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

**Sixth Ordinary Session
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Item 4 of the provisional agenda: Strategic and action-oriented analytical summary of the quadrennial periodic reports

In accordance with paragraph 5 of Resolution 3.CP 10 of the Conference of Parties, this document presents the strategic and action-oriented analytical summary of the first quadrennial periodic reports submitted by Parties to the 2005 Convention. It also contains the executive summaries of the Parties' quadrennial periodic reports.

Decision required: paragraph 32

Background

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

¹ See links to the relevant documents and decisions in Annex III to the present document.

Summaries (in English and French) of the reports in Annex IV. The reports themselves were made available to Parties on a password-protected website on 12 November 2012, and will be made available to the public following their deliberation by the sixth ordinary session of the Committee in accordance with paragraph 7 of Resolution 3.CP 10 of the Conference of Parties.

7. The fifth ordinary session of the Committee (December 2011) encouraged Parties to ensure “the widest participation and involvement of civil society” in the preparation of their reports; encouraged them “to submit, to the extent possible, their quadrennial periodic reports in both working languages of the Committee” and invited “Parties that are in a position to do so to also submit their reports in other languages for purposes of information sharing” (Decision 5.IGC 4).
8. The Committee is invited at this session to examine the analytical summary of Parties’ quadrennial periodic reports set out in Annex I of this document, the executive summaries of Parties’ reports set out in Annex IV of this document, as well as the reports themselves (available online). Following examination, it is invited to forward the analytical summary to the fourth ordinary session of the Conference of Parties for review, along with its comments and the reports themselves.

Summary of actions taken by the Secretariat

9. Implementing Resolution 3. CP 10 of the Conference of Parties and Operational Guidelines on Article 9 of the Convention, the Secretariat sent out a letter on 31 October 2011 to Permanent Delegations, with copies to National Commissions and National Points of Contact, inviting Parties concerned to submit their reports no later than 30 April 2012. A reminder was sent by email on 16 March 2012 and another on 20 April 2012.
10. An exchange session on the modalities of civil society’s involvement in the preparation of the Parties’ reports was held on 5 December 2011 prior to the opening of the fifth ordinary session of the Committee, organized in collaboration with the NGO-UNESCO Liaison Committee. The purpose of this session was to engage Parties in an exchange with civil society representatives to share experiences on “ensuring the involvement of civil society in the preparation of the reports according to jointly-agreed modalities” (paragraph 7 of Operational Guidelines on Article 9), in accordance with Article 11 of the Convention. All participants agreed that there is a variety of ways of capturing the voice of civil society in the Parties’ reports. It was agreed that whichever modality was adopted, it should be guided by the principles of transparency and dialogue.²
11. Following the fifth ordinary session of the Committee, the Secretariat and Field Offices received requests for assistance in the preparation of the reports. In an effort to provide such assistance, several activities were undertaken as outlined below.
 - A series of *18 video tutorials* were made available on the Convention’s website illustrating the process of preparing quadrennial periodic reports around the world. In these video tutorials, government officials and civil society representatives share their experiences on various aspects of the preparatory process.
 - The Secretariat developed *an electronic submission form* of the Framework for Quadrennial Periodic Reports (hereinafter, ‘the template’) to facilitate both the compilation and the processing of the Reports. The e-form was published online and disseminated to Parties, accompanied with Frequently Asked Questions suggested sources, definitions and instructions on how to use the template.
 - *Workshops and/or consultations* on quadrennial periodic reporting were held in early 2012 and took place in Vientiane and Windhoek (national) and in Abidjan, Buenos Aires and Dhaka (regional). These consultations were undertaken within the context of existing

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

events, and they do not yet constitute a formal training programme on quadrennial periodic reporting. Given the limits of human resources and funds, the Secretariat was unable to respond to all requests for assistance.

Overview of the quadrennial periodic reports submitted in 2012

12. A total of 45 reports³ were received by the Secretariat as of 31 August 2012, of which 60% from Parties belonging to Electoral Groups I and II.
13. Two Parties⁴ submitted their reports in October 2012, after the Secretariat had prepared its document for the Committee. These reports are available for consultation on the Convention's website but are not yet reflected in the Secretariat's analysis.
14. Some Parties who were scheduled to submit their reports in 2012 informed the Secretariat of delays and of their intention to submit their report in 2013. The main reasons cited for the delays included:
 - lack of expertise at the national level to produce the report;
 - lack of resources to hold the necessary consultations;
 - lack of resources to translate the report from the national language into English or French.
15. The Secretariat registered the reports and acknowledged their receipt, reminding the Parties who had submitted only the electronic version of their report to also send the printed version signed by the designated official.
16. Of these, 76% were submitted in English, 18% in French and 7% in both English and French⁵. In addition to English and French, the Secretariat received 3 reports in Spanish⁶ and 2 reports in Portuguese⁷.
17. Twenty-two Parties representing 49% used the electronic template developed by the Secretariat for the main report, and 33 Parties representing 73% provided complementary data on sources and statistics.

National consultation process

18. In nearly all Parties, the report was prepared by the Ministry or equivalent entity responsible for Culture, in some cases jointly with the National Commission for UNESCO or another Ministry such as the Ministry of Foreign Affairs. Three types of approaches were adopted by Parties in preparing their quadrennial periodic reports on the implementation of the 2005 Convention:
 - Ministry of Culture with other governmental entity(ies)
 - Ministry of Culture with civil society organization(s)
 - Ministry of Culture with other governmental entity(ies) and civil society organization(s)

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

⁴ Albania and Guinea

⁵ Canada, Poland and Slovakia

⁶ Argentina, Chile and Cuba

⁷ Brazil and Portugal

19. While a quarter of the reporting Parties consulted only governmental entities other than the one responsible for the report, or only civil society organizations, approximately half of the Parties⁸ conducted *multi-stakeholder consultations* to prepare their report, involving governmental and non-governmental actors. These ranged from consulting with one governmental entity other than the Ministry of Culture (for instance, the National Commission for UNESCO or the National Statistics Department) and one non-governmental organization (NGO) (for instance, the national Coalition for Cultural Diversity) to a broad consultation involving over a dozen governmental bodies at the national, regional and municipal levels and several dozen NGOs and professional associations.
20. Nearly a third of the reporting Parties did not provide sufficient information on their consultation process to draw conclusions.

Methodology and scope of analysis

21. The Secretariat's strategic and action-oriented analytical summary (hereinafter 'the summary') is the result of the examination of 45 quadrennial periodic reports received before 31 August 2012.
22. The analysis of the reports follows the thematic approach agreed upon by Parties for reporting at the national level (Resolution 3.CP 7), namely:
- cultural policies and measures aimed at supporting the creation, production, distribution, dissemination and enjoyment of domestic cultural goods and services;
 - international cooperation and preferential treatment measures aimed at supporting the mobility of artists, providing greater market access and strengthening cultural industries in developing countries;
 - integration of culture in sustainable development policies;
 - protecting cultural expressions under threat;
 - awareness-raising and participation of civil society.
23. The Secretariat commissioned five transversal thematic studies from recognized international experts⁹ to inform its analytical summary. Among their tasks was to identify innovative examples of policies and measures implemented by Parties. In identifying these examples, the experts were guided by paragraph 6 (ii) of the Operational Guidelines on Article 19, which refers to "meaningful best practices on ways and means to protect and promote cultural expressions" and paragraph 6 of the Operational Guidelines on Article 11, which talks about "innovative cultural processes, practices or programmes that help achieve the objectives of the Convention." Selected innovative examples are presented in Annex II.

Lessons learnt from the first reporting exercise

24. Below is a series of observations concerning the first reporting exercise, summarizing the lessons learnt by the Secretariat and suggestions on how to address the challenges raised by both the Parties and the international experts.

⁸ Argentina, Austria, Brazil, Canada, Cuba, Denmark, Ecuador, France, Germany, Jordan, Latvia, Lithuania, Namibia, Poland, Portugal, Slovenia, Spain, Sweden, Switzerland, Syrian Arab Republic and the European Union

⁹ These experts are: Teresa Hoefert de Turegano (Spain), Yudhishthir Raj Isar (India), Keith Nurse (Barbados), David Throsby (Australia) and Mike Van Graan (South Africa).

Capacity building required

25. Some Parties have indicated that they require assistance in the compilation of the quadrennial periodic report. Extrabudgetary resources will be required for the Secretariat to develop an assistance programme to be carried out in cooperation with the Field Offices and involving, for example, experts nominated to the EU-funded programme “Expert Facility to Strengthen the System of Governance for Culture in Developing Countries”, as well as those participating in the Pilot programme to build capacities for the implementation of the Convention in Africa. In addition, it has been recommended by the participating experts to consider creating partnership arrangements between countries (government to government, civil society to civil society) for a period of four years to provide practical assistance that would result in a 50% increase in the number of quadrennial reports from the global south.

Scope and reporting format

26. The analysis presented demonstrates that clearer definitions of terms such as ‘cultural policies’ and ‘sustainable development’ are required. It also establishes that a clear distinction between manifestations of ‘intangible heritage’ that are the object of the 2003 Convention for the Safeguarding of Intangible Cultural Heritage and the ‘diversity of cultural expressions’ that are the object of the 2005 Convention is required.

27. It has been recommended by Parties and international experts to include a space in the template for a narrative description of the overall cultural policy vision of the country. Such overviews were not originally foreseen in the framework and, therefore, no space in the Secretariat’s template was provided. In some cases, Parties indicated that this prevented them from using the template, while in other cases, Parties submitted annexes with this information.

28. In order to avoid duplication of measures under the various sub-sections, it was recommended that the framework could interrogate the actual organization of policy and its implementation by different governmental sectors. Thus, section 2.1 could cover policies implemented by ministries/departments responsible for culture, while section 2.2 could cover policies implemented by ministries/departments responsible for trade and foreign affairs and section 2.3 policies implemented by ministries/departments/agencies responsible for development.

29. A large number of Parties exceeded the length of 20 pages established by the Operational Guidelines for the main body of the report. This has resulted in a certain disparity between the reports that are more concise and focused and those that are more exhaustive and comprehensive.

30. As a result of their experience analyzing the reports, the experts indicated that the issue of the scope and focus of the reports could be addressed in a future revision of the reporting framework. In other words, “ask for less in order to obtain more”. The ‘less’ could be achieved by focusing on particular implementation challenges that emerged from this first exercise and appear to be of common relevance, or by focusing on a particular transversal theme or issue that poses challenges for Parties and whose discussion and debate in the framework of the Convention offer opportunities for improved policy making on their part. Thus, during a period of several years a particular domain of policy making or a specific transversal issue could be chosen for reporting by Parties and analysis by the Secretariat of the Convention.

Sources and Statistics annex

31. The first part of this optional annex aimed to contribute to a database/bibliography on key documents and sources on cultural policies and measures related to the Convention, whereas the second part aimed to compile relevant statistics from around the world. The rate of responses varied considerably from question to question. This indicates that additional assistance is required to accompany Parties in the collection and presentation of country level data. The UNESCO Institute for Statistics (UIS) could be encouraged to include such a module in their capacity-building programme on the implementation of the 2009 UNESCO Framework for Cultural Statistics¹⁰.

¹⁰ See <http://www.uis.unesco.org/culture/Pages/framework-cultural-statistics.aspx>

32. The Committee may wish to adopt the following decision:

DRAFT DECISION 6.IGC 4

The Committee,

1. *Having examined document CE/12/6.IGC/4 and its Annexes,*
2. *Recalling Resolutions 3.CP 10 and 3.CP 7 of the Conference of Parties and its Decision 5.IGC 4,*
3. *Takes note of the Secretariat's analytical summary as presented in the Annex I to document CE/12/6.IGC/4,*
4. *Invites the Parties whose reports are due on 30 April 2013 to submit them to the Secretariat in a timely manner and encourages the Parties that have not yet submitted their reports in 2012 to do so by 30 April 2013, if possible, in both working languages of the Committee as well as in other languages,*
5. *Encourages the Parties to engage in multi-stakeholder consultations in the preparation of their reports, involving various government Ministries and, in particular, civil society,*
6. *Also encourages the UNESCO Institute of Statistics to assist Parties in compiling the Sources and Statistics Annex,*
7. *Requests the Secretariat to forward to the Conference of Parties at its fourth ordinary session the quadrennial periodic reports together with the Committee's comments and Secretariat's analytical summary of the reports it has received,*
8. *Further requests the Secretariat, following this session, to make available on the Convention website the quadrennial periodic reports to the public for information,*
9. *Based on the lessons learnt in the first cycle of quadrennial periodic reporting and the discussions held at this session, also requests the Secretariat to take the following steps:*
 - (i) *Revise the electronic submission forms, clarify definitions and make the forms available on the Convention website in January 2013,*
 - (ii) *Elaborate a training programme for Parties on the preparation of quadrennial periodic reports and seek extra-budgetary resources to hold national and regional capacity-building workshops.*

ANNEX I

Secretariat's Analytical Summary of Parties' Quadrennial Periodic Reports

I. Introduction

1. The 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions is a legally-binding international instrument whose objective is to ensure that artists, cultural professionals, practitioners and citizens worldwide can create, produce, distribute/disseminate and enjoy a broad range of cultural goods, services and activities, including their own. Moreover, the Convention upholds that principles of equitable access, openness and balance at the international level require viable and dynamic cultural sectors at the country level. The latter is to be achieved through the introduction of legal, financial and policy frameworks, the strengthening of professional capacities and the reinforcement of organizational structures that have a direct effect on the different stages of the cultural value chain.
2. Since its adoption in 2005, the Convention has become increasingly seen as providing a framework that can respond to the challenges of the new Millennium by:
 - promoting an *integrated approach to cultural policy-making* which addresses the different stages of the cultural value chain;
 - recognizing that the system of governance for culture involves a range of governmental and non-governmental actors that requires the *active engagement of a diversity of voices in policy-making processes* as well as shared responsibility in *policy implementation*;
 - striving to *address the specific needs* of individuals (e.g. women) and social groups (e.g. persons belonging to minorities and indigenous peoples) and *the barriers* they face from participating at different stages of the cultural value chain;
 - proposing a *vision of development* that takes culture fully into account as a driver of national economies, social cohesion and individual well-being, thus requiring the participation of various government ministries/departments;
 - designing *new forms of bilateral and multilateral cooperation* that aim to support cultural and creative industries in developing countries, that facilitate the flow of cultural goods and services and the mobility of artists and creators worldwide.
3. Many Parties have, however, indicated that interpreting and implementing the Convention into national policies and measures is highly complex. Sharing information on measures they have taken to implement the Convention, the challenges they have faced and the innovative solutions found to overcome them can help.
4. The analysis provided in this summary is informed by the 45 quadrennial periodic reports submitted to the Secretariat as of 31 August 2012 including: 17 Parties from Group I, 9 from Group II, 10 from Group III, 2 from Group IV, 2 from Group V (a) and 4 from Group V (b). The forty-fifth report is that of the European Union (EU).
5. Among these reports, 28 contain a *Sources and Statistics Annex*. The information provided could facilitate the constitution of a useful list of relevant references as a knowledge resource for the future. While some Parties have provided comprehensive statistical information, comparable figures are not available for many areas. This is a familiar and long-standing issue in the field of cultural statistics in all regions of the world.
6. Together, the reports and annexes were analyzed by five international experts¹¹ addressing priorities identified for reporting by the Parties to the Convention including: cultural policies and measures; international cooperation and preferential treatment; culture and sustainable

¹¹ Teresa Hoefert de Turegano (Spain), Yudhishtir Raj Isar (India), Keith Nurse (Barbados), David Throsby (Australia) and Mike Van Graan (South Africa)

development; civil society engagement in the implementation of the Convention. A selection of measures they deemed as innovative or good practice is provided at the end of each section and elaborated in Annex II.

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

II. Cultural policies and measures to promote the diversity of cultural expressions¹²

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

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

Cultural policies and measures at different stages of the value chain

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

¹² This section of the report is informed by the transversal analysis prepared by Yudhishtir Raj Isar.

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

Production measures frequently reported were:

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

Distribution measures frequently reported were:

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

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

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

- promoting cultural and media ‘literacy’ (majority of reporting Parties);
- promoting the access and participation of persons belonging to minorities, indigenous peoples, young people and women to cultural life (majority of reporting Parties);

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

Selected innovative examples:

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

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

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

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

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

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

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

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

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

Uruguay's Ministry of Education and Culture (MEC) Centres facilitate citizens' access to educational and cultural goods and services together with scientific and technological innovation, as well as favour social integration and citizen participation.

III. International cooperation and preferential treatment¹³

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

Culture at the heart of international cooperation strategies for development

25. A number of Parties reported on international cooperation strategies to strengthen the cultural sector in developing countries including:
- In *Austria*, the Federal Development Cooperation Act specifies that cultural aspects will be taken into consideration and included in development cooperation projects and programmes;
 - The *Danish* Centre for Culture and Development has recently announced that it is developing a new Strategy for Culture and Development that will provide direction for the role, priority and expression of art and culture in Danish development cooperation;
 - *EU's* European Agenda for Culture (2007) aims to strengthen culture as a pillar of global governance and sustainable development as well as cultural cooperation with 79 African, Caribbean and Pacific (ACP) countries. The latter is grounded in the Cotonou Partnership Agreement recognizing culture as a fully-fledged sector of cooperation. This framework is supported through the European Development Fund endowed with 2, 682 million euros for

¹³ This section is informed by the transversal analysis prepared by Teresa Hoefert de Turegano, Keith Nurse and David Throsby

the period 2008 – 2013. Support is also provided for cultural cooperation at intra-ACP level in the spirit of Article 14 of the Convention to reinforce the creation and production of cultural goods and services in ACP countries, promote South-South cooperation, improve access to local, regional, European and international markets and build capacities of culture professionals;

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

Development assistance funding mechanisms

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

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

Focus of cooperation activities

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

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

For example, the *European Union* reports about a recent cultural policy dialogue at the ministerial level that defined the cultural dimension of the Euromed Partnership. In the framework of the Eastern Partnership, a Cultural Programme will seek to support regional initiatives that demonstrate positive cultural contributions to development. Its joint Kyiv Initiative (with the Council of Europe) brings together five East European and South Caucasus countries to focus on institutional capacity-building and cooperation in selected cultural areas, including cultural policy and film industry.

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

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

(ii) *Operation of cultural institutes abroad*

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

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

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

33. The value of such exchanges is not to be underestimated. Indeed Parties reported that they were inspired by a policy or measure successfully implemented elsewhere. A number of European countries indicated that some of their new policies and measures were introduced as a result of various EU exchange and support programmes. For example, *Lithuania* reported about its Creative Partnerships programme to bring artists and creators to schools, which was inspired from the Creative Partnerships successfully implemented in the United Kingdom 8 years ago. It is noteworthy that policy transfer also takes place from developing to developed countries. As a case in point, *New Zealand* reported about its *Sistema Aotearoa*, a community-based programme offering young people from low socio-economic backgrounds an opportunity to learn to play an instrument and then be part of an on-going youth orchestra movement, which is based on a 35-year-old Venezuelan programme.
34. The value of *international networking* and an understanding that this is a long term process of great importance in the cultural and creative industries was underlined. While public authorities support international networks of, for example, professionals working in the audiovisual or other sectors, their respective participation in such international networking platforms is more recent. It is indeed known that the *International Network for Cultural Policy*, an informal network of Ministers of culture and senior level officials from 72 countries, created following the Intergovernmental Conference on Cultural Policies for Development (Stockholm 1998) contributed directly to the

drafting and adoption of the Convention. The Secretariat of the INCP has been hosted by the Government of Canada since this time. Others such as the *International Federation of Arts and Culture Councils* have been working to generate dialogue on policies and programmes of relevance to the Convention including the World Compendium on Cultural Policies.

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

Training for students and professionals working in the culture sector

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

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

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

Selected innovative examples:

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

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

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

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

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

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

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

Preferential treatment for cultural professionals, goods and services¹⁴

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

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

41. Policies and measures that have an impact on the individual level are those that target human resource development and build expertise among artists, cultural professionals and practitioners. The analysis of the Parties' reports suggests that four types of measures have been implemented at this level:

¹⁴ This section is informed by the transversal analysis prepared by Keith Nurse

- measures to *facilitate the individual mobility of artists*, other cultural professionals and practitioners (for instance, measures implemented by Austria, Canada and France);
- *capacity-building*, notably by means of training, exchanges and orientation activities, apprenticeship and/or mentoring programmes (for instance, measures implemented by Monaco, Slovenia and Switzerland);
- *funding arrangements* and resource-sharing, including supporting access to cultural resources of developed countries (for instance, measures implemented by Germany, Portugal and EU);
- *sharing of information* on existing legal frameworks and on best practices (for instance, measures implemented by Austria).

42. Facilitating mobility of individual artists from developing countries is one of the main objectives reported on by Parties in implementing preferential treatment provisions of the Convention. It is also one of the biggest challenges, considering that the artists' mobility is linked not only to financial but also to security issues. The trend in developed countries Party to the Convention has therefore been to initiate advocacy discussions with various national stakeholders, including civil society and relevant Ministries, such as the Interior Ministry, regarding visas to artists from developing countries (for instance, the initiatives taken in France, Canada and Germany). Some concrete examples of initiatives undertaken by the Parties related to the sharing of information on existing legal frameworks and best practices are:

- consultations undertaken with civil society in *Austria* to understand the challenges faced by individual artists and cultural professionals resulted in a Guide on the Mobility of Artists and Culture Professionals, targeting both foreign artists and Austrian organizers or cultural institutions hosting events in order to help overcome the typical barriers to mobility;
- a detailed proposal on *Information Standards for the Mobility of Artists and Cultural Professionals* prepared by an expert group of the European Commission to provide policy-makers in the EU Member States with practical guidance on developing quality information services for both outgoing and incoming artists and culture professionals, whether from an EU or non-EU country.

43. While this type of activity is no doubt important, the reports indicate that this is just a step toward addressing the challenges faced by artists and cultural professionals from developing countries.

44. Support for individuals from developing countries is often provided through capacity building activities including short or longer term training that may take place in the context of festivals and other types of exchange programmes. For example, *France* supports developing countries that wish to elaborate cultural management strategies by organizing seminars on this topic. *Portugal* supports authors from Portuguese-speaking African countries to participate in international literary encounters, such as literary festivals, colloquia, seminars and public readings. It also provides support for foreign publishers who intend to invite the authors for special launch sessions of their translated works.

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

45. The institutional or organizational level relates to activities and processes that build the capacity of cultural enterprises/firms and cultural organizations from developing countries that are engaged in promoting the economic and trade dimension of the sector. Measures that support this level are designed to improve market access of cultural goods and services through specific support and assistance schemes for the distribution and dissemination of cultural goods and services (e.g. co-production and co-distribution agreements) as well as through programmes to support the participation of entrepreneurs/enterprises in cultural and trade events (for instance, measures implemented by France, Germany and Jordan). Special fiscal measures and incentives for cultural enterprises from developing countries, such as tax credits and double taxation avoidance agreements are also reported on (for instance, measures implemented by the EU).

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

Industry level: agreements to promote preferential treatment

47. The industry level of engagement focuses on wider systemic relationships at the national, regional and international level established through bilateral, regional and multilateral trade agreements aimed at creating market access. Cultural industry policy development along with knowledge and expertise creation is key to generate new capabilities. Trade, industrial and innovation policy requires an alignment of the three spheres to generate enhanced production and improved market penetration. Twinning and partnership arrangements at the regional level, cooperation between developed and developing countries Party to the Convention, and South-South cooperation are all important components as well. Some of these key dimensions to industry-level capacity-building align with the needs identified for further national policy development.
48. The overwhelming majority of Parties reported on measures taken within the cultural cooperation agreements. Agreements that comprise both cultural and trade dimensions were implemented by nearly half of the Parties, whereas agreements covering the trade dimension exclusively were put in place in only a few Parties such as, for instance, Argentina, France and Italy. For example:
- Since ratifying the Convention, the Government of *Canada* has established cultural memoranda of understanding and programmes of cooperation with China, India and Colombia. These agreements seek to promote the mutual benefits of international cultural cooperation in arts and culture and cooperation for development as set out in the Convention. They promote the sharing of knowledge and best practices to promote and protect the diversity of cultural expressions. They also facilitate the adoption of measures to support artists and disseminate cultural products and services.

- The *European Union* "Protocol on Cultural Cooperation" has been developed to promote the principles of the Convention and its implementation in the context of bilateral trade negotiations. This Protocol is the response to the negotiating directives issued by the Council of Ministers regarding new regional or bilateral agreements having an economic integration dimension. Such agreements foresee the exclusion of audiovisual services from the scope of their trade (establishment and services) provisions, while calling for the treatment of audiovisual and other cultural services in specific cooperation frameworks. The most recent examples of a Protocol on Cultural Cooperation concern the EU trade agreement with Colombia and Peru, and the EU-Central America Association Agreement. In the course of both negotiations, stand-alone Agreements on Cultural Cooperation have been concluded. The Protocol on Cultural Cooperation in the framework of the CARIFORUM¹⁵-EC/EU (European Community/European Union) Economic Partnership Agreement has been in effect since 2008.
- From 2008 to 2011, the Ministry of Culture of *Slovakia* signed and/or implemented bilateral cooperation agreements with 14 developing countries. The main objective in the area of culture is to create legal frameworks for the support of the mobility of artists and cultural professionals abroad and to provide greater access to the market for the distribution of cultural goods and services.
- The *Swiss Secrétariat à l'économie* (SECO) promotes sustainable industries and trade. Building local capacities is at the heart of its activities in this domain, constituting a contribution to the strengthening of cultural industries in the sense of Article 14 of the Convention. In charge of negotiating trade agreements for Switzerland, the SECO ensures that the Swiss trade policy is compatible with the principles of the Convention.

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

49. In accordance with the Operational Guidelines on Article 16, developing countries are encouraged to identify and articulate their specific *needs and priorities* with regard to the protection and promotion of the diversity of cultural expressions, which should be duly taken into account when putting in place such frameworks and schemes.
50. *Mongolia*, for instance, identifies the implementation of a "government policy for the creative sector of culture and arts" as its most urgent need (a Policy, a Law and a Master Plan on Culture currently exist in draft form). The report points out that although Mongolia exports certain types of cultural products in line with tariff concessions (e.g., EU's import tariff concession scheme to developing countries for 2006 - 2015 allows developing countries such as Mongolia to export a wide range of cultural goods), it needs to conduct market demand studies and to diversify and increase its cultural exports. Additional needs are identified as follows: arts education and training of skilled professionals, as well as providing suitable conditions for creators to function sustainably and profitably within a market economy.
51. Even though less than 10% of reporting Parties reported on having conducted a needs and priorities assessment, the analysis of the reports suggests that developing countries Party to the Convention are becoming more proactive and are moving away from being passive recipients to being key promoters of diversity by facilitating South-South cultural exchanges. The level of implementation of national policies and measures, particularly by Parties such as Argentina, Brazil, Jordan, Oman and Peru speaks to a rising confidence in the growth of the creative sector.

¹⁵ The signatory CARIFORUM States are: Antigua and Barbuda, Bahamas, Barbados, Belize, Dominica, the Dominican Republic, Grenada, Guyana, Haiti, Jamaica, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, Suriname, Trinidad and Tobago.

52. In addition to assessing their needs and priorities, several developing countries have undertaken specific initiatives to facilitate the implementation of preferential treatment, in the spirit of paragraph 4.1 of the Operational Guidelines on Article 16 that encourages developing countries to take measures “designed to enhance their benefit from preferential treatment”. In this regard, *Tunisia*, which has negotiated different types of cooperation agreements (cultural, mixed, co-production agreements) in particular with EU Member States that contain preferential treatment provisions for its cultural products, stands out.

Selected innovative examples:

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

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

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

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

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

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

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

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

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

IV. Integration of culture in national sustainable development policies¹⁶

53. Article 13 of the Convention stipulates that “Parties shall endeavour to integrate culture in their national development policies at all levels for the creation of conditions conducive to sustainable development and, within this framework, foster aspects relating to the protection and promotion of the diversity of cultural expressions.”
54. The definition of ‘sustainable development’ formulated in 1987 by the World Commission on Environment and Development conceives of it as a process “that meets the needs of the present without compromising the ability of future generations to meet their own needs”. In the ecologically sustainable development framework this principle relates to the management of natural resources

¹⁶ This section is informed by the transversal analysis prepared by David Throsby.

(natural capital). When applied to culture, it concerns the management of cultural capital, and the allocation of resources to culture in a manner that will produce economic, social and cultural benefits in the long term.

55. The majority of measures reported by Parties aim at delivering the *economic, social and cultural benefits* by integrating culture in national sustainable development strategies and plans. This set of measures reflects the intergenerational equity principle of the sustainable development paradigm (see definition in the paragraph above). Among these, about half are directed primarily at securing beneficial economic outcomes through support for the cultural industries. Roughly one third of these measures are more clearly directed towards social outcomes as reflected in social cohesion, increased community awareness and cultural participation programmes. Infrastructure and capacity-building also comprise a significant focus of Parties' policy-making under this classification.
56. Measures delivering *equity and fairness* in economic and social outcomes comprise the second major group. Remedying regional disadvantage and providing assistance to persons belonging to minorities and other vulnerable groups figure in roughly equal proportions amongst the measures implemented by Parties.

National strategies and plans

57. In formulating their national-level development strategies, many Parties make reference to social and cultural objectives in their national planning in addition to the basic goals of promoting economic growth. Parties that draw particular attention to the social significance of culture in national affairs include the following:
- *Bulgaria* has adopted an integrated approach in the development of cultural policies and the inclusion of culture in national strategies for poverty eradication, social inclusion, and services for youth and older people;
 - *Ecuador's* 2009–2013 National Plan contains a number of social and cultural objectives, including improving citizens' quality of life, affirming and strengthening national identity and building public spaces for intercultural and social interactions;
 - *Estonia's* strategic guidelines for cultural policy (Culture 2020) describe mutual impacts between culture and other policy areas which see culture as a catalyst for solutions in education, social inclusion, integration;
 - *Poland's* "National Development Plan for years 2007 – 2013" and its "Poland 2030" report highlight the role of culture in sustainable development.
58. Examples of Parties with macroeconomic plans directed specifically at sustainable development include *France* and *Germany*. In these cases culture is included as one component of a much larger agenda. Other countries, such as *Mexico* and *Montenegro*, have explicit national plans for culture which cover a full range of cultural policies; these plans may or may not include reference to sustainability. The main objectives of the Mexican National Program for Culture 2007-2012 included promoting equal access and enjoyment of culture; quality cultural goods and services and contribution of culture to social welfare.

Economic empowerment through the cultural industries

59. Half of the measures pursued by Parties were directed primarily at securing beneficial *economic* outcomes through support for the cultural industries, improving the skill base of the creative workforce, and investing in the maintenance and enhancement of cultural capital assets. This covers a variety of measures, including:
- assistance in marketing and promotion (e.g. Argentina and Brazil);
 - start-ups and business incubators for SMEs in the cultural sector (e.g. Lithuania);
 - assistance to creative artists (e.g. Paraguay);
 - initiatives to improve the skill base of the cultural industries (e.g. Argentina and Uruguay).

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

Nurturing creativity and artistic innovation

60. The encouragement of creativity is essential to development and to the generation of fundamental values in art and culture. Although the promotion of creativity in children and support for the application of creative thinking in the workplace can be pursued for instrumental reasons, there are fundamental long-term benefits of a purely cultural nature to be derived, for example, from the sorts of unexpected artistic innovation that arise in a society where creativity is valued for its own sake.
61. Some Parties have indicated the important role of events as platforms for artistic expression and innovation as well as an opportunity for interaction and participation in cultural life. For example, *Jordan's* programme of support to various theatre and music festivals such as the annual Jordanian International Theatrical Festival, Amman Nights Theatrical Festival, Free Theatre Festival and Sufi Music Festival. Others emphasise the role of physical infrastructure as crucial to enable sustainability in development. For example, *Montenegro* is planning an international multimedia centre in an old factory to be a centre for production and presentation of various artistic forms and to act as a major driver of artistic innovation in the country.

Building inclusive and creative societies

62. Roughly one third of measures implemented by Parties were more clearly directed towards *social* outcomes as reflected in social cohesion, increased community awareness and cultural participation. A primary vehicle for building inclusive, creative and knowledge-based societies is education, indicative of Parties' concern for the long-term dimension of sustainable development.
63. Social sustainability implies a stable society with well-developed social capital, evident in strong social networks, a high degree of interpersonal trust, etc. It is argued that culture contributes in many ways to these sorts of outcomes. Examples of countries where measures to achieve social cohesion have been implemented with a sustainable development purpose include Finland and Germany. To illustrate, the *Finnish* strategy for sustainable development envisages a future that will be "more multicultural than today", and encourages, for example, the social integration of immigrant workers who are an important resource for the economy and society of the country. *Slovenia* provides another example. In 2008, it began a campaign for raising awareness and countering prejudice towards the Roma people. The *Canadian* province of Saskatchewan took measures to develop a long-term vision of the social and economic advantages of the local culture and to stimulate the community's sense of its cultural identity; this strategy has engaged the collaboration of a number of public agencies, NGOs, etc. The *Spanish* Ministry of Culture holds popular annual workshops titled "Women in the Arts: Excellence and equality in the contemporary system of arts in Spain" focusing on the position of women in the arts and women's contribution in the creative sector.
64. Many Parties reported on measures to promote arts education in schools and adult and community education. In *Monaco*, a particular educational effort is directed towards inculcating a greater understanding of sustainability issues. In *Poland*, arts education is implemented through schools and other entities, including local and national cultural institutions, NGOs, religious institutions and associations, community centres and libraries. The latter two play a particularly important role in small towns. *Spain* has a major programme (MUS-E) which promotes art in schools, encourages the social and cultural integration of disadvantaged children, aims to prevent violence and racism, and to promote harmony and tolerance between different cultures. *Uruguay* has a range of programmes that pay particular attention to the cultural development of disenfranchised young people from 14 to 19 years of age.

65. Sustainable social benefits can be yielded by programmes to raise community awareness and engagement in culture. Parties where these aspects feature in their sustainable development efforts with regard to culture include *Jordan* and *Uruguay*. Another example is *Germany*, where the Council for Sustainable Development has made community awareness a priority, including policy benchmarks for cultural diversity in education for sustainable development and promoting consumption patterns and lifestyles in the context of a sustainable economy.
66. Some Parties have linked culture with the pursuit of ecological or environmental sustainability. *Greece*, for example, emphasises culture/environment connections, especially in education. Another example is *Mexico*, whose national programme for culture includes measures to promote the sustainable use of natural resources by the indigenous population. Likewise *Canada*, *France* and *Switzerland* make reference to environmental sustainability in their measures for the integration of culture in sustainable development.

Achieving equity and fairness in development outcomes

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

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

69. A major aspect of equity concerns fairness, justice and non-discrimination in the treatment of persons belonging to minorities and disadvantaged groups in matters such as access to cultural facilities and provision of opportunities for cultural participation and production. A number of Parties have highlighted specific measures that fall into this category in their sustainable development strategies. Examples include:
- *Bulgaria*: various measures aimed at improving arts education for children with disabilities, facilitating access to cultural institutions, etc.;
 - *Ireland*: programmes on Art and Disability;

- *Mexico*: National Movement for Cultural Diversity aiming to ensure that the Mexican society recognizes its cultural diversity while addressing discrimination, marginalization, exclusion and social inequalities;
- *Peru*: law requiring consultation with indigenous people in the establishment of development policies that may affect them;
- *Slovenia*: recognition of the rights of the Roma;
- *Spain*: National Action Plan for Social Inclusion, directed at groups susceptible to marginalisation.

Statistical evidence base

70. Improving the evidence base for culturally sustainable development policy formulation through effective monitoring and evaluation requires data. The *European Union* report points out that the task of improving the comparability of statistics on culture is an imperative. Closer collaboration with international organisations working in the field of cultural statistics (UNESCO, Council of Europe, Organisation for Economic Co-operation and Development (OECD), United Nations Conference on Trade and Development (UNCTAD) and WIPO) has been initiated and is ongoing with the objective of improving the development of cultural statistics worldwide including production of data on the economics of culture. The “Cultural Indicators for *New Zealand*” initiative developed by the country’s Cultural Statistics Programme reflects five key goals for the New Zealand cultural sector: engagement, identity, diversity, social cohesion and economic development. In this connection, two UNESCO projects provide methodologies and tools for Parties: the 2009 UIS Framework for Cultural Statistics, and the Culture and Development Indicators Suite.
71. It can be concluded from an analysis of the reports that Parties’ actions are working towards implementing the principles of culturally sustainable development, with a balanced concern for both economic and social outcomes, and with a clear comprehension of the importance of fairness and non-discrimination in the allocation of cultural resources. At the same time a larger challenge exists that continues to limit Parties’ success in integrating culture into sustainable development – the lack of understanding in some areas of policy-making of the development potential offered by the cultural sector. A stronger campaign to deal with this challenge will be needed if further progress is to be made.

Selected innovative examples

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

The incorporation of culture in Latvia’s planning for sustainable development is built into the country’s long-term Sustainable Development Strategy (Latvia 2030), its National Development Plan for 2007–2013 and the Strategic Development Plan for 2010-2013 that aims to raise the country’s competitiveness and sees a significant role for the creative industries in realising the country’s economic potential.

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

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

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

V. Protecting cultural expressions under threat

72. Pursuant to paragraph 11 of the Operational Guidelines on Article 8 and Article 17 of the Convention, Parties are invited to include in their periodic reports appropriate information about measures they have taken to protect cultural expressions that are determined to be under threat, in the event when they have determined a special situation¹⁷ under Article 8 (1) and taken measures under article 8 (2) of the Convention.
73. Once a Party has identified a special situation and taken measures, it is to report to the Committee at least three months before the opening of an ordinary session in order to allow for the dissemination of information and consideration of the issue (paragraphs 6 and 7 of the Operational Guidelines on Article 8 and Article 17). No such reports have been received by the Secretariat since the entry into force of the Convention.

VI. Awareness-raising and participation of civil society¹⁸

74. Through Article 11 of the Convention, Parties acknowledge the fundamental role of civil society¹⁹ in the protection and promotion of the diversity of cultural expressions and commit to encourage their active participation in achieving the objectives of the Convention.
75. The Operational Guidelines recognised the importance of civil society in the implementation of the Convention as it ‘brings citizens’, associations’ and enterprises’ concerns to public authorities, monitors policies and programme implementation, plays a watchdog role, serves as value-guardian and innovator, as well as contributes to the achievement of greater transparency and accountability in governance’.
76. The Guidelines also provide an indication of civil society’s responsibilities as key stakeholders in the Convention and encourage their participation in the quadrennial periodic reporting exercise. With regard to the latter, there appears to be three types of engagement:
- collaborative processes involving joint drafting and revision of the report, for example in *Austria*;
 - parallel processes whereby the Government and civil society prepared their own reports, with the latter integrated into the former, for example in *Germany*;
 - consultation processes whereby civil society’s views and input were solicited through questionnaires and other forms of feedback, and then included in the Party’s report, for example in *Uruguay*.
77. In some Parties, civil society did not participate due to a variety of reasons such as: the timeframe for reporting was too short to engage in a comprehensive consultation process, civil society was not solicited to participate in the process, they did not have an opportunity to participate due to breakdown in trust and communication between the government. Others reported a certain lethargy on the part of civil society to engage as they do not yet see the direct benefits of the Convention to them²⁰. It is important to underscore that while the Convention is clear about its definition of civil society and its engagement, not all countries understand and/or provide support for civil society in the same manner. Reports of engagement in a dialogue or consultation process with the private sector were absent.

¹⁷ Special situations are those where cultural expressions on the territory of a Party are at risk of extinction, under serious threat, or otherwise in need of urgent safeguarding (Article 8.1 of the Convention).

¹⁸ This section is informed by the transversal analysis prepared by Mike Van Graan.

¹⁹ As defined in the Operational Guidelines on Article 11 of the Convention.

²⁰ Some reports have recommended that there is a need to collect cases to demonstrate the benefits of the Convention for civil society in order to enable their participation in the future.

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

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

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

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

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

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

- organization of national and international conferences, seminars, meetings and festivals hosted by governments for or with civil society, and sometimes by civil society with the financial support of their respective governments (for instance, in Brazil, Finland, Ecuador, Greece, Slovenia, Spain and Tunisia);
- production of videos, booklets, toolkits, websites and other types of information materials about the Convention and the IFCD (for instance, in Argentina, Latvia, Mexico and Uruguay);
- commissioning and publishing research on best practices and/or strategies including information on creative industries, the creative economy and the diversity of cultural expressions (for instance, in Argentina, Austria, Brazil, Canada, France and Germany).

79. In many Parties, civil society formed *networks and coalitions* of NGOs and professional associations prior to the adoption of the Convention. These networks and coalitions played an important role in lobbying with the governments at both national and international levels as a first step to ratify the Convention. They are still active in most Parties working to promote and monitor the implementation of the Convention through research, advocacy, knowledge sharing and constructive criticism. For example, the Coalition for Cultural Diversity in *Brazil* hosted two international meetings on cultural diversity in 2009 and 2011, gathering more than 40 different countries' representatives, during which mechanisms for implementing the Convention through public policies and by civil society were discussed. *Mexico*, like *Germany* and *Finland*, supports its *U40 Network* to identify and nurture younger professionals and to mobilise them to be engaged in cultural policy formulation and implementation. The Canadian report commends the *International Federation of Coalitions for Cultural Diversity* headquartered in Canada and the role that national Coalitions have played in promoting the Convention. The report also states that "the Coalition has taken the initiative to encourage fellow coalitions, members of the international federation, to play an active part in the preparation of these quarterly reports".

80. Parties have devised various *communication and consultation methods* to ensure that civil society's views on cultural policies are expressed and heard by decision-makers. One approach is questionnaire-based surveys among civil society organizations concerned. Another method consists in establishing and maintaining a dedicated website where all interested stakeholders may post information and engage in debate related to a pre-selected theme. In *Austria's* case, there are pass-word protected discussion forums for civil society members to engage with each other and plan events together. *Canada* reports on the extensive use of the Internet to consult broadly with stakeholders in the preparation of cultural policies and strategies.
81. While many Parties report on the involvement of civil society generally in policy formulation and implementation that relates to the Convention, some Parties have highlighted *particular themes* in which they are engaged in a dialogue with civil society such as the status of the artist in *Slovakia* and *Austria* and copyright in *Brazil*. In *France* civil society sector advocates for the arts to be regarded not only in terms of trade and their economic value but also for their cultural value. These activities highlight the concerns of civil society in relation to basic issues that affect artists, and affirm a perception that artists are more likely to be mobilised and involved with the Convention and cultural policies when their direct interests are linked more closely to such policies.
82. Civil society is actively engaged in advocating for the mainstreaming of voices of *vulnerable groups*, in particular indigenous and immigrant communities, in policy processes. For instance, *Mexico* has engaged with civil society in efforts to empower and affirm indigenous cultures and expressions through financial, capacity-building and other support such as for the Indigenous Culture Broadcasting system that broadcasts in 33 indigenous languages. Mainstreaming the voices of immigrant communities is illustrated through the activities of the Council of *Danish* Artists, *Germany's* civil society that works with immigrant artists through seminars and other initiatives and *Spain's* hosting literacy programmes for immigrant artists. Parties also reported about events co-organized with civil society that celebrate minority or marginalised cultural groups.
83. Examples of *critical feedback* levelled by civil society and reported by Parties include:
- lack of coordination with civil society in the implementation of the Convention;
 - absence of a concrete action plan to implement the Convention with clear outcomes, time frameworks and allocations of responsibility;
 - absence of clearly defined channels for civil society participation in policy making processes.
84. A number of reports identify specific *challenges faced by civil society* with respect to the promotion of the Convention and contributing to its implementation. In *Namibia*, these include difficulties in fundraising, lack of qualified human resources, weak cultural industries and lack of local arts markets. Several Parties including *Namibia*, *Portugal* and *Jordan* identify the lack of awareness of the Convention and its potential as a major challenge to civil society's active participation in its implementation. In *Greece*, 26 civil society organizations identified a number of challenges including limited funding and infrastructure (technology and venues), the small size of the Greek market for cultural products and strong competition from 'big' cultural industries. *Slovakia* points to a common challenge i.e. that often, after elections, changes occur in government personnel so that progress made in civil society-government collaboration is often reversed under the incoming government.
85. Parties such as *Spain*, *Oman* and *Syria* report that there is a great *need to inform lower tiers of government* – regional/provincial and local – about the Convention so that they may engage more with civil society at those levels. *Oman* further recognises the need to build capacity within the arts sector - civil society in particular - in order to better implement and benefit from the Convention.

Ecuador indicates that while it has created mechanisms for civil society engagement, there is a need to cultivate trust between civil society and government, particularly in rural areas. Finally, several reports suggest the importance of having a point of contact between civil society and government, and of holding more regular and effective meetings, in maintaining the mobilization and active participation of civil society in implementing the Convention.

Selected innovative examples

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

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

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

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

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

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

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

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

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

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

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

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

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

VII. Main achievements

86. Some Parties that had the necessary structures and policies already in place prior to the entry into force of the Convention stressed that its implementation has supplemented the existing policies and measures rather than introduced a 'major policy shift'. This is the case of a number of Parties Member States of the European Union that indicate a certain difficulty in distinguishing the achievements specifically linked to the implementation of the Convention from those related to their existing cultural policies. They stress, however, that the Convention introduced "a new perspective and reference framework to cultural policy debates".²¹ Other Parties with less developed structures indicated that they engaged in active development of their cultural policies and strengthening of cultural industries following the adoption and ratification of the Convention.

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

- (i) better awareness of the contribution of culture to socio-economic development: for instance, *Brazil* stressed as its main achievement the enhanced appreciation by the society at large of the role of culture in development;
- (ii) recognition of the State's sovereign right to develop and implement cultural policies, for instance, in *Tunisia*;
- (iii) enhanced dialogue between government and civil society along with the increased involvement of civil society in policy-making. For instance, *Austria* underscored its increased efforts to establish ad-hoc as well as institutionalized mechanisms for participation and consultation of civil society and representatives of the cultural sector in the identification, elaboration and implementation of culture-related policies. *Paraguay* pointed out that participation mechanisms for civil society had been generated, and that the implementation of the Convention contributed to the promotion of cultural rights of vulnerable groups. *Namibia* indicated that it will continue fostering civil society's involvement, in particular, through support to the Arterial Network Namibia.
- (iv) facilitated development of legal and institutional frameworks and of innovative cultural policies and measures. For example, *Lithuania* highlighted the approval of its cultural policy document in 2010, which emphasises the important role of culture in sustainable economic and social development of the country (its cities and regions), promoting cultural industries and creativity as well as increasing access to culture. The reporting period was also the beginning of formulating a policy on the development of cultural industries - the Creative Industries Promotion and Development Strategy was approved, the Creative and Cultural Industries Association was established, art incubators were funded and a support scheme for cultural industry projects was introduced. *Uruguay* emphasized that the Convention cleared the way for legal and institutional initiatives regarding the promotion of cultural expressions, guaranteed innovative cultural policy plans on the national level, which promoted social inclusion and cleared the way for the improvement and professionalization of the domestic cultural and artistic spheres.

VIII. Challenges to the implementation of the Convention

88. As regards the **challenges** encountered in implementing the Convention, it is noteworthy that the main achievement of some countries, namely *the integration of culture into sustainable development policies and raising awareness of the role of culture in development*, was also reported across the board as the main challenge in implementing the Convention. In this regard, Parties have indicated the following specific challenges:

²¹ Austria's quadrennial periodic report, p. 19

- relative novelty and complexity of the ‘culture and development’ thinking; convincing development actors that culture has more than a symbolic value, that it generates employment and contributes in a non-negligible manner to the GDP;
- producing data, statistics and good practices to be used for the design and implementation of evidence-based policies at the local, regional and national level;
- identifying adequate indicators for assessing the impact of policies and measures taken to promote culture as a vector for development; weakness of current evaluation mechanisms of effectiveness of cultural policies;
- inadequate public funding allocated to culture in relation to the objectives set for the sector.

89. The second largest challenge for a number of Parties is the implementation of *international cooperation and preferential treatment measures*. The following specific difficulties have been highlighted by Parties in this regard:

- structural weaknesses of beneficiaries of international cooperation including limited receptive capacity and external resource management capabilities;
- inability to ascertain the volume of ODA funds used to promote culture;
- traditional views that in a developing country there are more urgent matters than culture, especially when it comes to public spending;
- difficulty of linking the culture and trade dimensions;
- establishing inter-ministerial action through working groups and/or concrete actions;
- ensuring compatibility between public support schemes and competition regulations.

90. Parties have identified a number of challenges that specifically relate to the implementation of *policies and measures across the entire cultural value chain*. Many of these occur across different policy fields, in other words, they are far more than simply a problem of cultural policy, for which the ministry of culture acting alone would not be in a position to develop any feasible ‘solution’. Among those mentioned are:

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

91. *An insufficient knowledge base, competencies and skills* is another major challenge to be addressed in the years to come. The resulting difficulties range from the persisting confusion between the scope of the 2003 and 2005 Conventions to the lack of qualified human resources in Ministries of Culture, among local and provincial government officials in this new field of policy making.
92. A range of **solutions** have been proposed in the reports to address the various challenges mentioned above. A few examples are provided below:
- including a *reference to the principles* and objectives of the Convention, and an *exemption clause* for cultural industries designed to protect the right to implement policies and adopt measures recognized in Articles 5 and 6 of the Convention and aimed at protecting and promoting the diversity of cultural expressions in the bilateral and regional trade agreements (Canada, Tunisia);
 - building *strategic partnerships* with various national government agencies, NGOs and private stakeholders to ensure broad participation (Argentina, Brazil);
 - creating *institutions or observatories* dedicated to diversity that engage sustained, in-depth research to gather information, data and best practices;
 - *training officials* of the central and provincial government through participatory workshops (Argentina, Paraguay);
 - establishing *specific targets and benchmarks* for national development relating to the diversity of cultural expressions and developing a system of cultural indicators in partnership with institutions that can assess the impact of policies (Brazil);
 - using the *IFCD as an awareness-raising tool* by disseminating information about various projects and their results to encourage replication and sensitize relevant actors and stakeholders (Argentina);
 - widely disseminating the Convention and publishing news articles on relevant issues and through different forms of media in order to *sensitize civil society organisations* (Jordan);
 - *appointing points of contact within ministries responsible for culture* to facilitate communication and collaboration with civil society (Argentina, Austria, Brazil, Canada, Chile, France, Germany, Latvia, Sweden, Uruguay) as well as *within other ministries* with portfolios of relevance to the Convention such as foreign affairs, trade and industry (Austria).

X. Monitoring the impact of policies and measures

93. Collecting information on the impact of cultural policies and measures to promote the diversity of cultural expressions at the different stages of creation, production, distribution, dissemination and participation/enjoyment remains an ambitious exercise. This is due in part to a lack of information provided in many reports; lack of impact assessment tools implemented at the country level and; lack of maturity of a particular policy or measure to determine impact. Some Parties indicated that impact assessments of recently completed measures are still under way.
94. Among the experiences shared by Parties that demonstrate impact are:
- monitoring *visitor numbers* after having introduced free admission to certain cultural institutions for children and youth (e.g. in Austria, a 24% increase for the target group and a 20% increase of 'paying visitors' was observed after introducing the measure);

- measuring the *non-domestic turnover of cultural enterprises* after having implemented measures to promote them abroad (e.g., in *Austria*, the non-domestic turnover of 400 creative enterprises increased following the *go international* initiative of the Government);
 - monitoring the number of *locally produced content* to assess the effectiveness of support measures for cultural industries (e.g., in *Canada*, there was a marked increase in the number of television hours, periodicals and books from Canadian authors, as well as music albums distributed by Canadian artists following the introduction of specific measures. In *Argentina*, there has been a 28% increase in local content broadcast on regional channels following the 2009 Law on Audiovisual Communication Services);
 - monitoring the *careers and economic activities of trainees* following the introduction of special programmes aimed at skills development (e.g., in *Argentina*, many of the beneficiaries of the *Cultural Industries Skills Training* programme, implemented by the Secretariat of Culture and the Ministry of Labour, found employment in the industries for which they received training).
95. Only in a few Parties is data systematically gathered on the different stages of the value chain by either specialized public institutions (for instance, in *Canada*, *France*, *Latvia* and *Norway*) or private professional bodies (for instance, in *Austria* and *Brazil*). *Finland* reports on its comprehensive framework with over 150 individual indicators that monitor the development of the sector according to following categories: i) consolidating the cultural base; ii) creative workers; iii) culture and citizens; and iv) culture and the economy.
96. Some countries that do not have formal structures in place to collect data to assess impact have reached conclusions on the basis of information collected in specialized databases, through tailor made feedback mechanisms or even qualitative analysis. A case in point is in *Uruguay*, whose Ministry of Culture created a series of Centers in 2007 with the express purpose of promoting citizens' access to cultural goods and services. The success of these Centers is being measured by a series of 'common-sense' quantitative indicators, such as the number of activities, the number of workshops, the number of teaching hours spent, or the number of participants in different activities of the Centers.
97. These findings demonstrate that monitoring the impact of policies and measures to implement the Convention is still an underdeveloped art and that capacity-building activities, perhaps inspired by the experiences of Parties such as *Finland*, will be required to achieve the longer-term goal. This implies introducing mechanisms to determine what improvements are called for and where; to analyze how certain Parties achieve results and to use such information to improve performance elsewhere. With the help of such knowledge, it becomes possible for public authorities to evaluate goals, resolve strategic policy questions, improve existing policy measures and/or devise new ones.

XI. Conclusion: summary of main findings

98. The first 45 quadrennial periodic reports submitted by Parties to the 2005 Convention in 2012 provide valuable insights into the ways in which the Convention is interpreted at the national level as well as a myriad of examples of policies and measures that can serve to provide inspiration to help other Parties design and implement successful strategies.
99. With respect to the **goals pursued by Parties** in developing policies and implementing measures, the prevailing trend is to foster the distribution and enjoyment of cultural goods and services. The policy objectives of creation and production are common but less prevalent. This pattern of cultural policy action and expenditure indicates the need to strengthen the enabling mechanisms and incentives for cultural production as such.

100. The **most common type of policies and measures** adopted by the reporting Parties was institutional. Parties from across the world reported about having established national institutes to promote a particular cultural industry(ies), having created departments or institutes of the Ministry of Culture to promote cultural expressions of persons belonging to minorities or, in some cases, having established a Ministry of Culture.
101. What remains to be developed is **partnerships with the private sector**. There is still much work to be done in forging such partnerships for the sustainability of the cultural sector.
102. The reports indicate that countries are increasingly engaged in **regional cooperation** activities that are having a significant impact on national cultural policy making through the pooling of resources and experiences.
103. **International cooperation** is understood and implemented in a variety of ways by the reporting Parties. While for many Parties, international cooperation continues to be focused on the protection and promotion of national heritage and of national cultural expressions, there is an increasing number of programmes to promote international networking and project based co-productions. In this context, linking culture and trade remains a main challenge.
104. Facilitating **mobility of artists from developing countries** is one of the main objectives reported on by Parties in implementing preferential treatment provisions of the Convention. It is also one of the biggest challenges, considering that the artists' mobility is linked not only to financial but also to security concerns. The trend in developed countries Party to the Convention has therefore been to initiate advocacy discussions with various national stakeholders, including civil society and relevant Ministries, such as the Interior Ministry, regarding visas to artists from developing countries. While this type of activity is no doubt important, it appears to be insufficient to address the challenges faced by artists and cultural professionals from developing countries.
105. The analysis of the reports suggests that developing countries Party to the Convention are becoming more proactive and are moving away from being passive recipients to being key promoters of diversity, in particular through increased South-South cultural cooperation and exchanges. The level of implementation of national policies and measures, particularly by Parties such as Argentina, Brazil, Jordan, Oman and Peru speaks to a **rising confidence in the growth of the creative sector**.
106. It can be concluded from an analysis of the reports that while integrating culture into sustainable development policies remains a huge challenge, some progress is being made. Parties are working towards the principles of **culturally sustainable development**, with a balanced concern for both economic and social outcomes, and with a clear comprehension of the importance of fairness and non-discrimination in the allocation of cultural resources. At the same time a larger challenge exists that there is a lack of understanding in some areas of policy-making of the development potential offered by the cultural sector. A stronger campaign coupled with data and information to form a strong evidence base is required to deal with this challenge will be needed if further progress is to be made.
107. Depending on the political context, there are **different kinds of relationships between civil society and Governments**, all of which have direct implications for the role of civil society in the protection and promotion of the diversity of cultural expressions. While there is evidence to demonstrate that civil society in some countries is engaged in the formulation, implementation, monitoring and evaluation of cultural policies, in others there is a continued lack of communication and a mistrust that impedes civil society engagement in the implementation of the Convention.

108. The analysis of the reports suggests that there are **specific areas** where the involvement and participation of civil society is greater than in others. They include: (i) improving artists' status and conditions (ii) data collection and generation of statistics to inform cultural policy and (iii) mainstreaming the voices of vulnerable groups.
109. While the information provided is not sufficient to determine wide spread impact of the Convention on the ground, there are indications that ratification of the Convention has led to the introduction of **new measures and policies** to support the development of cultural and creative industries in a large number of Parties, particularly from developing countries. In others where such policies had been introduced prior to the entry into force of the Convention, ratification has provided **increased impetus** to reinforce existing legal, institutional and financial policies and programmes that adhere to the Convention. Ratification has been **an instigator or motivating tool** that has led countries to undertake (re)assessment of their cultural policies and international cooperation strategies.

Annex II

Selected innovative examples

The examples below were presented in Parties' quadrennial periodic reports submitted in 2012. They represent a first selection of innovative examples of the implementation of the Convention at country and regional level, as identified by international experts.

1. Cultural policies and measures

The Argentine Cultural Industries Market (MICA)

The Argentine Cultural Industries Market (MICA) was held in 2011 to promote the country's design, music, performing arts, audiovisual art, publishing and video games producers in domestic and international markets. Organized in a single space, it was a focused point of articulation between producers and the state agencies engaged in promoting the cultural industries (which in *Argentina* account for more than 300,000 jobs and 3.5% of GDP). The market was elaborated by different public agencies working closely with the relevant private sector counterparts, viz. the Argentine Book Chamber, the Argentine Publications Chamber, the Association of Argentine Videogame Developers, the National Theatre Institute and others. It involved all the different ministries concerned as well as specialized agencies. The event was also supported by foreign Embassies and international organizations (SEGIB, etc.). It had exhibition stands for each sector as well as for all national public agencies and each province of *Argentina*. Lectures by industry experts on key challenges facing the sector, workshops and debates, theatrical and musical presentations and the like were also offered. Presentations were organized at related international events such as the Guadalajara Book Fair, Womex, Medellin Music Market, the Frankfurt Book fair and Uniconvention. More than 34,000 people visited or took part in the event as a whole.

This initiative represents a successful cross-cutting project that innovatively promotes the cultural industries sector in all stages of the value chain, creates public awareness about it and provides professionals with learning opportunities regarding the challenges it faces.

Austrian creative sector support initiatives

Two Austrian support initiatives to cultural industries can be highlighted as particularly relevant. From 2008 to 2013 roughly USD 33 million will have been invested in the *evolve* programme of Austria's Ministry for Economy, Family and Youth, implemented in cooperation with the *Austria economic service* and *ARGE kreativ wirtschaft Austria* that represents the creative industry sector within the Austrian Federal Economic Chamber. The initiative aims to strengthen the competitive and innovative capacity of the Austrian creative industries, through training, education and advisory services, networking as well as financial support to cultural enterprises, while a sub-fund entitled *impulse* finances the experimental development, first market application and distribution of creative products, pilot projects and best practice initiatives. Besides direct promotion, *evolve* also aims to strengthen the public awareness and visibility of creative goods and services.

In 2005 the Federal Ministry for Economy, Family and Youth introduced *go international*, a programme targeting international marketing that offers advisory services, events and support including workshops on export marketing, trade and fact-finding missions, support for presentations at trade fairs, publication of special directories and catalogues and bringing together Austrian entrepreneurs with potential foreign customers. In 2009-2010 USD 2,6 million were invested in the creative industries strand and as of March 2011 more than 400 Austrian entrepreneurs had increased their non-domestic turnover, while in 2009 the creative industries achieved an export share of 26 per cent (as compared to 12 per cent for other commercial service sectors).

These initiatives, which form part of a whole panoply of measures implemented in Austria, are excellent examples of a systematic public support for entrepreneurs and exports in the cultural industries sector.

Brazil's national cinema policy

Brazil's cinema policy, implemented jointly by the National Film Agency (ANCINE) and the Ministry of Culture, aims to increase the presence of Brazilian films on both national and international markets. It encourages innovation, staff training, preservation and dissemination of audio-visual heritage, financial support, technical support, script-writing and coordination with the non-theatrical projection circuit. In 2011, the legal structure was updated to extend to pay television, and a new law establishes a new regulatory regime extending to actions promoting diversity in the conditional access audio-visual broadcasting. The new legislation makes explicit reference to the principles of the 2005 Convention. An Audio-visual Sectoral Fund finances a wide range of projects. From 2007 to 2011, 26 tenders have been launched and 250 projects selected. In addition, ANCINE ensures that film quotas are respected, with cinemas having to meet a minimum quota of 3 to 14 different Brazilian films, per cinema, for 28 to 63 days, depending on the size of the cinema. In 2011, the National Congress expanded the scope of the quotas to apply to pay television, also establishing quotas and group programming channels for all companies.

This policy, accompanied by the necessary legislative measures, illustrates the potential for a film promotion effort conducted in a consistent and proactive way by public authorities in a developing country.

The French book policy

This policy aims to encourage the promotion and maintenance of cultural diversity in the book sector in France. It is based on the action of the National Book Centre (CNL) as well as numerous partners. The law on fixed book price adopted in 1981 has a threefold objective: (i) the equality of citizens before the book, which shall be sold at the same price throughout the country, (ii) maintaining a dense decentralized network of bookstores, especially in disadvantaged areas, (iii) supporting pluralism in the creation and publishing of books, especially for difficult works. In 2011 a new law established a single price for the digital book and a support network of libraries and media centers involving all institutional actors. The CNL and its partners are also committed to promoting foreign literature in France, through a program of support for the translation of foreign-language works into French and organization of promotional campaigns for these works in France. Regarding the promotion of French books abroad, the Ministry of Foreign Affairs, the CNL and its partners annually spend more than ten million euros for this purpose through modalities such as translation aids, transport aid, support for authors' creative work, participation in major international fairs, the professionalization of French bookstores, creation and production of quality French publishing, promoting and supporting ideas, knowledge and scientific culture expressed in the French language, with the help of a network of 300 media centers and direct aid to the various actors of the French abroad.

This policy aims to protect creators and consumers. It is an effective response to the economic and technological permutations in the cultural sector. It is a widely followed model, especially in Europe and Latin America.

Germany's cultural and creative industries initiative

Germany's Federal Government has launched several initiatives to promote and to stimulate innovation in advertising, the art market, broadcasting, the software and games, design, the architecture, book and performing arts markets, the film industry, the music industry and the press market. These include the Cultural and Creative Industries Initiative (CCII), the German Federal Film Fund, the Initiative Music and the German Computer Game Prize. The CCII seeks to improve company competitiveness and to enhance the entrepreneurial skills of independent professionals and freelancers. A Centre of Excellence for the Cultural and Creative Industries was established in 2009 as a platform for information, advice and networking with a view to strengthening the sector and acting as an intermediary between the 'creative classes' and economic policy-makers. The Centre of Excellence's remit includes establishing the cultural and creative industries as a publicly-recognised independent economic sector, improving access to existing support measures, further developing the range of professional training and continuing education on offer, optimising market opportunities for cultural professionals and creative people, and opening access to international markets. Eight regional offices also provide similar services in close cooperation with the *Länder*.

These measures represent a good example of the importance of providing comprehensive information and capacity-building infrastructure at the national (Federal) level to help individuals and companies operating in the cultural and creative industries.

Mexico's National Programme for Culture, 2007-2012

This programme, put in place and led by the National Council for Culture and the Arts (CONACULTA), in cooperation with other relevant bodies in the cultural field, seeks to address the country's needs in a wide range of cultural domains ranging from heritage, both material and immaterial to all forms of cultural expression, arts education and participation. It contains a special focus on promoting understanding of the development potential for municipalities, states and regions of the arts and culture in general and the cultural industries in particular. Encouraging diverse cultural expressions as a basis for union and social cohesion is a key objective, together with others such as the promotion of access to, enjoyment of and participation as regards cultural goods and services, the provision of spaces for cultural production of quality and increasing the contribution of culture to social welfare. The programme's main axes are heritage and cultural diversity, cultural infrastructure, national and international cultural promotion, public incentives for creation and sponsorship, training and research in various cultural fields, the promotion of reading, culture and tourism and, last but not least, the cultural industries. The programme is stated to be the product of a broad process of consultation with the country's artistic communities, intellectuals, academics, civil society entities and cultural operators.

This programme embodies an overarching policy vision that fully integrates the awareness and promotion of diversity that also includes cultural goods and services.

Public information and education in Mongolia

The Arts Council of Mongolia has carried out since 2010 a broad range of advocacy activities via a TV Programme called 'Arts Network' implemented in cooperation with the national broadcasting organization MNPRTV. . The aim of these activities is to promote the diversity of cultural expressions with a view to making arts and culture institutions more visible to the general public, to helping the latter understand the significance of the arts and culture and their potential for the development of individuals and society, as well as providing it with information on the diversity of cultural expressions internationally. Three goals are pursued through the telecasting of the following three programmes: 'Urtan', which introduces both Mongolian and foreign artists to the public highlighting the different styles of artistic performance; 'Knowledge', which covers ancient and modern history as well as the history of world art and religions; and 'Calendar', a programme that provides updates to viewers on cultural and art activities currently taking place in major cities around the world, as well as on possibilities of participation for Mongolian artists. The information helps to build understanding and favourable public opinion on these matters. The Embassy of Norway supported this initiative in 2010, allowing the Arts Council of Mongolia to present the cultural expressions of both Norway and Sweden to Mongolian viewers, while also presenting the diversity of Mongolian arts and culture itself.

This initiative shows how public service broadcasting can be used imaginatively in a developing country as an instrument of public information and awareness building with respect to cultural diversity.

Montenegro's multi-purpose cultural centre

Montenegro is planning to create an ambitious new multimedia centre in an abandoned refrigerator factory covering a surface area of 140,000 square metres and located in the former royal capital, Cetinje that is to be called the Marina Abramović Community Center Obod Cetinje. It will be a center of production, presentation, distribution and development of various artistic forms, including performing arts, of which Marina Abramović is a leading figure, but also visual arts, film and video, educational and environmental programmes, architecture, science and new technologies. The future

centre is being conceptualized and designed as an incubator for change, as well as a driver for cultural development, both locally and throughout the country. Thus the Center will also be engaged in social and educational programs, cooperation and networking, ecology, and local community building. It will also have its own dedicated collection, a multimedia library and archive, and will rent out its spaces. In addition to its cultural activities, this multi-functional center will also develop a whole series of economic and service ventures which should provide a significant contribution to both the reanimation of the Obod factory compound itself and to the revitalisation of the entire town of Cetinje. The first phase of the project is envisaged to be completed in 2013.

This cultural centre is designed as an incubator for change, as well as a driver for cultural development and stimulator of artistic innovation, both locally and throughout the country.

Inclusive Creative Industries' Joint Program in Peru

This multi-pronged 'Joint Program' (JP) aims to promote culture as a driver of economic development for vulnerable groups in four regions of Peru: Ayacucho, Cusco, Puno and Lambayeque (2010 – 2012, co-funded by ILO, WTO, UNIDO, UNDP, UNESCO and FAO). These regions have been selected both because they are poverty-stricken and because of their potential for inclusive development, once an enabling environment has been created. The JP also targets market access and the sharing of successful business models in 'inclusive cultural industries'. It seeks to strengthen public-private structures in each region, with entrepreneurs as active partners in building marketing and general business-relevant capacities among the most vulnerable groups that also involves building the capacities of local and regional governments. It also proposes a regulatory and public policy framework. Care is being taken to consolidate lessons learned, so that JP outputs and outcomes are disseminated to all its stakeholders, partners, networks, etc., with a view to its replication. JP is led and coordinated by the Ministry of Foreign Trade and Tourism and partners include the Ministry of Culture and its regional directorates, producers associations and NGOs. Finally, it has set quantified targets such as the following: employment provided for 200 inclusive cultural industry entrepreneurs; 4,800 government officials, private sector leaders and community leaders (of which at least 30% women) made aware of inclusive cultural industry opportunities; 100 students trained and 100 trainers trained (of which at least 30% women and 50% from the poorest segment of the population); 1,300 representatives of public sector, private sector and civil society informed about the issue and its opportunities; 120 members of parliament made aware of and favourable to the proposed regulatory framework.

This Joint Programme links cultural industry development and poverty reduction strategies, maximizing the potential of the 'One UN' framework, which has set quantified output and outcome targets as benchmarks.

'Critical Neighbourhoods' Initiative in Portugal

Launched in 2005, in the framework of a national urban management policy, this inter-ministerial initiative promotes cultural expression in four different urban areas: Vale da Amoreira (Moita), as a 'decentralised art: artistic experimentation space'; Cova da Moura (Amadora), as a 'a creative space' and Lagarteiro (Porto), as an arts education network at the primary and pre-primary school levels. The initiative aims to foster cultural exchange and 'fusion' between and among the different communities resident in these neighbourhoods. In Vale da Amoreira, the artistic component is considered to be a structuring dimension of the entire intervention and the creation of a community studio has enabled production (and built production capacities) of and for different artistic products from the various established artists' collectives, together with an exchange of services between different types of artistic skill. Approximately 1200 young people are involved in the project, spanning a range of activities linked to artistic expression. The public image of the zone has been transformed: it is no longer associated principally with marginality but rather with the various cultural and artistic initiatives. Another key aspect is the construction of important cultural infrastructure within the Lisbon and Tagus Valley region. This is the Artistic Experimentation Centre (financed by the European Economic Area Financial Mechanism and the Institute of Housing and Urban Renewal) that will be managed by Moita Municipal Council, not as a traditional cultural infrastructure but rather as a facility that will foster artistic engagement by the entire community.

This is a good example of an art-centered urban management and development intervention whose core rationale is the promotion of the diversity of cultural expressions of the local inhabitants.

The Ministry of Education and Culture (MEC) Centres in Uruguay

The Ministry of Education and Culture (MEC) Centres have been built up since 2007 to facilitate citizens' access to educational and cultural goods and services together with scientific and technological innovation, as well as favour social integration and citizen participation. They operate particularly for the benefit of population groups that have been the most disadvantaged due to economic, educational and territorial reasons or as a result of some kind of disability. They have made it possible to bring cultural and educational goods and services to rural areas. The Centres seek also to promote awareness of rights: human, social, political, environmental, gender and cultural. Their outreach, dissemination and development-related activities include visits by artists, scientists and technical experts, exhibitions, debates and other activities, as well as non-formal education projects; promotion of digital literacy is a particular focus. The Ministry works with provincial authorities as strategic partners, while the National Telecommunications Authority serves as a technological ally. A noteworthy aspect of this scheme has been the systematic gathering of impact indicators for the period 2007-2011: 5676 activities, in which cultural and educational goods circulated between 114 towns and villages of up to 5000 inhabitants, for which 3787 artists, workshop organizers and performances were contracted at an average cost of \$4,300.00 per activity, which means on average 4 activities per month. About 75% of the population (3 out of 4 inhabitants) took part at least in one activity.

This effort to bring cultural and educational goods and services to rural areas and disadvantaged groups is a good example of how in a developing country relatively simple means can be employed to promote cultural awareness and participation within a broad human development framework and how an impact monitoring component can be integrated into the project.

2. International cooperation

Brazil's international audio-visual cooperation policy

Brazil's policy has three goals: a) encourage international co-productions, b) support the participation of Brazilian films in international festivals and c) promote Brazil in the international audiovisual sector. The policy is designed to facilitate national producers internationally to encourage partnerships and access to financing. Brazil has a number of international co-production treaties with various countries which helps this process.

A major challenge has been to encourage Brazilian producers to become accustomed and qualified to work with international industry standards (given the size of Brazil's internal market and language barriers, producers usually work locally). US\$ 35,7 million has been allocated to implement this policy.

This policy has resulted in greater visibility and international presence of Brazilians in the film industry circuits.

Denmark's international cooperation policy

In 2009 a comprehensive strategy was formulated in Denmark in order to strengthen the internationalization of Danish cultural life and promote international cultural exchange. The new strategy is focused on five strategic priorities, such as "the artist in a globalized world" "professionalization and networking in a global market" and "foreign culture in Denmark."

An International Cultural Panel (ICP) was established in 2010 bringing together representatives of the Ministry of Foreign Affairs, Ministry of Culture, Ministry of Business and Growth as well as the Danish Arts Council and the Danish Arts Agency Heritage Agency of Denmark, the Danish Film Institute, the Danish Centre for Culture and Development (DCCD), the Danish Cultural Institute and the centres for Crafts, Architecture Centre and Design.

The ICP adheres to nine principles of international cultural work summarized in the Danish report. The main challenges are: to stay focused on building sustainable, professional working networks with foreign actors and the art and culture scenes of other countries and the necessity to cooperate across Ministries and key players working with cultural exchange.

The Danish approach reflects an idea of international cultural policy which not only aims to support one's own culture but also emphasises the necessity, utility and possibilities of culture for development and innovation through international cooperation. It also demonstrates a strong inter-ministerial and transversal component.

Culture in France's overseas development assistance

The overall objectives of the French international cooperation policy in the domain of culture are: to accompany artists, authors and cultural operators from countries in the South; support the exhibition of their work and contribute to their recognition in international markets; support independent cultural industries in the perspective of sustainable development; contribute to the development of institutional capacity building and management skills in the cultural sectors of countries of the South. French policy to support culture in countries of the South has long recognized the crucial importance of culture in its international political, economic, development and social policies. In a multitude of ways it has integrated culture through legal, institutional and financial measures and through many frameworks, policy and programmes.

France recognizes the importance of culture as a factor in sustainable development in its ODA programmes, especially in Francophone Africa. Avenues for the allocation of ODA resources include the development of sustainable tourism at heritage sites, assistance for publishing, a range of measures in the audio-visual industries, and the encouragement of the innovative use of new information and communication technologies.

One concrete example of this policy is the World Cinema Support Fund (*Aide aux cinémas du monde*) dedicated to international co-productions. This new fund was jointly created by the Ministry for Culture and Communication and the Ministry of Foreign and European Affairs, and is managed by the *Centre National du Cinéma et de l'Image Animée* (CNC) and the *Institut français*. The Fund has replaced a funding programme that was specifically reserved for countries on France's development priority list. It is now open to all countries and grants support as a subsidy either before or after completion of a project. Subsidies are granted to foreign feature-length film projects that are seeking support from French co-producers. In 2012, it has a total budget of 6 million euros.

France's approach recognizes the importance of integrating culture in the international political, economic, development and social policies through diverse measures and programmes. The French experience gained from the inclusion of culture in its ODA programmes aimed at facilitating sustainable development in developing countries illustrates how a complete package can be made up of a range of measures directed at different needs in different countries, tailored to suit their particular circumstances.

Ibero-American regional cultural cooperation programmes (Ibermedia, Ibermusicas, Iberescena, etc.)

The Ibero-American Summits have adopted a number of cultural cooperation programmes such as Ibermedia in the cinematographic and audiovisual sector; Iberescena for the performing arts; Ibermuseos, in the field of museums and museum studies; Ibermusicas strengthening the Ibero-American musical space for the protection of musical heritage and for the promotion of new creations; Iberoquestas, to give support to youth orchestras and spread musical diversity; Iberrutas, for the protection of migrant rights from an intercultural perspective; and Iberarchivos, to promote archive development in Ibero-America. Each member country makes a financial contribution to the programmes.

The 18 participating countries of the Ibero-American Support Fund Ibermedia finance its work through annual contributions. Its objectives include the encouragement of coproduction, distribution and screening of Ibero-American films and the promotion of training for professionals of this sector. An evaluation of the Ibermedia conducted in 2008 established that it had contributed in a significant way to the modernization and development of the film industry in the region. The Ibermedia financing for co-productions may be the only resource available for the growth of national cinema. The evaluation indicated that US\$ 110,000 from financial aid has had a multiplier effect of almost 1000%.

Even small contributions made by countries participating in multilateral networks have significant benefits in return. They serve not only to finance projects but they also become a concrete area of exchange of practices, of information and contribute to can greater cooperative policy progress.

Integrating Mongolia's Foreign Policy and Cultural Policy

Working to refine its institutional framework with respect to international relations and cooperation, Mongolia set out in 2011 new Foreign Policy Guidelines and a new Directive on the Advocacy of Mongolian Culture and Arts Abroad that take into account the State Policy on Culture. These documents reflect the view that in order to help intensify Mongolia's development in culture and arts, it is crucial to promote access to international markets for Mongolian cultural goods and services and increase the capability of the cultural and arts institutions of Mongolia.

To this end, Mongolia has signed agreements and protocols in the field of culture with over twenty countries in Asia and other regions of the world. Cooperation plans have been established between Mongolian and foreign artists, cultural entrepreneurs and professional art associations to conduct exchanges of art performances and exhibitions, train specialists, improve facilities, conduct joint studies in culture and history, publish books, organize cultural days and participate in international art and culture competitions, festivals, meetings and symposia.

These policies aim to promote the culture and arts sectors within the country with a view to integrating them more into Mongolia's international cooperation policy. They indicate that access to foreign markets is considered an important opportunity for the country's development.

Nigerian Cultural Centers

Nigeria has taken measures to foster international cooperation both within and outside its borders. Thus, the African Art Expo held in Nigeria has created an avenue for the promotion of various cultural expressions from African countries. Nigerian Cultural centres have been established in China and Brazil and are being planned in six additional countries.

While Nigeria notes that these centers have helped promote Nigerian cultural expressions, a cultural centre can serve as a veritable locus of exchange, reaching out not only to civil society but to more official levels.

Spain's culture and development strategy and framework based on the Convention

The principles and objectives of Spain's policy on international cooperation in development in the field of culture are set out the Culture and Development Strategy of Spanish Cooperation, which was approved in 2007. This document draws largely on the Convention for the Protection and Promotion of the Diversity of Cultural Expressions.

The strategic approaches put forward for the sector are:

- (i) professional training, with emphasis on culture and development projects
- (ii) political dimension of culture and its contribution to development
- (ii) economic dimension of culture in its contribution to development

- (iv) relation and complementary link between education and culture
- (v) sustainable management of cultural heritage for development
- (vi) relations between communication and culture with impact on development
- (vii) driving processes that recognise cultural rights

The National Plan for External Cultural Action was approved in 2010 to promote cultural cooperation as a factor and key element in development cooperation, considering culture as a resource in its own right, whose access, diversity, heritage conservation, training, commercial handling and industrial promotion should be given priority in development policies.

Spain provides an example of an international development strategy that integrates culture and the principles of the Convention in a very organic and comprehensive manner.

3. Preferential treatment for developing countries

Austria: Artists' exchanges and residencies

The Federal Ministry of Education, Arts and Culture offers accommodation and the use of a community studio, a contribution to the costs of living as well as material costs, assistance and support, visits to museums and galleries and contact to foreign artists. At the end of the stay the artists are offered the possibility for a small exhibition of their works to the public. Recently, the Federal Ministry hosted artists from Armenia, Azerbaijan, China, Cuba, Georgia, Montenegro, The former Yugoslav Republic of Macedonia and United Arab Emirates.

This case is a good example of an artist exchange and residency programme that allows for international market exposure at the end of the residency for artists from developing and emerging countries.

Fostering an enabling environment in Bolivia

Since 2009, Bolivia has implemented diverse activities that together help create an enabling environment for the development of the cultural sector. Among those of relevance to the implementation of the Convention are: Reading Foment Program that created book fairs all around the country, artistic vocational training workshops (since 2009), cultural and artistic promotion through the realization of many audiovisual productions and agreements with public media organizations, among other activities supported by the Ministry of Cultures.

The various initiatives illustrate how the country is fostering an enabling environment for the emergence and development of the cultural industries at the national level.

Canada: support to mobility of artists from developing countries

The Federal Government of Canada introduced various measures supporting Canadian artists going abroad as well as foreign artists coming to Canada. In addition to financial support for mobility the Canada Council for the Arts maintains a database with key information on cultural professionals to facilitate connections affiliated with mobility. The Council also provides funding for organizations to invite foreign artists and to financially assist them to access new markets. In addition to such general measures the federal government has also implemented specific exemptions for various categories of culture professionals travelling to Canada: exemptions on work visas for artists and their team who come to prepare performances as well as culture professionals in various functions such as judges or jury members.

The Canadian approach combines financial assistance with visa facilitation, such work visa exemptions, thus addressing the two main obstacles to the mobility of artists from developing countries.

European Union: Fostering knowledge and expertise creation in ACP (Asia, Caribbean and Pacific) countries

ACP Cultures+ is EU's support programme to cultural sectors in Asia, Caribbean and Pacific countries (EUR 30 million, 2011-2015). The aim of the programme is to reinforce the creation and production of cultural goods and services in ACP countries and, in particular, to promote South-South cooperation, improve access to local, regional, European and international markets and build capacity of culture professionals.

The programme also created an ACP Cultural Observatory, operating under the Secretariat of the ACP Group of States²², which aims at a better view and understanding of the cultural sector in the ACP region, its emerging trends and features, and will help structure the sector on a professional and political level. The budget for this action is over EUR 6 million, of which EUR 2,1 million in grants have been allocated to six projects currently in progress in the areas of performing arts, visual arts and music, including technical training, organization of art events, professional seminars and networking as well as artists' residences. A pilot project in five countries also targeted the strengthening of the culture sector with a view to maximizing the sector's economic and job potential.

The ACP Cultures+ Programme offers an important contribution to the cultural policy landscape with the creation of an Observatory. This is a critical investment to assist developing country Parties to strengthen their capacity in all areas of cultural and creative industries.

France: support to mobility and market access for artists from developing countries

France supports mobility of artists from developing countries to participate in cultural seasons and festivals and provides dedicated grants and residences programmes (over the past ten years, 1000 artists from developing countries have benefited from these programmes). Specific mobility programmes for artists such as *Beyond the Walls* targeting young creators in the fields of visual and performing arts and *Louis Lumière* targeting young film directors are implemented, along with initiatives addressing cultural professionals coordinated by *Bureau d'accueil des artistes et professionnels étrangers* and sponsored by the Ministry of Culture and Communication.

A special effort is made to foresee and resolve problems related to entry visas for artists and cultural professionals from developing countries. France has developed a framework so that cultural professionals are updated on visa requirement on a fairly regular (twice yearly) basis. France recognizes that visa facilitation is a recurring issue throughout the cultural sector which must constantly be addressed.

The French mobility programmes target both artists and cultural professionals from developing countries, providing financial support and regularly updated information on visa requirements addressing barriers regularly faced.

Germany: financial support, mentoring or apprenticeship and technical assistance

World Cinema Fund stands out as an effective tool for the preferential treatment of filmmakers and films from developing and emerging countries. It was created in 2004 as an additional project of the *Berlinale International Film Festival* for feature-length films, and as a result of a cooperation between

²² See http://www.acpcultures.eu/?lang=uk&page=observatoire_culturel_ACP2

the festival, the Federal Foundation for Culture, *Goethe Institut*, the Federal Ministry for Economic Cooperation and Development, Deutsche Welle/DW Academy, the Foreign Ministry and German film producers. The WCF's budget for supporting co-production and distribution totals about EUR 400,000 (USD 530,000) per year. Support is focused on the following regions: Latin America, Central America, the Caribbean, Africa, the Middle East, Central Asia, Southeast Asia and the Caucasus.

Since 2004, 1,651 films have been submitted from developing and emerging countries, 93 of which have received financial support. These films are shown at renowned festivals and have since received numerous distinctions such as their Golden Palms, Golden Bears and Oscar nominations.

This Fund stands out as an effective tool to provide preferential treatment for filmmakers and films from developing and emerging countries through financial support, mentoring or apprenticeship and technical assistance.

Mongolia's strategic support to its cultural industries

Mongolia enjoys tariff concessions provided by developed countries such as the USA, Canada, and many countries of the European Union. These concessions are granted on the basis of the Certificate of Origin of Goods from Mongolia. For the period 2006-2015, trade concessions with the EU enabled the export of a number of cultural products including statues and other decorative items made of wood, paints, photos, leather and semi-leather cloths, items for decoration, jewellery boxes, hand bags, purses, etc.

This is an excellent example of the use of trade agreements by a developing country to facilitate market access and market penetration and to provide strategic support to domestic cultural sector and cultural industries.

Slovenia's initiative to build capacities of Afghan artists through training and technical assistance

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

In 2010, projects included the digitalization of the Herat University library, art workshops and exhibitions of the works of Afghan refugees. Also in 2010, a Slovenian youth cultural center, Pionirski Dom, in cooperation with the Slovenian Ministries of Defence and Foreign Affairs and the Embassy of the United States in Ljubljana, carried out a project entitled "Art Without Borders". In 2011, Slovenia continued to actively support the further development of graphic arts, notably with a project providing the Faculty of Fine Arts with graphic equipment which enabled its professors and students to further develop their knowledge of graphic techniques.

This case illustrates a wide array of projects leading to the establishment of a process of institutional and individual capacity-building.

Sweden: North – South cooperation/partnerships

The Swedish Arts Council manages and implements a Sida-funded programme *Partner Driven Cooperation in the Field of Culture 2011-2013*. The overall objective is to strengthen cooperation in the field of culture between Sweden and Botswana, Namibia, South Africa, China, India, and Indonesia aimed at contributing to poverty reduction and equitable and sustainable development.

This new programme builds on the experience of the *Swedish-South African Culture Partnership Programme (CPP)* implemented in 2004-2008. CCP focused on nurturing cultural partnerships for development. A mid-term review conducted after the initial three years of CCP found that 25 Swedish and 25 South African institutions had jointly worked on building long-term projects and relationships and that the activities were relevant to both countries' needs. The evaluators also noted that the programme showed an impressive range of creative work from grassroots organizations and professional institutions.

The partnership-driven approach promoted by Sweden gives recipients greater autonomy and responsibility in the design and implementation of cultural cooperation programmes and offers an alternative to the donor-driven model which dominates the field.

4. Integration of culture in sustainable development

Agenda 21 for Culture in Quebec, Canada

The government of the Canadian province of Quebec has elaborated an “Agenda 21 for Culture” as a basis for its efforts to integrate culture into the province’s sustainable development programme. The Agenda establishes principles and objectives which cover cultural, social, economic and environmental sustainability. The strategy emphasises cultural diversity, sustainable use of cultural resources, and promotion of creativity and innovation. It is recognized for the manner in which it engages the interests and participation of all branches of government, civil society and the private sector.

The Agenda 21 for Culture in Quebec is an important example of the way a strategy for sustainable development could be built, particularly at a regional or provincial level.

Incorporation of culture in Latvia’s planning for sustainable development

Latvia 2030 is a long-term strategy guiding the country’s economic and social development.. This strategy explicitly includes culture, in particular the nation’s human and cultural capital, as essential elements in the development programme. It sees Latvia’s creative potential as one of the main driving forces of development. The objectives of the strategy are reflected in the National Development Plan (NDP) 2007-2013 adopted in 2006, and the Strategic Development Plan (SDP) 2010-2013 adopted in 2010. Both of these instruments give strong emphasis to the creative sector. The SDP is explicitly designed to increase the country’s competitiveness, with priority for economic growth, social security and reforms in the public sector. In the cultural arena it aims to develop creative industries, to expand audiences, and to increase the export of cultural services.

Latvia’s case is a good illustration of how the cultural sector in all its aspects is integrated into a national development process and has become an integral and essential part of sustainable development programming across the board.

Art Incubators in the Creative Industries Strategy of Lithuania

The Creative Industries Promotion and Development Strategy has been in operation in Lithuania since 2007 with the objective of encouraging the establishment of creative industries, improving their competitiveness and increasing their contribution to the economy. One measure for implementing this strategy is support for art incubators co-funded with the European Regional Development Fund. An art incubator is a non-profit organisation which provides its infrastructure and facilities to artists and others working in the creative industries in order to enable them to create and present their works to the public. The art incubators also initiate business start-ups, and encourage local communities to participate in cultural life.

Business incubators are a well-established means of encouraging entrepreneurial initiative and providing relevant skilling to potential SMEs in a number of sectors. Their use in the cultural sector as in Lithuania is especially important as a means of providing small-scale financing and technical assistance to emerging creative businesses.

Namibia's policy on arts and culture

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

This approach has been further integrated into the country's Medium-term Plan.

Namibia is a good example of a developing country which has many significant development issues to deal with, and has recognised the integral role for a range of measures to promote culture and the arts as essential contributors to its national development plan.

Monitoring sustainable development: Switzerland's MONET project

Switzerland has put in place a system of indicators entitled "Monitoring Sustainable Development" (MONET) covering a range of aspects of sustainable development as it is reflected in social cohesion, economic efficiency, and ecological responsibility. The inclusion of culture as an essential component of this system focuses mainly on its attention to the impact of the arts and culture on social cohesion, in areas such as cultural participation and the preservation of cultural heritage.

The Swiss case is an example of good practice in extending national monitoring systems for sustainable development to include culture, provided that appropriate and measurable indicators can be agreed upon.

5. Involvement of civil society

Austrian Working Group on Cultural Diversity

The Austrian Working Group on Cultural Diversity (ARGE) was set up in 2004 as a 'network of networks' including among its members associations, unions, academic institutions and individual artists. It is funded by the Federal Ministry for Education, Arts and Culture.

Each network/interest group within the ARGE liaises with its constituencies on issues of common interest. In this way, the ARGE's decisions potentially represent more than 3,500 individuals active in the arts and culture. A specificity of the ARGE is the participation of representatives of the governments of the *Länder* at ARGE meetings.

It is also noteworthy that the Convention Points of contact within the Federal Ministries responsible for culture, the arts, education, foreign affairs, internal affairs, law, economy and trade, science and media participate in ARGE meetings ensuring that all relevant stakeholders work together to implement the Convention. It obviates challenges in continuity when civil servants, politicians or civil society representatives change jobs or are shifted to other departments.

With the entry into force of the Convention the ARGE extended its fields of activity to encompass (i) sharing and exchange of information, (ii) providing expertise and know-how on cultural policy developments to public authorities, (iii) organizing awareness-raising activities and (iv) monitoring the implementation process as well as developing concrete proposals on how to further this implementation process.

This working group provides a unique forum for continuous dialogue and exchange between representatives of civil society and the public authorities from all government Ministries on matters relating to the Convention.

Promotion of the Convention among civil society in Brazil

In Brazil, civil society participates in the creation, implementation and monitoring of public cultural policies in cooperation with the Ministry of Culture, National Council of Cultural Policy, various councils at the municipal level, etc.

During the development of the *National Plan for Culture 2011-2020*, which is the first Brazilian Government policy document referring to the 2005 Convention as the legal framework, the Ministry of Culture organized a series of workshops on cultural policies in all States of the Federation. These workshops targeted artists, students, researchers and cultural entrepreneurs and discussed, *inter alia*, the content and issues related to the Convention. Managers and specialists of the Ministry of Culture participated as speakers and as trainers in these workshops.

The Brazilian example illustrates a large-scale consistent effort undertaken by the Government to promote the Convention throughout the country, targeting specifically artists, cultural professionals and entrepreneurs.

Bulgarian advisory councils under the Ministry of Culture

National public expert and advisory councils have been created under the Ministry of Culture for specific domains of activity. Members of the councils include civil society representatives and representatives of academic institutions (universities, art schools and the Bulgarian Academy of Sciences). The councils are consulted in the process of elaboration of new cultural policies and measures, or when specific situations or issues arise.

One of the tasks tackled by the councils is the preparation of a draft National Strategy for Development of Bulgarian Culture and Arts up to 2020.

The Bulgarian case illustrates how a Ministry of Culture relies on a wide multi-stakeholder network of advisory councils that provide feedback to the Ministry and facilitate the elaboration of adequate cultural policies and measures.

Participative governance of culture in Canada

Civil society's participation in developing and implementing cultural policies and measures is an important characteristic of Canada's governance model. For example, in 2009 the Government organized national copyright consultations to provide all Canadians the opportunity to voice their opinion on how the government should address the modernization of copyright laws in an increasingly digital-based context. Canadians were able to participate in this consultation in various manners, including a focus group and an online submission centre that respectively allowed for 2,500 comments and 8,000 submissions to be collected. Nine round tables gathering over 100 participants were held across the country, with the objective of obtaining points of views from experts and organizations. Moreover, the live broadcast of two public meetings on the Web allowed more than 800 Canadians from across the country to participate in the conversation in person and over the Internet. Following this consultation, a bill entitled the Copyright Modernization Act was introduced to the House of Commons.

This type of broad direct consultations with civil society, including the end users and beneficiaries of cultural policies and measures, is a good example of participative governance of culture that is in the spirit of the Convention.

Coalitions for Cultural Diversity

The International Federation of Coalition for Cultural Diversity (IFCCD) comprises 43 national Coalitions worldwide and is dedicated to the promotion of the Convention. The IFCCD thus groups over 600 professional culture organizations representing creators, artists, independent producers, distributors, broadcasters and editors in the publishing, motion picture, television, music, performing arts and visual arts fields. The director general of the Canadian Coalition, who also acts as the executive director of the Federation, carries out several international missions each year to promote the Convention at civil society and governmental meetings, such as the Organization of American States, the Commonwealth and OIF (*Organisation internationale de la Francophonie*).

Nearly two-thirds of the national Coalitions are in African and Latin American developing countries. The exchange of information promotes the development of common positions, allowing the Federation to actively participate in the work of the Convention's bodies.

The work of the national Coalitions and the IFCCD has been described as pivotal for the Convention in several Parties' reports. With its wide international network, the IFCCD produces an inestimable synergy in terms of expert knowledge and resources, which it uses to further international cooperation for development.

Ecuador's Citizen Participation Council

Ecuador has recently established a Citizen Participation Council, in an effort to improve the flow of information between the Government and citizens, as well as to promote participative governance. Local, regional, and national institutions are working together to create a cultural information system by sharing information with the Ministry of Culture. This information is then fed back to the community in awareness-raising programs at the local level.

The Citizen Participation Council is, by constitutional right, the fifth power of the State. The Council oversees the *Transparency Secretariat*, the agency that monitors the accountability of the State. In the framework of the Council, activities and initiatives such as the Cultural Participation Programme actively engage civil society.

This example illustrates how an effort to democratize governance can be successfully applied to the cultural sector.

The activities of the National Point of Contact in Germany

In March 2007, the Federal Government designated the German Commission for UNESCO (DUK) as the National Point of Contact for the information exchange and implementation of the Convention in Germany. The work of the Point of Contact is funded with an annual sum of EUR 51,000 (USD 68,000) from the Federal Foreign Office. On the basis of this mandate, the Point of Contact has since initiated numerous projects and measures with a focus on awareness-raising and the participation of civil society, more recently in the Arab region.

For instance, in June 2009, together with the International Federation of Coalitions for Cultural Diversity (IFCCD), the DUK organized the U40 World Forum on the occasion of the Second Conference of Parties to the Convention (UNESCO Headquarters, Paris). Through a worldwide selection process, 50 young experts from 34 countries in Africa, Asia, Latin- and North America, as well as Europe, were selected to participate. The Forum provided a platform for an exchange of information and for getting acquainted with initiatives for the promotion of cultural diversity from all the regions of the world. The DUK continues to provide the Secretariat for the expanding U40 network.

Providing earmarked funding for the national Point of Contact for the Convention enables the latter to dedicate the necessary time to the promotion, coordination and resource mobilization activities in favor of the Convention.

The Alliance of Culture in Latvia

Civil society organizations are increasingly involved in shaping cultural policies in Latvia, actively bringing forward concerns of civil society to public authorities. The following activities are undertaken by civil society: (a) active involvement and defending positions concerning the planning of the State budget within the sphere of culture; (b) participation in advisory bodies established under the Ministry of Culture, the Latvian National Commission for UNESCO and other public institutions; (c) advancing international cooperation and networking, promoting new forms of art (for example, digital art) and raising visibility of topical issues of contemporary artistic expressions; (d) bringing forward the issues of education and developing cooperation with higher education institutions; (e) reaching direct cooperation between civil society organizations and the Ministry of Culture concerning the exchange of information.

Regular meetings are held between the representatives of the Ministry of Culture and civil society, in order to discuss, analyze, improve and develop cultural processes in Latvia. The main counterpart for the Ministry of Culture is the Alliance of Culture, a network uniting three large associations and 5000 arts and cultural education institutions and organizations, as well as arts professionals, artists, producers and activists.

Latvia provides an example of vibrant and proactive civil society that organizes in associations and networks to better position itself in relation to governmental counterparts and have a say in cultural policy making.

The U40 network in Mexico

The U40 network offers young people **Under 40** – postgraduates, PhD students, young professionals– the opportunity to participate in the international debate on the implementation of the Convention.

The 2011-2012 strategic objectives of the U40 Mexico include contributing to the visibility and application of the 2005 UNESCO Convention in the 31 States and 1 Federal District of Mexico. Education and awareness-raising, as well as the enhanced involvement of civil society and private enterprises with Convention are also on the agenda.

To work towards these objectives, the U40 Mexico and the Toluca Town Hall organized in 2011 the Inter-American Meeting for Cultural Diversity that brought together 43 young culture experts and professionals from Mexico and abroad. The meeting consisted of a series of four conferences open to the public and three workshops that discussed the implementation of the Convention at the local, national, regional and international levels.

Mobilizing young professionals to promote the objectives of the Convention in Mexico is a good example of an investing in the future approach.

Civil society consultation process in Norway

Norway counts roughly 16,500 civil society organizations active in the field of culture. The voluntary arts and cultural sector has been acknowledged as a vital contributor to cultural diversity since the first White Papers on culture were presented to the Parliament in the 1970s. Voluntary organizations are recognized as vital partners for public authorities in implementing new measures in the cultural field, and public authorities are called upon to cooperate with voluntary organizations to achieve cultural policy objectives and secure the independence of the voluntary arts and cultural sector.

The Norwegian official hearing scheme obliges Government Ministries and their agencies to circulate policy proposals, including cultural policies, for general review to all public and private institutions and organizations concerned including non-governmental and voluntary organizations. The body that circulates a proposal for review should also consider using other ways to ensure participation on the part of those affected, e.g. through the use of information and communication technology, meetings, etc. The period for review is normally three months and no less than six weeks.

This is an example of a formal consultation process with civil society that establishes effective mechanisms for timely feedback and subsequent review of government policies, including cultural policies.

Paraguay's National Council of Culture

The National Council of Culture was established in Paraguay in 2010 and includes, along with central and local governmental actors, representatives of various cultural sectors and industries. The Council's sectoral Working Groups launched the same year have become the main instrument of involvement of civil society in cultural policy-related debates and decision-making. They have contributed to the first study of Paraguay's audiovisual industry, the draft Cinema and Audiovisual Law and in a draft revised Book Law.

This is a good example of civil society's involvement in the formulation of policies and laws for audio-visual and publishing industries.

'Citizens of Culture' movement in Poland

The Citizens of Culture movement established in Poland in 2009 aims to secure common and equal access of citizens to cultural life in accordance with the Constitution. The movement's objectives include increasing access to culture in smaller towns, raising cultural competences of citizens, increasing expenditures on culture up to 1% of the state budget, supporting experimental arts and cultural activities. In 2011, a roadmap towards these objectives entitled 'Pact for Culture' was signed by the Prime Minister, thus engaging the Government to cooperate with civil society and to take the necessary steps to enable the implementation of the provisions of this social contract between Government and citizens.

This is a good example of a concerted and effective civil society action taken with the aim of engaging with Government in culture, particularly outside the large cities.

Efforts to support independent art organizations in Slovenia

According to Exercising of the Public Interest in Culture Act, civil society is involved in cultural policy development mainly through National Council of Culture, Chamber of Culture of Slovenia and Expert commissions of the Minister. The National Council for Culture is an independent body which directs the national strategy for culture. The Chamber of Culture of Slovenia is a voluntary organization of professional associations that monitors and evaluates the effect of cultural policy on cultural development, gives its opinion on the national programme for culture and on the annual implementation reports, considers bills and other draft regulations and regulatory proposals for the regulation of individual issues in the field of culture. Expert commissions are consultative bodies of the Minister for specific areas or aspects of culture.

In 2009 and 2010 the Slovenian Association of Arts and Culture carried out a project "Networking and capacity building of NGOs in culture" through which it encouraged advocacy for culture as well promoted "structured dialogue" between civil society and public authorities in the field of culture. The immediate result of the project was the establishment of a special working group to solve issues related to improvement of working conditions for professional independent art organizations.

This is a good example of a productive dialogue and cooperation between civil society organizations and the Ministry of Culture in pursuit of specific policy objectives.

Annex III:
Relevant working documents and decisions/resolutions

Session	Document / Decision	Hyperlink
2 nd session of Conference of Parties 15 - 16 June 2009	<i>COP requested the Committee to submit to it for approval at its next session draft operational guidelines on Articles 9 and 19. Resolution 2.CP 7</i>	Resolution: http://www.unesco.org/fileadmin/MULTIMEDIA/HQ/CLT/diversity/pdf/convention_2005/CoP/Resolutions_2CP_en.pdf
3 rd ordinary session of the Committee 7 - 9 December 2009	Working document CE/09/3.IGC/211/7 on 'Preparation of the operational guidelines on information sharing and transparency (Article 9 of the Convention)' <i>The Committee held a preliminary discussion with a view to preparing draft operational guidelines on Article 9. It expressed its preference for a submission schedule based on the date of ratification of Parties to the option of regional reporting.</i> <i>Decision: 3.IGC 7</i>	Document: http://www.unesco.org/culture/fr/diversity/convention/3igc/3IGC_7_preparation_do_art_9_en.pdf Decision: http://www.unesco.org/culture/fr/diversity/convention/3igc/final_decisions_3igc_en.pdf
	Working document CE/09/3.IGC/211/8 on 'Preparation of the operational guidelines on exchange, analysis and dissemination of information (Article 19 of the Convention)' <i>The Committee launched an initial discussion on the preparation of the draft operational guidelines on Article 19.</i> <i>Decision: 3.IGC 8</i>	Document: http://www.unesco.org/culture/fr/diversity/convention/3igc/3IGC_8_preparation_do_art_19_en.pdf Decision: http://www.unesco.org/culture/fr/diversity/convention/3igc/final_decisions_3igc_en.pdf
4 th ordinary session of the Committee 29 November - 3 December 2010	Working document CE/10/4.IGC/205/7 on 'Draft operational guidelines on information sharing and transparency (Article 9 of the Convention)' Information document CE/10/4.IGC/205/INF3 on 'Draft Framework for Periodic Reports on Measures to Protect and Promote the Diversity of Cultural Expressions' <i>The Committee adopted the draft Operational Guidelines on information sharing and transparency and their Annex on the draft framework for quadrennial periodic reports and submitted them for approval at the 3rd ordinary session of COP.</i> <i>Decision 4.IGC 7</i>	Document: http://www.unesco.org/fileadmin/MULTIMEDIA/HQ/CLT/diversity/pdf/convention_2005/IFCD/4IGC_7_OGArticle9_en.pdf Document: http://www.unesco.org/fileadmin/MULTIMEDIA/HQ/CLT/diversity/pdf/convention_2005/IFCD/4IGC_INF3_Framework_periodical_reports_en.pdf Decision : http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/Conv2005_4IGC_decisions_en_10_12_10.pdf
	Working document CE/10/4.IGC/205/8 on 'Draft operational guidelines on the exchange, analysis and dissemination of information (Article 19 of the Convention)' <i>The Committee adopted the draft Operational Guidelines on the exchange, analysis and dissemination of information and submitted them for approval at the 3rd ordinary session of COP.</i> <i>Decision 4.IGC 8</i>	Document: http://www.unesco.org/fileadmin/MULTIMEDIA/HQ/CLT/diversity/pdf/convention_2005/IFCD/4IGC_8_OGArticle19_en.pdf Decision: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/Conv2005_4IGC_decisions_en_10_12_10.pdf

<p>3rd session of the Conference of Parties</p> <p>14 - 15 June 2011</p>	<p>Working document CE/11/3.CP/209/10 on 'Submission and dissemination of quadrennial periodic reports of the Parties to the Convention'</p> <p><i>The COP adopted the operational guidelines on Article 9 and the timetable for the submission of reports and requested the Secretariat to draw up an analytical summary of the reports received and to submit it to the sixth session of the Committee. It also decided that the reports shall be made available to the public for information after the session of the Committee at which they have been considered.</i></p> <p><i>Resolutions 3.CP.7 and 3.CP.10</i></p>	<p>Document: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/Conv2005_3CP_10_Soumission_et_diffusion_des_rapports_p%C3%A9riodiques_quadriennaux_EN.pdf</p> <p>Resolution: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/Conv2005_3CP_resolutions_en.pdf</p>
<p>5th ordinary session of the Committee</p> <p>5 - 7 December 2011</p>	<p>Working document CE/11/5.IGC/213/4 on 'Preparation of quadrennial periodic reports of Parties to the Convention'</p> <p><i>The Committee encouraged Parties to submit, to the extent possible, their reports in both working languages and invited them to also submit their reports in other languages for purposes of information sharing.</i></p> <p><i>Decision 5.IGC.4.</i></p>	<p>Document: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/Conv2005_5IGC_4_periodic_reports_en.pdf</p> <p>Decision: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/Conv2005_5IGC-decisions-en.pdf</p>

Annex IV
Executive Summaries of Parties' Periodic Reports

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

- Argentina
- Austria
- Bolivia (Plurinational State of)
- Brazil
- Bulgaria
- Canada, Canada - Québec
- Chile
- Cuba
- Cyprus
- Denmark
- Ecuador
- Estonia
- Finland
- France
- Germany
- Greece
- Hungary
- Ireland
- Italy
- Jordan
- Latvia
- Lithuania
- Luxembourg
- Mexico
- Monaco
- Mongolia
- Montenegro
- Namibia
- New Zealand
- Nigeria
- Norway
- Oman
- Paraguay
- Peru
- Poland
- Portugal
- Slovakia
- Slovenia
- Spain
- Sweden
- Switzerland
- Syrian Arab Republic
- Tunisia
- Uruguay
- European Union

Argentina

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

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

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

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

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

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

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

Austria

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

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

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

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

Bolivia (Plurinational State of)

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

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

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

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

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

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

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

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

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

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

Brazil

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

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

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

Bulgaria

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

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

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

Canada

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

- Cultural policies and measures. The Government of Canada and the governments of its provinces and territories have adopted strategic plans and cultural policies to ensure good planning and accountability in the field of arts and culture. Each tier of government has put in place a range of institutions (such as funding agencies, arts councils and public broadcasters) to implement its cultural measures effectively.
- International cooperation. The Government of Canada has established grants and special arrangements in its work permit scheme to ensure the mobility of culture professionals. In addition, it has signed bilateral cultural cooperation agreements and maintained audiovisual coproduction treaties with several partners worldwide. Some Canadian provinces and territories have also signed bilateral agreements and introduced measures to promote international cooperation in the field of culture.
- Sustainable development: In 2008, the Government of Canada hosted the Ignite the Americas Youth Arts Policy Forum, which brought young arts sector leaders from several countries together in Toronto to discuss culture as a tool for youth inclusion and economic growth. The Government of Quebec adopted an Agenda 21 for Culture, which is a framework that defines principles and goals to be pursued in order to give culture a major cross-cutting role in sustainable development; the Government of Saskatchewan has, for its part, launched a policy that places culture at the heart of its action.
- Participation of civil society. In 2008, the Government of Canada financed the organization of an International Forum on the Creative Economy to improve understanding of the value of culture as a cornerstone of the creative economy. It also organized large-scale consultations on copyright, making use of information technology (through an online discussion forum, public meetings via webcast and so on) to give citizens throughout the country the opportunity to express their views. Likewise, the provincial and territorial governments have established many platforms where the ideas of civil society can be heard and discussed. Lastly, the Governments of Canada and Quebec have supported the Coalition for Cultural Diversity in order to promote the goals and principles of the Convention at home and abroad.
- Main outcomes achieved and challenges encountered. Nationally, Canada has modernized many programmes to meet the challenges posed by the increasing number of digital platforms and by changes in the practices of Canadian consumers of cultural goods and services. Internationally, Canada has promoted the ratification and implementation of the Convention in many international forums and through cultural cooperation agreements and commercial accords.

Canada - Québec

Since adopting the Convention, Québec has both retained and adapted its cultural policies and measures and has also adopted new ones. It has maintained an environment that encourages creation, production, distribution and access to national and foreign cultural expressions. Governmental cultural interventions are based on the *Politique culturelle du Québec de 1992* [Québec Cultural Policy]. On the international scale, Québec cultural action falls within the larger framework of the *Politique internationale du Québec* [Québec's International Policy], adopted in 2006.

Québec has contributed to international cooperation efforts both multilaterally (UNESCO and the International Organisation of La Francophonie) and bilaterally (over thirty cooperation agreements

signed) as well as with the help of measures by several Québec organizations and government corporations. It has also made two voluntary contributions of \$100,000 CAD to the International Fund for Cultural Diversity (IFCD) for a total contribution of \$199,871.54 USD.

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

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

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

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

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

Chile

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

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

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

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

Cuba

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

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

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

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

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

In the last four years the Cuban cultural policy has been improved; measures were adopted which contributed to widen the interaction of culture and the socioeconomic development of the country, encouraging the civil society and the widest involvement of the different actors of the society as intellectuals, creators, professional artists and others. Likewise, the relations with the National System of Education, television, radio and press were deepened. Work was also made towards the preservation, development and protection of the sociocultural heritage and the search and use of suitable technological alternatives in order to facilitate the cultural processes. The development of a creative and participatory cultural life and the pluralist management of diversity have been secured. The incentive for the artistic and literary creation, emphasizing the national and international promotion was encouraged as well as the effective participation of the population in its cultural development, bringing about the establishment of active and critical audiences; cultural research, development and communication were fostered; quality of the training and the upgrading of the specialized technical staff of all the staff of the system, particularly the management, were systematically improved and the cultural-economic relation system was developed and widened.

There has been a strengthening of the production and viewing of programs through “University for All” (television) and also the creation of the “Educational” and “Multivision” TV channels, something that brought about the upgrading of the cultural level of both the students of the national plan of education as well as of the civil society all together while providing the people an educational and cultural, formal and informal programming which covered throughout its duration very diverse topics, Cuban ones and from different cultures in the world, thus favoring the spreading and understanding of the cultural diversity.

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

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

Cyprus

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

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

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

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

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

Denmark

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

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

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

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

Ecuador

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

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

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

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

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

Estonia

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

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

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

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

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

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

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

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

Finland

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

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

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

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

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

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

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

France

RESULTS

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

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

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

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

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

CHALLENGES

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

PERSPECTIVES

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

Germany

The protection and promotion of the diversity of cultural expressions constitutes the foundation of the cultural policies of the Federal Government, the *Länder*²³, and municipalities and local governments and are thus structurally imbedded in Germany's system for promoting culture. Germany was among the initiators of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, so that these principles would also take root internationally. Through a constitutionally-enshrined cultural federalism, the *Länder* are responsible for cultural affairs (cultural sovereignty). Under Germany's constitution, the *Länder*, along with the municipalities and local governments, are responsible for supporting the arts and culture. The Federal Government has selected areas of competence stipulated by the *Grundgesetz* (the Basic Law, Germany's constitution) or which arise from its obligation to represent the state as a whole. In addition, within the framework of its legislative powers, the Federal Government examines the impact of all new draft legislation on culture and cultural expressions into account (*Kulturverträglichkeit*).

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

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

Along with measures at both Federal and *Länder* level to promote films, the German Federal Film Fund has provided an additional EUR 60 million (USD 88.5 million) each year since 2007. In order to preserve the diversity of the German film landscape, the Federal Government and the *Länder* have been funding the digitisation of smaller and less financially viable cinemas since 2011. Since 2003, the Berlinale Talent Campus has provided a forum for up-and-coming filmmakers, which has given rise to a vibrant worldwide network. The cultural and creative industries are among the fastest growing sectors in Germany with some 244,000 enterprises, a workforce of over one million and a turnover of around EUR 137 billion (USD 183 billion) in 2010. They make a great contribution to the diversity of Germany's cultural landscape.

²³ The Federal Republic of Germany consists of a central Federal Government (*Bund*) and 16 *Länder* (federal states).

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

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

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

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

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

Greece

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

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

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

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

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

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

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

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

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

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

Hungary

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

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

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

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

Ireland

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

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

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

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

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

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

Italy

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

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

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

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

Chap.2.1.Cultural policies and measures

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

Chap.2.2. International cooperation and preferential treatment

- Counterfeiting
- Cinema
- Bilateral cultural cooperation
- Development cooperation

Chap.2.3. Culture and sustainable development / Financial support

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

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

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

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

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

Jordan

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

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

Latvia

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

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

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

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

Lithuania

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

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

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

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

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

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

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

Luxembourg

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

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

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

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

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

Mexico

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

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

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

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

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

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

Monaco

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

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

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

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

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

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

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

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

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

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

Mongolia

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

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

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

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

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

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

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

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

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

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

The objectives to further promote cultural diversity were set up including strengthening the partnership among civil societies, private entities, government and non-government organizations; elaborating legal documents with a view to promoting international cultural exchange programme, joint projects, increasing investments, training cultural personnel abroad, developing cultural creative industries, attaining professional and methodological assistance and support from UNESCO for the implementation of the Convention.

Montenegro

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

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

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

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

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

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

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

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

Namibia

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

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

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

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

New Zealand

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

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

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

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

The Ministry is responsible for:

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

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

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

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

Nigeria

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

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

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

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

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

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

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

Norway

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

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

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

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

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

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

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

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

Oman

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

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

Paraguay

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

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

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

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

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

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

Peru

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

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

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

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

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

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

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

Poland

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

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

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

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

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

Portugal

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

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

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

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

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

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

Slovakia

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

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

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

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

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

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

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

Slovenia

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

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

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

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

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

Spain

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

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

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

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

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

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

It is worth noting that during the period since the Convention’s ratification, the allotting of municipal funds designated to Cooperation with municipalities from other countries has undergone a sustained upward trend, even exceeding 1% of total budget in some of them.

Equally, the introduction of practices linked to Local Agenda 21 and its cultural and participatory component led to more than half of the Spanish populace living in areas in which it has been introduced.

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

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

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

Sweden

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

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

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

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

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

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

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

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

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

Switzerland

The Swiss context

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

Legal action framework

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

Implementation, results and challenges

It is primarily the responsibility of the Swiss cantons and municipalities to determine the nature and extent of action to deploy in support of the diversity of cultural expressions. They implement a multitude of measures in their territory to promote their founding diversity, as well as inter-cantonal and cross-border cooperation through different cultural and other policies. The wide variety of cultural initiatives, integration and sustainable development of the Swiss cantons and municipalities serve as a hallmark of Swiss federalism, which can therefore be considered a key feature stimulating diversity of cultural expressions in Switzerland. At the federal level, the two main strategies of Swiss cultural policy (Federal Council Message of 23 February 2011 concerning the promotion of culture for 2012-2015; 2011 FF 2773) and development cooperation (Strategic Orientation of the DDC for the promotion of intercultural exchanges and artists from the South and East 2010-2015²⁴), developed after 2008, also refer directly to the text of the Convention.

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

²⁴ www.deza.admin.ch/ressources/resource_fr_184530.pdf

Syrian Arab Republic

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

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

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

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

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

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

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

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

Tunisia

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

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

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

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

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

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

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

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

Uruguay

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

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

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

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

European Union

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

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

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

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

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