31 August 2006. The Ministry of Culture is responsible for implementing and monitoring the Convention, together with the Croatian Commission for UNESCO. At the first Conference of the Parties to the Convention in June 2007 Croatia was elected as a member of the Intergovernmental Committee for a four-year period.

The activities undertaken by Croatia as part of the ratification strategy were undertaken within bilateral and regional cooperation mechanisms and multilateral networks to which Croatia participates: the SEE Council of Ministers of Culture and various contacts in the region. Croatia actively participates in the work of the International Network for Cultural Diversity (INCD), the International Network on Cultural Policy (INCP), the International Federation of Art Councils and Agencies (IFACCA), the Forum of Slavic Cultures and the International Federation of Coalitions for Cultural Diversity (IFCCD) through the Ministry of Culture as well as different NGOs.

The principles of promoting identity and diversity, supporting creativity and participation in cultural life were set up in 1990 as part of the declared cultural policy objectives in Croatia. Today, these principles are being put into practice in the following way:

- identity affirmation and dynamic reconstruction through interplay between cultural traditions and cultural development;
- diversification by encouraging cultural creativity; tolerance and inclusion of cultural minority groups, and financing activities of various cultural interests: high culture, alternative culture, pop cultures, ethnic cultures, etc.;
- support for creativity through fiscal measures such as paying social, health and retirement benefits for registered freelance artists, and support for participation by funding amateur artists' associations.

The decision-making process and the implementation of cultural policy involve procedures and interactions between the Ministry of Culture, the government and the Parliament, on the one hand, and consultative cultural councils, local government and self-government, cultural institutions, NGOs, and individual artists and their associations on the other.

The following cultural councils were established by law: film and cinematography, music and performing arts, theatre arts, visual arts, books and publishing, the new media culture and the council for international relations and European integration. With the adoption of the Law on Audio-visual Activities (2007, amended in 2011) the cultural council on film and cinematography was suspended since the new consultative bodies have been established within the Croatian Audio-visual Centre. Specific laws provided for the establishment of four other councils (cultural assets, archives, museums and libraries).

There is no overall legal framework to specifically promote and develop cultural industries. The legal provisions that affect cultural industries refer to specific cultural sectors (book production, music, films, etc.) and to economic sectors, e.g. small entrepreneurship, activities of transnational media corporation in Croatia, etc.

Cultural industries in Croatia have not been recognized as a specialized field of cultural development. They are identified within the established cultural creativity areas like music, film, audio-visual, etc. and supported through regular subsidies of the Ministry of Culture and local communities. In October 2008 the first attempt to support cultural industries as a specialized field of cultural production was launched by the Ministry of Culture, in cooperation with the Ministry of Economy, Labour and Entrepreneurship. The competition for funds to cover the costs of technological equipment, administrative and office expenses etc. was opened and over 450 cultural entrepreneurs applied to the call. Two million Kuna (approx. 280 000 EUR) were allocated to over 70 cultural companies, organizations and freelance artists in the first year of the project and

four million Kuna (approx. 560 000 EUR) in 2009. The same amount was allocated in 2010 (136 projects supported) and in 2011 (128 projects selected for that year).

The government, and in some cases local and regional authorities, are subsidizing book production, music production and the recording and film industries. In 2004 the government announced that it was preparing a reform of state aid for culture industries including new policies for books, film and new media. Some innovations were introduced as a consequence of this proposed reform, such as bursaries for writers and translators and fixed book price regulations in the form of an Agreement between publishers and relevant ministries. New legislation regarding audio-visual activities entered into force.

Cultural industries are statistically neither transparent nor perceived by the public as a profit-driven sector. However, some sectors such as publishing or film and music distribution and production are almost entirely privatized and generate funds from a variety of sources including public funding, sponsorship but also direct investment and their own income. The products of domestic cultural industries are mostly distributed and consumed in the domestic market with the exception of pop-music and soap-operas, which are successfully exported throughout the region. Films also find their way to international audiences (mainly through festivals) and there are a few writers whose works are translated and distributed internationally. Liberalization of the audio-visual market and the presence of private broadcasters on the Croatian market will, to a certain extent, boost the domestic audio-visual production which includes both the advertising sector and independent productions (mostly entertainment programmes).

Lack of appropriate statistics for this sector makes it impossible to assess the turnover or employment figures for most culture industries in Croatia. The employment in the sector has been growing before the crisis. That has changed since the sector has been stagnating for some time due to crisis.

After the Second World War, Croatia became a constituent republic of the Federative People's Republic of Yugoslavia, which inherited the ex-Yugoslav kingdom. Its cultural policy was designated to accomplish the mission of building up socialist culture. Art was governed by the canon of socialist realism while science and education were governed by the canon of dialectic and historical materialism. The inherited cultural infrastructure (museums, theatres, libraries, etc.) was reconstructed and reorganized in compliance with the new social system.

In the mid-1950s the self-management system was introduced. Cultural and other public domains (education, media, health, etc.) were decentralized and regulated on the level of the six constitutive republics. The 1960s and 1970s were a time when cultural professionalism and creativity were emphasized as a reflection of the country's multi-ethnic character. Western influences, mainly reflected in modernization, and the global openness of the country (the policy of non-alignment) brought various cultural influences. Ideological control over culture loosened, followed by political liberalization that ended with the emergence of the "Croatian Spring" in 1971. This was a national movement in which cultural and educational institutions played a visible role. Despite the ensuing political repression the public policies led to greater autonomy of the republics in the federation.

The self-management system in culture and other public fields established a quasi-market economy. Instead of grants from the budget, special funds were created and their allocation was decided by bodies composed of providers and recipients of services. The overall political and economic crisis in the mid-1980s reflected the fact that this new system was mismanaged and non-functional. It became increasingly embroiled in the main political clash between federal centralists and republican co-federalists. These political clashes led to the war in 1990 and to the dissolution of Yugoslavia.

In the 1990s, the cultural policy of independent Croatia was politically and administratively centralized and incorporated in everyday life with special emphasis on national traditions. It was designed to foster a sense of national cohesion, especially at the beginning of the period when the country was drawn into war. In the formal sense, the policy was formulated in general terms, emphasizing market approach, freedom of creativity and professionalism. Cultural planning and

funding gave priority to activities of “national interest” in culture and left all other activities to the emerging market and to NGOs.

Since 2000, when the new coalition government was elected, there has been a broader implementation of cultural policy with a particular stress on pluralist cultural orientations. A more balanced approach to tradition and a new evaluation of the national and the multicultural components has been undertaken, together with steps towards further decentralization and direct co-operation with NGOs.

Research on cultural development and the status of culture in society has shown that the cultural NGO sector has been growing dynamically during the post-2000 period. This has resulted in the establishment of an “independent cultural sector” and has separated “institutional” (government subsidized) and “independent” culture (subsidized mostly by foreign sources). The latter aspires to compete for domestic public funds and to fully establish itself as a part of the body of Croatian culture. Such claims are sometimes recognized, e.g. by the city of Zagreb which has established and finances the Centre for Independent and Youth Culture since 2008, and by the Ministry of Culture that proposed the new Law on the “Kultura nova” Foundation, passed by the Parliament in July 2011. The new Foundation, which is dedicated mainly to the development of the independent cultural scene, was thus established.

Since 2004, there have not been any major shifts in cultural policy and the overall cultural strategy. Major reforms were undertaken in the book sector, as well as in the media and audio-visual sector and performing arts, with the adoption of new laws.

A new 2011-2013 Strategic Plan of the Ministry of Culture was adopted in 2010 as a part of the government programme of strategic planning for this period which also entails a new system of monitoring expected results. The new Ordinance on the Internal Organization of the Ministry of Culture was issued in August 2011 (NN 113/11) and introduced a reorganization of several departments including a department that will be responsible for overall coordination and monitoring of strategic goals.

The period since 2005 has been marked by the negotiations for Croatia’s full membership in the European Union, which has given a new impetus to developments in all sectors. The negotiations were completed in June 2011. Croatia became a full member of the EU on 1 July 2013.

The Czech Republic

The accession of the Czech Republic to the Convention on the Protection and Promotion of the Diversity of Cultural Expression (hereinafter referred to as the “Convention”) was not of the easiest. The accession was approved by the Czech Parliament in August 2008; nevertheless subsequently it was rejected by Senate of the Parliament of the Czech Republic. After re-negotiations it was finally approved in August 2010.

The implementation of the Convention in the Czech Republic is on its beginning. The administration of the implementation of the Convention is coordinated by the Ministry of Culture. The completion of the 1st Periodic report on the measures to protect and promote the diversity of cultural expressions was done in cooperation with Ministry of Foreign Affairs, Czech Statistical Office, The National Information and Consulting Centre for Culture, cultural organizations and civil society.

In our first report you can find information about the promotion and protection of diversity of cultural expressions on the national level with the international dimension which is essential for the implementation of this Convention and about the most significant cultural – political measures for the 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 diversity of cultural expressions in the Czech Republic is part of most of the official documents referring to the culture issues. The most important is the national document Cultural Policy of the Czech Republic for the years 2009-2014, Concept of Foreign Policy of the Czech Republic or The Conception of a more efficient operation of the Ministry of Culture of the Czech Republic in relation to foreign countries for the years 2013-2018.

In the Cultural policy of the Czech Republic the Ministry of Culture tries to express the essential role of culture by these words: “Culture is a sector, which can play a fundamental role in the following years in the development of Czech society and which can be considered as one of the basic elements of an economic, environmental and social development of the state.”

In 2014 the Ministry of Culture is also finishing an official document focusing on implementation of the Convention 2005 named Objectives and Recommendations for the Implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expression. This document is nowadays consulted by the civil society.

The important fact, which should be taken into consideration while reading this report, is that the Czech society is very homogeneous. The majority (approximately 95%) of its 10,5 million inhabitants are ethnically and linguistically Czech. Historical minorities like those of Germans and Poles are declining due to assimilation. The Roma community is growing, while there is also a growing Vietnamese community. As of 2013 census, there are 14 such officially recognized minorities, which are: Belarussians, Bulgarians, Croatians, Hungarians, Germans, Greeks, Poles, Romanys, Russians, Rusyns, Serbians, Slovaks, Ukrainians and Vietnamese.

Kenya

The UNESCO Convention on the protection and promotion of the diversity of cultural expressions is an important international legal instrument that reaffirms the rights of countries to implement cultural policies that support the diversity of cultural expressions. The National Policy on Culture Heritage policy framework reflects Kenya's obligations as set out in the various legal instruments to strengthen its cultural identity and ensure that it benefits her people and the economy for sustainable development. On the international scale the country continuous to engage and strengthen its cultural relations with other countries. And there has been a deeper understanding on the role of the civil society in cultural development.

Main achievements:

So far, the achievements include awareness created about the convention to various stakeholders including members of the civil society, cultural officers, cultural institutions and some political leaders etc. There has been much appreciation of the Convention and its benefits in influencing tolerance and appreciating diversity of cultural expressions, peace and harmony as the core values for justice and national cohesion. Out of this sensitization three civil society organizations requested and received funding towards the promotion and protection of activities geared towards promoting cultural expressions.

Specific initiatives include strengthening of the existing culture and heritage policy and aligning it to the 2005 convention specifically on the area of capacity building to improve skills in cultural governance to effectively implement policies and strategies for cultural development.

Challenges

In a society where ICT is critical to any learning process, Kenyan communities who are the custodians of culture do not have adequate ICT skills and the equipment to appraise themselves about the Convention and its benefits specifically on accessing funds for cultural development. Another challenge in the implementation of the Convention has been a decrease in budget allocations to the Ministry in-charge of culture by the national government. The UNESCO fund for cultural diversity is inadequate in comparison to the demands of all applicants. On sensitization there is lack of capacity for action-oriented training and capacity-building for institutions such as the media and other who play a big role in information dissemination in the society.

Although the workings of the Government Ministry in charge of culture and the civil society has improved, there is still more to be done to enhance this relationship for the benefit of cultural practitioners. Lack of cultural statistical data on the role of the creative economy to provide unbiased information for monitoring and evaluating of policies and actions also constitutes a major challenge.

An outlook for future

The future of the Convention is bright and there are prospects for it's contribution in the other development agendas such as the Kenya Vision 2030 road map which outlines programmes for culture including the agenda for engaging the youth in cultural development. Surveys should be carried out whose results will shape the future programs in line with policy review and development programmes.

Malawi

The Government of Malawi, through the Ministry of Foreign Affairs, ratified the UNESCO 2005 Convention in 2010. This followed realization that the convention has a great bearing on the development of the cultural industries in Malawi for sustainable economic development.

The Convention is implemented through the Division of Arts and Crafts of the Ministry of Tourism and Culture. Since ratifying the Convention, Government, through its various arms, has undertaken a number of activities to promote the ideals of the convention, through policy, infrastructure, financial and technical interventions. On the policy level, the Ministry of Tourism and Culture has recently submitted to cabinet for approval a revised National Cultural Policy. The revised National Cultural Policy has taken into account the principles and objectives of the Convention and has included measures that will ensure its effective implementation.

Pursuant to Article 17 of the Convention that obliges states to create an enabling environment for the general public to have access and enjoy various cultural expressions, the Government procured French Cultural Centre in 2010 (now known as Blantyre Cultural Centre) and turned it into a public cultural venue. The cultural center is to provide an affordable space for Malawian artists to showcase their various works. The hiring rates for the center are the cheapest compared to other privately owned facilities.

As regards cooperation for development (Article 14), Malawi has established a number of Agreements with different countries for the purposes of developing local cultural industries. One such Agreement is that which the Government entered with the Royal Norwegian Embassy through the Copyright Society of Malawi in 2004, and Department of Culture, in 2011. Through the Agreements, the Royal Norwegian Government has been financing some projects undertaken by both the civil society and Government that address various challenges facing the cultural industries in Malawi.

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

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

In conclusion, the Government of Malawi has demonstrated commitment to promote the diversity of cultural expressions exemplified through the recognition of culture as an important tool for socio-economic development as stipulated in the Malawi Growth and Development strategy (MGDS II).

The country further wishes to reaffirm her commitment to promote the diversity of cultural expressions as it is essential for mankind in the same way as is biodiversity for the environment.

Ukraine

This report is a comprehensive study on the Convention 2005 impact of Ukrainian policy and legislation both at the national and at the local level, as well as an overview of some implemented and planned activities in the period from 2011 to 2014.

This report is based on the cultural policies analysis in Ukraine, provided by the Ministry of Culture of Ukraine, institutions and organizations, funded by the Ministry of Culture or involved into common cooperation with the Ministry through joint projects and grants.

During the preparation of report (statistical data research was carried out by experts of the Ukrainian Center for Cultural Researches), recommendations (received during the public discussion of the Report), and experts opinions were considered.

First of all should be noted that Ukraine is a country with a very strong and varied cultural traditions. Historic multiculturalism is a distinguishing feature of different countries as a formula of modern European Society.

The main difference of Ukrainian society refers to the absence of any conflicts on ethnic, national or cultural basic for a long time (until 2014, when Russian Federation used ethnic issues in order to unleash a conflict confrontation in the Southern and Eastern parts of Ukraine).

For Ukraine the relationship and dialogue between different cultures is a natural and traditional way of coexistence. This accounts in particular, for the geographical location of Ukraine, where over centuries various ethnic groups have migrated and settled. All of them left their marks and influences on the formation and development of modern Ukrainian culture.

Nowadays, the key challenge for country is a creation of conditions proper for maintenances and development of pluralistic cultural traditions and practices (historical, folk, ethnic and modern) development, wide access to culture for public. Another important task is an extension of paradigm of culture and cultural activities, with regard to the inclusion of cultural policies at different levels on the development of cultural product (cultural industries) and the recognition of cultural engine of sustainable development, as required by the Convention 2005. Ukraine's accession to Convention contributed to strengthening focus on cultural diversity and the development of various forms of cultural expression.

The modern cultural policy of Ukraine is in the process of modernization. It involves the introduction of new approaches for management of cultural diversity and the redefining the role of culture in social evolution.

During last four years Ukraine considerably intensified the design of strategies for the development of culture (national and local levels) and local development strategies considering a cultural component as one of the key factors for sustainable social and economic development (for instance, Development Strategy Vinnytsia-2020).

The Ministry of Culture of Ukraine elaborated a draft of the Development Cultural Strategy -2020, which set main tasks as follow: to support and promote innovative projects in the field of culture, to develop and to foster comprehensive programs and projects that involve cross-sectoral or inter-sectoral cooperation and public-private partnerships; to develop and promote intercultural dialogue as a ground condition of cultural democracy, etc.

The purpose of the Development Cultural Strategy -2020 is to create mechanisms, values, and goals that respond to the challenges of present time and encourage social solidarity of Ukraine. It should be noted that recent developments in Ukraine have revealed a huge challenge for citizens and authorities and prompted reconsideration of a whole system of social values. Those developments have demonstrated and incredible social cohesion and unity of the Nations as well as great creativity which became uniting element of the different groups in the society. For this reason and besides many other aspects, the implementation of the Convention 2005 is of great importance for Ukraine.

ANNEX III: INNOVATIVE EXAMPLES

1. Cultural policies and measures

Croatia's efforts to foster access and participation of youth in cultural life

One of the goals of the 2009 – 2013 National Youth Programme was to meet the cultural needs of the country's youth. The accompanying Action Plan included measures aiming to make culture available to every child. They included supporting informal arts education, promoting cultural exchange programs for youth, providing co-financing for youth clubs, supporting young artists and involving representatives of youth associations in the activities of cultural councils at the local, regional and national levels.

In addition to the above, the government funded additional activities through a Call for Proposals, including:

- organizing numerous quality cultural activities accessible to children;
- ensuring adequate venues and infrastructure for children's cultural activities;
- monitoring and evaluating the activities in order to improve them.

This Programme and the associated Action Plan are a good example of a multi-faceted consistent support and investment into the cultural needs of the young generation.

Malawi's strategic plan for culture

The Ministry of Tourism and Culture developed a 2013-2018 Strategic plan that takes into account the country's obligations as contained in the 2005 convention. One of the key outcomes is to see Malawi's culture promoted for sustainable socioeconomic development. To achieve this outcome, the Ministry has set the following targets:

1. 80% of cultural industry capacity strengthened by 2018.

To achieve this target, the Ministry will begin by identifying the stakeholders and their skills gaps, developing training manuals/programmes and mobilizing the necessary resources. It will then facilitate the training programmes and monitor their performance.

2. Four structures developed by 2018.

To achieve this target, the Ministry will conduct a situational assessment of the infrastructure in the cultural industry and prepare an infrastructure development programme. The next step will be resource mobilization, followed by the implementation of the programme and its monitoring.

3. Two production centers developed and thirty-five cultural events facilitated and hosted by 2018.

To achieve this target, the Ministry will conduct a situational analysis of the existing centers and the cultural events sub-industry. A centers' development programme will be prepared and the skills gaps of events organizers identified. After a resource mobilization phase, it is planned to develop two centers and a cultural events programme, which will then be implemented.

Malawi's 2013-2018 Plan is comprehensive and based on a realistic assessment of the country's existing resources and priority needs. It emphasizes resources mobilization and performance monitoring, which are crucial but often overlooked aspects of cultural planning.

2. Integration of culture in sustainable development

Cities in Ukraine incorporate culture in their development strategies

The recognition of culture's contribution to development has taken place not only at the national but also at the city level in Ukraine. Cities such as Lviv and Vinnitsa have elaborated their own development strategies where culture plays an important role. These strategies are needs-based and demand-oriented. In Vinnitsa, for instance, the strategy document states that the aim is to have a "developed structure of culture and diverse cultural life", encouraging an environment that "produces innovative and creative ideas."

The city of Luhansk carried out a cultural mapping, auditing its cultural spaces and resources. The project strengthened the dialogue and partnerships between the city's cultural operators, creative community and authorities.

Cities are hotspots for innovation, both social and technological. The fact that cities in Ukraine, a country facing many difficulties, prioritize culture in their development plans is an inspiring example for others.

3. Digital technologies

Europeana Digital Library

The Europeana digital library (<http://www.europeana.eu/>) was opened in 2008 with the aim of bringing together digital materials from cultural institutions in EU countries. The portal currently offers free access to over 30 million resources, such as books, manuscripts, photos, paintings, TV, films, sculptures, crafts and recordings, provided by around 2,300 organizations. Europeana was visited by more than 4 million unique users in 2013.

Europeana is a key initiative. Firstly, it enables users to access a vast range of cultural expressions in the public domain. In addition, it produces a dynamizing upstream effect, insofar as it encourages the digitization of catalogues and metadata by national institutions, at the same time that it promotes the training of working teams.

First Light/Second Light project (UK)

The digital age offers very powerful tools for young creators, and this is particularly evident in the audiovisual sector. However, making a short film of a high standard of quality is a process fraught with challenges. Since 2001, thanks to the support of the UK Film Council, the First Light project has enabled young people between the ages of 5 and 19 to learn film-making techniques that utilize new technologies. From 2009, the Second Light initiative began to offer aid for filmmakers up to the age of 25. First Light and Second Light have trained over 40,000 young people and have produced a catalogue of 1,600 films. Many of these works have been nominated for awards at international festivals.

The encouragement of creativity and the training of artists are crucial in the digital era. The First Light / Second Light project aims in precisely this direction, at the same time that it contributes positively to the consolidation of the cultural industries.

National Plan for Digital Literacy / MEC Centres (Uruguay)

Uruguay has been a pioneer in the incorporation of digital technologies in the fields of culture and education, for example through the Plan Ceibal (2007), thanks to which all school pupils and teachers have been given access to a laptop. In addition to investment in infrastructure, the South American country has devoted considerable effort to digital literacy, not only in big cities but also in

smaller towns and rural areas. Through a network of almost 100 training stations, the MEC (Ministry of Education and Culture) Centres have offered free workshops on digital tools to thousands of Uruguayan citizens.

Access to culture in the digital age does not just require adequate infrastructure: it is also necessary for citizens to know how to use new technologies. The National Plan for Digital Literacy, one of the pillars of the MEC Centres project, has contributed greatly to digital inclusion – a prerequisite for ensuring cultural diversity and civic participation.

The digitization of the film industry: the case of the Netherlands

When properly planned, the digitization of the distribution and screening of films can result in numerous benefits: in effect, it can help to increase the number of films shown in cinemas, while also making it possible to optimize logistics. The Netherlands has been one of the countries that have implemented migration most effectively, in spite of all the challenges that such a process usually involves. This country achieved a coordinated transition thanks to an alliance of public and private actors, including the Dutch Exhibitors Association, the Dutch Film Distributors' Association and EYE Film Institute Netherlands. The programme, entitled Cinema Digitaal BV, was launched in January 2011 and set itself the objective of digitizing the nation's cinemas by the end of 2012. The total cost of the initiative has been estimated at \$52 million, of which the Ministry of Economic Affairs contributed \$4.2 million and the Netherlands Film Fund \$2.8 million: the remainder of the cost was funded by film distributors.

The shift by the creative industries towards digital standards represents a critical process for cultural diversity. Migration requires public sector accompaniment, along with an active commitment on the part of private actors. The case of the Netherlands can serve as a model for other countries.

Residencies Network Programme (Portugal)

In 2007, the Residencies Network Programme was launched in Portugal with the aim of creating a work and research shared space of exchange for artists and scientists, thereby promoting creation in technology centres. The areas of experimentation included architecture, digital arts, fine arts, trans-disciplinary approaches, dance, design, photography, music and theatre. The project was supported by the Directorate General for the Arts (Ministry of Culture) and Ciência Viva (National Agency for the Scientific and Technological Culture).

New technologies represent much more than just a means of distributing cultural content. Indeed, the intersection of digital and art can give rise to expressive forms of great value. Initiatives such as the Residencies Network Programme are vital for exploring this fascinating trend.

4. Public service broadcasting

Transforming Buenos Aires (Argentina) into a global hub for the production of Spanish-language audiovisual content for children

Concerned about the lack of domestic content available to its children and youth, the Argentinian Government adopted in 2010 legislation requiring television to broadcast three hours of content for children a day, of which 50% must be domestically produced. At the same time, aiming at bridging the digital divide between children from different economic backgrounds, the Government started implementing the policy of 'one laptop per child', for children in primary and secondary public schools in Buenos Aires. Considering the *market opportunity* that this legislation and policy would create for producers of children's content, the General Bureau of Creative Industries and City Government of Buenos Aires sought technical assistance from UNESCO's Expert Facility.

Children in Argentina and around the world are increasingly consuming content on mobile platforms such as phones, tablets and laptops. The technical assistance was invited to help businesses understand how these changes will affect them, and to understand what's going on abroad, in global markets. The increasing *interdependence of creative sectors*, with lines blurred between the space occupied by businesses working in advertising, animation, film, music, publishing, radio, social media, television and video games, needs to be taken into account.

All stakeholders managed to focus on the *contents* the sector should be producing for the young audience, and not on the formats, as these are changing constantly with technology (convergence of media and content across platforms). Children should have *really good content and develop pride* in what's going on in the home city and country. A strong local independent sector, which is producing for the country and beyond, is needed for that. The question of *business sustainability*, access to international markets and the type of (public) support needed by start-ups and entrepreneur-led creative business is key.

This is an important initiative taken by a local government (of a MetroCity) to unlock content based development opportunities for the local independent audiovisual content producers, while at the same time offering children a quantum leap learning and development pathway through quality choices. In addition, it has the potential to help balance international market unevenness and bring new voices to the global media markets.

Media diversity in the UK - innovative capacity building projects

In 2009, the European Commission published a study on media diversity in EU Members. Out of the thirty examples of best practice cited in the study, ten of them were from the UK.

To mention a few examples, Mama Youth is a production company that offers young adults from minority communities a chance to gain practical skills and improve their employment opportunities in the media sector. Radio Salaam Shalom, based in Bristol, is an internet broadcaster and the UK's first combined Muslim-Jewish broadcast project; the Creative Collective National Print Media Internship promotes ethnic diversity in the print media; the PEARLS Radio Training course for Women offers training opportunities in radio program production to women from ethnic minority groups. The Leicester Multicultural Advisory Group promotes multicultural society in Leicester, which is predicted to be the first European city to have a minority white population by 2020. BBC Initiatives promote diversity in the corporation's employment, output, audiences, strategy, and business planning: with the goal of it becoming a true reflection of the nations and regions it serves. Channel 4 Initiatives promotes diversity both on and off the screen, especially in relation to the training and development of ethnic minorities.

These initiatives represent innovative policy and capacity building measures, responding swiftly and adequately to new technological opportunities in the media diversity landscape in a country undergoing change. As a consequence, it is expected that independent actors in the audiovisual/media/film field will continue to have effective access to means of (lay) production and dissemination, that new talents from diverse backgrounds will be tapped and invited to join the media sector, and that more citizens will be in a position to enjoy a diverse range of domestic/regional cultural products.

Maori TV in New Zealand

Public Service Broadcasting is instrumental in the access that members of minorities have to cultural content and information in their languages. New Zealand regards radio and television channels in Māori as the keystone to increase opportunities for both members and non-members of the community to learn the Māori language.

Māngai Pāho, the Māori broadcasting funding agency, provides funding to radio and television broadcasting to promote the Māori language and culture. The agency aims to make cultural content in Māori more accessible to Māori people as well as to all New Zealanders. Another purpose is to increase the number of people who know the Māori language by increasing their opportunities to learn it. In recent years, with the introduction of free-to-air digital radio and television, more Maori language programs have been made accessible via the Internet and on demand, hence widening its potential audience.

Māori Television was founded under the Māori Television Service Act 2003 (Te Aratuku Whakaata Irirangi Māori). Passed in May 2003, the act established the Service as a statutory corporation. Under the Act the Service should:

- be a high quality, cost effective television provider which informs, educates and entertains;
- broadcast mainly in reo Māori;
- have regard to the needs of children participating in immersion education and all people learning Māori.

These and other functions may be amended following a current review of the Maori Television Service Act.

This is a good example for the range and scope of media diversity policy measures responding to old and new challenges at the same time: Based on a newly gained appraisal of diversity in society, multiple legislative changes to recognize, appreciate and strengthen the role and place of the Māori first nation in society were introduced, including in the field of cultural content, promoting the diversity of artistic and cultural expressions. A proactive response to digitization allowed the widening of the audience as well as enabling a diversity of Māori cultural production along the specific components of the cultural value chain (creation, production, dissemination, enjoyment).

New law to ensure media diversity in Norway

The purposes of the Ownership of the Media Act (revised on 6 June 2011) are to promote freedom of expression, to provide genuine opportunities to express one's opinions and to provide for a comprehensive range of media.

Prior to the revision, the legislation covered daily printed media, television and radio. A working group set up by the Ministry of Culture proposed that electronic mass media (including audiovisual and auditive on-demand services) which have a similar purpose and function as the traditional mass media, be included in the Act. The working group argued that it is currently more relevant to consider electronic media as an integrated part of the traditional markets than a separate market. In practice this means, for example, that printed press and their online services form a common daily press market.

This is a pertinent example for a comprehensive legislative review in response to the rise of digital networks and online platforms, aiming to use the convergence challenge in order to enhance quality offers promoting locally generated contents.

Public Service Broadcasting in Germany and Deutsche Welle

As a regulatory measure, in accordance also with requirements of the EU Audiovisual Media Services Directive of 2007, the German Inter-State Treaty on broadcasting (version in force since 2013) requires that both private and public broadcasting services/companies ensure that diversity in society is represented in news and informational, cultural and educational programming. Broadcast media serve to protect cultural identity as well as diversity and freedom of opinion. Public broadcasting companies have a particular responsibility for cultural content. Cultural and educational programming is a mainstay of public broadcasters. Statutory rules governing broadcasting and tele-media must be developed further in light of the new digital possibilities and in accordance with EU guidelines and directives.

For example, Deutsche Welle, which is financed by the Federal Government and broadcasts to over 240 million people via satellite and the Internet, states that its programmatic mission is to promote exchange and mutual understanding among cultures and peoples. Following the 2005 “Deutsche Welle Law”, the media organization became an independent broadcaster, bound to practice independent and free journalism. Worthy of note is Quantara.de, since 2003 DW’s online dialogue platform with the Arab world, as well as its Farsi-language online forum, launched in 2010. The international training institute DW-Akademie offers training and professional development for journalists and broadcasting professionals within and from developing countries.

This is a good example for the range and scope of media diversity regulations protecting and promoting the diversity of cultural expressions in the private and public sector alike, while underlining the particular responsibility for cultural content in public service broadcasting. In addition, the international cooperation and capacity building dimension of the Convention is addressed.