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

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Item 8 of the provisional agenda: Quadrennial periodic reporting: transmission of new reports and of the second edition of the Global Report

In accordance with Resolutions 6.CP 9 and 6.CP 12 of the Conference of Parties, this document presents : i) the quadrennial periodic reports submitted in 2017 by Parties to the Convention along with the executive summaries of the Parties' reports (the full reports are available on the website of the Convention at: <https://en.unesco.org/creativity/monitoring-reporting/periodic-reports/available-reports>); ii) the second edition of the Global Report on the implementation of the Convention ; and iii) points for discussion on possible revisions to Operational Guidelines on Article 9.

Decision required: paragraph 25

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 session (June 2011), the Conference of Parties approved the Operational Guidelines on Article 9 and its Framework for Quadrennial Periodic Reports on Measures to Protect and Promote the Diversity of Cultural Expressions (hereinafter the ‘Framework for Periodic Reports’), which was revised by its fifth session (June 2015). At its sixth session (June 2017), the Conference of Parties requested the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter ‘the Committee’) to review the Operational Guidelines, taking stock of the lessons learned during the first cycle of quadrennial periodic reporting (2012-2015) and to submit its review at its seventh session in June 2019 (Resolutions 6.CP 9 and 6.CP 12).
3. In conformity with Resolutions 3.CP 10, 5.CP 9a and 6.CP 9, the Conference of Parties decided to set the deadlines for quadrennial periodic reports (hereafter “periodic reports”) as follows:
 - (i) First periodic reports by 30 April 2017 for those Parties that ratified the Convention in 2013;
 - (ii) Second periodic reports by 30 April 2017 for those Parties that ratified the Convention in 2009;
 - (iii) First periodic reports by 30 April 2018 for those Parties that ratified the Convention in 2014;
 - (iv) Second periodic reports by 30 April 2018 for those Parties that ratified the Convention in 2010.
4. Recalling that the objective of the reporting exercise is to share information on advances and challenges encountered in implementing the Convention, the Conference of Parties at its fifth session requested that the Secretariat analyses the periodic reports in the form of a Global Report monitoring the implementation of the Convention (Resolution 5.CP 9a), to be submitted to the Committee every two years. The first Global Report “Re|Shaping cultural policies: A decade promoting the diversity of cultural expressions for development” was submitted to the Committee at its ninth session (December 2015).
5. The global submission rate of the first reporting cycle (2012-2015) reached 74%: 89 of the 120 concerned Parties submitted their first periodic reports that were due during this period¹. However, many Parties, in particular developing countries, found it challenging to prepare their periodic report, due to scarcity of data available and limited capacity to implement participative monitoring processes at the national level. The need for capacity-building for monitoring and reporting was recognized by the Committee and the Conference of Parties (Resolutions 4.CP 10 (paragraph 8), 5.CP 9a (paragraph 9), and 6.CP 9 (paragraph 10)). They therefore encouraged Parties to provide extra-budgetary resources for a training programme on the preparation of the periodic reports and for a global Knowledge Management System (KMS) to support sharing of information. The Government of Sweden, through the Swedish International Development Cooperation Agency (Sida), provided extra-budgetary funds to implement a capacity-building programme on policy monitoring in 12 countries entitled “Enhancing fundamental freedoms

¹ The following 31 Parties have not yet submitted their periodic report due during the first reporting cycle : Azerbaijan, Barbados, Benin, Congo, Democratic Republic of the Congo, Djibouti, Equatorial Guinea, Gabon, Gambia, Grenada, Guyana, Haiti, Iceland, Jamaica, Lao People’s Democratic Republic, Lesotho, Mali, Malta, Mauritius, Mozambique, Nicaragua, Niger, Panama, Qatar, The former Yugoslav Republic of Macedonia, Republic of Moldova, Saint Lucia, Seychelles, Sudan, Trinidad and Tobago, United Republic of Tanzania.

through the promotion of the diversity of cultural expressions". The implementation of this programme, running from January 2015 to June 2018, has demonstrated the impact of capacity-building interventions, not only leading to the successful completion of periodic reports, but furthermore to the establishment of policy dialogue platforms and processes to design new sector specific policies.

6. Following Resolution 6.CP 9 of the Conference of Parties, the Committee is invited at this session to examine the following:
- the periodic reports submitted in 2017² (publicly available from <http://en.unesco.org/creativity/monitoring-reporting/periodic-reports/available-reports>);
 - the executive summaries of the 2017 periodic reports (see Annex);
 - the analytical summary of the periodic reports in the form of a second Global Report assessing the implementation of the Convention worldwide (see the full Global report);
 - points for discussion on possible revisions to Operational Guidelines on Information sharing and transparency (paragraphs 11-17 below).

Summary of actions taken by the Secretariat in 2017

7. To implement Resolutions 4.CP 10, 5.CP 9a and 6.CP 9 of the Conference of Parties and Decisions 7.IGC 5, 8.IGC 7a, 8.IGC 7b, 9.IGC 10 and 10.IGC 9 of the Committee and the Operational Guidelines on Article 9, the Secretariat undertook the following activities:
- (i) Made periodic reports submitted in 2017 available to the public on the Convention's website before the current session of the Committee, in line with Resolution 6.CP 9;
 - (ii) Implemented capacity-building activities on periodic reporting and participatory policy monitoring in 12 developing countries (Burkina Faso, Cambodia, Colombia, Cuba, Ethiopia, Indonesia, Morocco, Rwanda, Senegal, Tunisia, Viet Nam, Zimbabwe), as part of a larger capacity-building programme, launched with the support of the Government of Sweden, and further implemented training activities on periodic reporting in other developing countries such as Comoros, Côte d'Ivoire, Djibouti, Ecuador, Guinea, Niger, Nigeria and Togo;
 - (iii) Produced and disseminated new communication materials on the importance of policy monitoring, in particular videos on participative policy design in Burkina Faso³ and Colombia⁴;
 - (iv) Worked with international experts and partner organizations to elaborate the second edition of the Global Report to monitor the implementation of the Convention, based on the analysis of periodic reports submitted in 2016 and 2017 and other sources. Within this framework, the second editorial board took place in Stockholm, Sweden, on 1-3 March 2017, with the support of the Swedish Arts Council, and the Swedish National Commission for UNESCO. Replacing the Secretariat's analytical summary of periodic reports, the second Global Report, launched at the eleventh session of the Committee, marks the first attempt to test and implement some of the 33 core indicators included in the Convention's Monitoring Framework introduced in the first edition of the Global Report. It assesses the impact of recently reported policies and measures, as well as the difficulties encountered in their implementation. The full report is available in English and French. The Spanish version is foreseen to be available in early 2018 and Parties are invited to actively support the translation in other languages and dissemination of the Global Report worldwide;

² Reports received by the Secretariat after 8 November 2016, and before the eleventh session of the Committee, are hereinafter referred to as the "2017 reports".

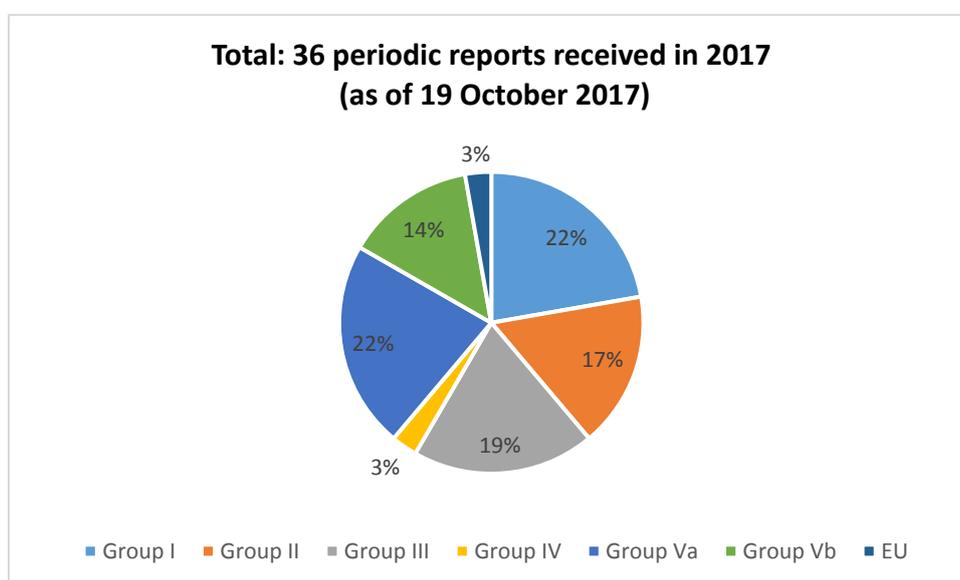
³ <https://www.youtube.com/watch?v=ggVGq1xZFc8>

⁴ <https://www.youtube.com/watch?v=aLvJStKhCpY>

- (v) Organized public presentations of the first Global Report, raising awareness about the importance of periodic reporting and the links between national and international policy monitoring, for instance at the Regional Center for Book Promotion in Latin America and the Caribbean (CERLALC) in Bogota, Colombia (2 December 2016);
- (vi) Improved and continuously updated the Convention’s Knowledge Management System (KMS), harmonizing it with UNESCO’s new software tools. Extra-budgetary funding was provided by Sweden as well as by Italy in the form of an associate expert to further develop the Convention’s platform into a full-fledged KMS that can best serve stakeholder needs at the global and country levels. In particular, the Secretariat has designed an online form for periodic reporting and actively supported Parties in the completion process. Moreover, a new research engine is under development, to enable stakeholders to search over information drawn from the Parties’ periodic reports categorized by geographic and thematic criteria based on the Convention’s goals and areas of monitoring presented in the monitoring framework. Policies and measures reported by the Parties will also be categorized by cultural domains and relevant links in the cultural value chain. Youth-related measures as well as preferential treatment measures will be also highlighted. Lastly, innovative practices reported by the Parties have already started to be identified, analysed and shared in order to highlight participative and evidence-based initiatives demonstrating how the Convention’s four overarching goals and the UN Sustainable Development Goals are being implemented at country level.

Overview of the periodic reports received by the Secretariat

8. A total of 36 periodic reports were received by the Secretariat between 8 November 2016 and 19 October 2017, of which 6 were due in 2017⁵, 29 in 2016⁶ and 1 in 2012⁷.



⁵ Bosnia and Herzegovina, Colombia, Morocco, Netherlands, Saint Vincent and the Grenadines and Venezuela (Bolivarian Republic of).

⁶ Albania, Armenia, Bolivia (Plurinational State of), Bulgaria, Burkina Faso, Cambodia, Cameroon, Canada, Côte d'Ivoire, Cuba, Cyprus, Ecuador, Estonia, Ethiopia, Greece, Guatemala, Ireland, Kuwait, Nigeria, Norway, Poland, Portugal, Rwanda, Sweden, Syrian Arab Republic, Togo, Tunisia, United Arab Emirates and European Union.

⁷ South Africa.

9. Considering that 19 periodic reports were expected in 2017, the submission of 6 periodic reports due for this year represents a 31.5 % submission rate.

Number of periodic reports expected in 2017

Region	Number of periodic reports expected in 2017	Parties that submitted their periodic reports	Parties that did not submit their periodic reports	Submission rate%
Group I	2	Netherlands (<i>2nd report</i>)	Belgium	50%
Group II	2	Bosnia and Herzegovina (<i>2nd report</i>)	Serbia	50%
Group III	9	Colombia, Saint Vincent and the Grenadines, Venezuela (Bolivarian Republic of) (<i>1st reports</i>)	Antigua y Barbuda, Dominican Republic, El Salvador, Granada, Guyana, Nicaragua	33,33%
Group IV	2	-	Afghanistan, Australia	100%
Group Va	1	-	Comoros	0%
Group Vb	3	Morocco (<i>1st report</i>)	Iraq, Qatar	33,33%
Total	19	6	13	31,58%

10. It is encouraging to highlight the impact gained from the capacity building activities on policy monitoring and reporting implemented by the Secretariat and the Field Offices. In particular, the capacity-building tools and materials developed lead to a significant rise in the global submission rate of reports by developing countries. Hence, 66,6% of the periodic reports submitted to the eleventh session of the Committee are from developing countries (24 of 36), compared to 54,5% of the periodic reports submitted to its tenth session (18 of 33). This increase is significantly helping to bridge the knowledge gap on cultural policies in the Global South.

Points for discussion on possible revisions to Operational Guidelines on information sharing and transparency

11. In its Resolution 6.CP 9, the Conference of Parties requested the Committee to review the Operational Guidelines on Article 9 of the Convention and to submit the results of its review to its seventh session.
12. The debates of the sixth session of the Conference of Parties, the feedback received from experts who undertook capacity-building missions and findings collected during the first reporting cycle (2012-2015) have served to identify a certain number of issues and challenges regarding the capacity to complete periodic reports, the relevance of the reporting framework and the impact of the reporting process. In particular, it was recalled that the Framework for Periodic Reports should be flexible and harmonized with the Convention's monitoring framework included in the Global Report.

13. Below is the summary of the suggestions made by experts and the Parties :

- (i) align the Framework for Periodic Reports with the Convention's monitoring framework, so as to include all relevant monitoring areas in future reporting;
- (ii) simplify the Framework for Periodic Reports, including the complementary section on data, information and statistics, in order to facilitate data collection and management as well as to improve the relevance of data and information provided in the periodic reports;
- (iii) elaborate more focused questions to elicit impact-related information, both in relation to specific policies and measures, and to the implementation of the Convention in general;
- (iv) review the calendar for periodic reporting.

14. Taking these suggestions into account, the purpose of revising the Operational Guidelines on Article 9 of the Convention and its Annex, as well as the corresponding electronic template, would be to make the periodic reports more relevant and focused for national and global monitoring purposes. To advance the revision process, a dedicated working session will be included during the impact review meeting of the project "Enhancing fundamental freedoms through the promotion of the diversity of cultural expressions", foreseen in March 2018. Authors of the Global Report and experts involved in capacity building activities in 12 countries will conduct, along with the Secretariat, a collective reflection on the revision of the periodic report framework based on the recommendations of the Committee.

Operational Guidelines on Article 9 "Information Sharing and Transparency"

15. Paragraph 18 of the Operational Guidelines on Article 9 requests the Secretariat to prepare a biennial Global Report on the implementation of the Convention worldwide. Yet, it was recognized that collecting every two years relevant new data and information, and identifying significant global trends, might not always be sustainable. It was also suggested that the frequency should be aligned with the quadrennial reporting cycle of the Convention. Therefore, and bearing in mind the critical challenge of securing extra-budgetary funds ahead of time, it was suggested to change the frequency of the Global Report's publication to a quadrennial basis.

16. For information-sharing purposes, the Conference of Parties decided to suspend the application of paragraph 20 of the Operational Guidelines on Article 9, and make publically available on the Convention website the periodic reports received before each session of the Committee (Resolution 6.CP 9). To this end, paragraph 20 of the Operational Guidelines on Article 9 may be revised accordingly.

Framework for Periodic Reports and electronic form

17. Both the Parties who used the Framework to prepare their periodic reports and the experts who conducted training activities on periodic reporting have suggested that the Framework be revised to elicit more focused reports. This would require to:

- (i) align the Framework for Periodic Reports and the electronic form with the monitoring areas and indicators identified in the Convention's monitoring framework, in order to ensure coherence between national and international reporting processes;
- (ii) align the questions in Section 5 of the Framework for Periodic Reports on 'Awareness-raising and participation of civil society' with those used in all other sections;
- (iii) delete and/or simplify some of the yes/no questions from the electronic form that did not yield consistent and usable information;

- (iv) incorporate a specific question about the IFCD in the Framework for Periodic Reports and the electronic form as suggested by the last IFCD evaluation, to ensure that IFCD projects systematically feature in the periodic reports, thereby ensuring that the implementation of the Convention through the IFCD is made more explicit;
- (v) revise the “complementary data, information and statistics” section to better align it with the indicators of the Convention’s overall monitoring framework as well as with the work undertaken by the UNESCO Institute of Statistics (UIS), notably regarding statistics related to the film sector and cultural employment.

Ways forward

18. The low rate of periodic report submissions in 2017 (31.6%), along with the positive results of the capacity-building programme on policy monitoring, testify to the need for continued capacity-building in the area of periodic reporting, notably in developing countries. Participatory periodic reporting and policy monitoring has demonstrated its capacity to generate new spaces of dialogue, both between relevant ministries and public institutions as well as with and between civil society organizations, helping national stakeholders to better understand the goals of the Convention, and to identify the types of policies and measures that they could report on and the priority areas for future interventions. The Secretariat, together with UNESCO Field Offices, shall continue its efforts to provide capacity-building on periodic reporting/participatory policy monitoring to those Parties that request it and to develop useful training tools and materials contributing to improve the overall submission rate as well as the quality and pertinence of the periodic reports. In order to do so, the Secretariat will need to raise new extra-budgetary funding.
19. Updating and developing the Knowledge Management System (KMS) designed to implement Articles 9 and 19 of the Convention and facilitate the identification and diffusion of innovative practices covering the goals and monitoring areas of the Convention will remain a priority. The KMS supports information sharing and transparency and reinforces synergies between national and international monitoring, featuring policy practices drawn from the periodic reports. A complete research functionality enabling stakeholders to sort information from the periodic reports by country, implementation Convention’s goals, areas of monitoring, cultural domains and links of the cultural value chain will be progressively developed and regularly updated with new content provided by the Parties and civil society. The collection, categorization and distribution of information and innovative practices provided by the periodic reports will thus contribute more effectively to support evidenced-based policy making for the cultural sector, promoting an integrated perspective of the implementation of the Convention worldwide.
20. The analysis and dissemination of key findings, trends and challenges on the implementation of the Convention based, among other sources, on the information provided by Parties in their periodic reports will be pursued, namely through the regular production and publication of the Convention’s Global Reports. Discussions with potential donors are ongoing in order to obtain the necessary funding for the production of a third Global Report in 2020.
21. The Secretariat will support the revision of the Operational Guidelines on Article 9 according to the guidelines defined by the Committee at its eleventh session in order to align the Framework for Periodic Reports and the electronic form with the Convention’s monitoring framework.
22. If additional extra-budgetary funds are mobilized, the Secretariat could develop a new activity in cooperation with UIS in order to reinforce capacities for cultural data collection and analysis, building on the experience of UIS with the collection of film and cultural employment statistics.
23. Lastly, the translation and dissemination of the second Global Report, notably through public presentations, debates, round tables and conferences at the international and national levels, is expected to inform new strategies for the implementation of the Convention, in particular on key policy areas such as artistic freedom, media diversity, and gender equality.

24. The following 12 Parties are expected to submit their first or second quadrennial periodic report before 30 April 2018. A letter addressed to Parties was sent to that effect by the Secretariat on 31 October 2017.

Region	Number of reports expected in 2018	Parties that are due to submit their 1 st or 2 nd reports by 30 April 2018
Group I	0	
Group II	3	2 nd report: Azerbaijan, Czech Republic, Ukraine
Group III	4	1 st report: Bahamas 2 nd report: Haiti, Honduras, Trinidad and Tobago
Group IV	1	2 nd report: Republic of Korea
Group Va	4	2 nd report: Democratic Republic of the Congo, Equatorial Guinea, Lesotho, Malawi
Group Vb	0	
Total	12	

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

DRAFT DECISION 11.IGC 8

The Committee,

1. *Having examined Document DCE/17/11.IGC/8 and its Annex;*
2. *Recalling Resolutions 4.CP 10, 5.CP 9a, 5.CP 9b and 6.CP 9 of the Conference of Parties and its Decisions 8.IGC 7a, 8.IGC 7b, 9.IGC 10 and 10.IGC 9;*
3. *Takes note of the executive summaries of quadrennial periodic reports on the implementation of the Convention submitted by Parties in 2017 and as presented in the Annex to this document;*
4. *Requests the Secretariat to forward to the Conference of Parties at its seventh session the periodic reports examined at its eleventh session together with the Committee's comments, and the second edition of the Global Report;*
5. *Invites the Parties whose periodic reports are due in 2018 to submit them to the Secretariat in a timely manner, if possible, in both working languages of the Committee as well as in other languages, and encourages the Parties that have not yet submitted their reports to do so at their earliest convenience;*
6. *Encourages the Parties to engage in multi-stakeholder consultations in the preparation of their reports, involving various government ministries, regional and local governments and, in particular, civil society organizations;*
7. *Further encourages the Parties to provide extra-budgetary resources to expand the Secretariat's capacity-building programme on the preparation of the periodic reports and participative policy monitoring, for the implementation of the global Knowledge Management System, and to support the third Global Report;*
8. *Requests the Secretariat, in cooperation with the UNESCO Institute for Statistics, to submit to the Committee for examination at its twelfth session in December 2018 draft revised*

Operational Guidelines on Article 9 (“Information Sharing and Transparency”), including the Framework for Periodic Reporting and the Section on complementary data, information and statistics, based on the discussions held at this session.

ANNEX

Executive Summaries of periodic reports⁸

ALBANIA

The Republic of Albania ratified the UNESCO Convention on Cultural Diversity on 17.11.2006 and since then, the Ministry of Culture of Albania and its public institutions has undertaken policies and plans to implement the obligations deriving from the Convention.

The main objectives in broad terms has been strengthening the place and the role of culture in the policies and programmes compiled by the Ministry of Culture of Albania, which is the main institution responsible for implementation of the Convention, strengthening the contribution of culture to sustainable development and increasing collaboration with other countries in the field of cultural industries, promoting intercultural dialogue through implementation of different projects, awareness-raising activities and exchanges of good practice.

Since the entry into force of the Convention, the MoC has increased its efforts to support the flourishing of cultural expressions according the principles of Article 2 of the Convention by establishing a yearly grant for financing of cultural activities, by introducing schemes to promote artistic creativity, by increasing the international cooperation and intensifying cultural exchanges, by creating the necessary conditions to preserve and transmit cultural expressions to future generations, by involving the civil society and especially the young in all cultural policy and legal framework debates, by intensifying interministerial cooperation, by supporting digitization of cultural expressions and their bearers, by initiating and participating in exchange programs and artists in residencies, as well as in EU related programmes, by increasing collaboration with the local government, by increasing fund raising efforts and foreign investments, etc. Emphasis is placed on the potential of intangible cultural heritage to promote cultural diversity and inclusion, and in particular the recognition of minority culture and heritage.

One of the challenges of the implementation of the Convention is the gathering of qualitative as well as quantitative data as well as mapping the current situation. To this end, the Ministry of Culture of Albania is already collaborating with UNESCO for the establishment of “Culture for Development Indicators” in Albania. When this program will be implemented within year 2017, a new perspective will be set for the implementation of the present Convention.

Moreover, the information and the text of the Convention has been translated, published and distributed in several workshops and conferences organized by the Ministry, thus promoting and raising awareness on the principles of the Convention.

The yearly action plans of the Ministry of the Culture reflect the recommendations of the Convention in supporting the creation, distribution and enjoyment of the cultural expressions. Thus it is the basis for the preservation, protection and promotion of cultural diversity and especially, for the development of cultural industries as an important factor for contributing in economy and trade. Creating and improving the necessary conditions to help diversity of cultural expressions to flourish, will continue to be an important objective of the Ministry of Culture.

⁸ The following Parties did not include an executive summary in the periodic reports submitted in 2017 : Armenia and Syrian Arab Republic

BOLIVIA (PLURINATIONAL STATE OF)

Development of Indicators of the four Priority Cultural Sectors within the framework of the Cultural Information System of the Plurinational State of Bolivia. After examining the sources of information that provide quantitative elements necessary to feed a system of indicators of the four cultural sectors prioritized for Bolivia, it can be said that information exists, compiled in different ways, in different institutions, but does not necessarily respond to the methodological criteria required, for example, to build a CSC for Bolivia. The information is dispersed and does not respond to a statistical information criterion, properly systematized and classified in a single institutional computer agent, which may be the INE or the MDCyT. In Bolivia, there is cultural information but it differs with the methodological criteria required by the CAB to build a CSC. This is progress that reflects in a comparative terms 40%, and systematizes information regarding a capital city, with estimates for the rest of the cities of the axis, considering in a preliminary and / or exploratory result of a possible CSC, on the side of the offer.

It should be pointed out that the experience of public policies in the culture is relatively recent therefore there are no models and recipes for the development of policies to strengthen cultural and creative industries. For this, it is necessary to coordinate actions, dialogue and permanent consultation not only with the protagonists of the private sector but also with the multiple instances of the State educational and cultural, economic and fiscal called to intervene in its implementation.

For this reason, the application of qualitative techniques is justified from the point of view that the national accountants have an idea of the way in which it performs the cultural activity in its four prioritized sectors, however, this is still insufficient. Experience, applying the technique of interview in depth, is relevant in qualitative terms, but in quantitative terms gives a set of ideas or economic structures that must still be validated and widely discussed. However, for the purpose of the work carried out, the interviews with the actors were very useful to approximate the behavior of the sector in economic terms because, as it will be understood, the collective of artists and other cultural agents understand that their activity transcends the economic and is in Supreme of the creative, artistic and patrimonial. The economic responses were very diverse, in many cases for the collective of sectors the notion of economic utility or surplus generated does not exist, as is generally quantified in companies.

Although there is a surplus in terms of national accounting, more efforts are needed to find that sector information. On the other hand, the questions related to the consumption of services and / or inputs (that in the terminology of the national accounts are denominated intermediate consumption) were much dispersed. Unfortunately, they do not keep records of their expenditures on the acquisition of inputs and, in a particular way, it is noticed that in the music sector as well as in the performing arts it is difficult to calculate the intermediate inputs.

BOSNIA AND HERZEGOVINA

Bosnia and Herzegovina is a country consisting of two entities (the Federation of Bosnia and Herzegovina - FBiH and the Republic of Srpska - RS) and of Brcko District. The entity of the Federation of Bosnia and Herzegovina is further divided into 10 cantons that have their own responsibilities in the field of culture, which are then subdivided into municipalities.

Bosnia and Herzegovina ratified the Convention 2005 in April 2009 and thus confirmed the need to elaborate and develop the authenticity of the existing cultural expressions based on the historical and cultural particularities of Bosnia and Herzegovina and to create new expressions. Every year Bosnia and Herzegovina pays contribution to the IFCD.

The Government of Federation of B&H passed the Development Strategy of Federation of Bosnia and Herzegovina 2010 - 2020 in 2010, a strategic document which represents the first long-term projection of a comprehensive reform in the field of culture of Federation of Bosnia and Herzegovina. This strategic policy document is a solid base in the Federation of B&H for all the necessary steps for the further policy and related legislation harmonization, awareness-rising, promotion and implementation of the Convention2005. Thus, it is also the base for preservation, protection and promotion of cultural diversity and especially for the development of cultural industries, sustainable development, economy and trade.

Within the European Heritage Days 2013 manifestation held in Gorazde and organized by the Federal Ministry of Culture and Sports (FMKS), the ratification of the UNESCO Convention2005 and its relation to Bosnia and Herzegovina have been promoted. Also, the main topic of the European Heritage Days 2013 was "Intangible Cultural Heritage". Therefore, during this cultural manifestation the Federal Ministry of Culture and Sports has been promoted principles and goals of the Convention2005 to participants and guests in order to draw attention to the importance of safeguarding intangible heritage, which UNESCO has identified as an essential component and as a repository of cultural diversity and creative expression.

The Convention represents a unique basis in the international law in terms of an instrument which requires integration of the cultural dimension in development policies in all sectors and at all levels. In that regard, the Ministry of Culture of Republika Srpska initiated the appointment of the Interdepartmental Group for Culture of Republika Srpska back in 2010, involving representatives of the ministries in the Government of Republika Srpska and other relevant RS institutions. The objective of the Interdepartmental Group is not only to integrate culture and cultural heritage in cohesion policies and various development strategies and to implement specific measures aimed at integration of culture in the relevant areas, but also to integrate the policies and strategies of other ministries in the policy and the strategy of cultural development of the RS.

Such an approach and cooperation had a very important role in the process of defining the cultural policy of RS for the period 2017-2021. On the other hand, cultural heritage and culture are today recognized and integrated in various development policies and strategies of Republika Srpska, such as RS Tourism Development Strategy 2010-2020, Youth Policy 2016-2020, Education Strategy 2016-2021, while the RS Local Self-Government Development Strategy 2017-20.

BULGARIA

As an achievement in the implementation of the Convention the Ministry of Culture takes into account the integration of culture as a horizontal priority in a number of documents and policies and in the preparation of national strategies, plans and programmes in the fields of demographic, social and educational policy, gender equality policy, development assistance policy, etc.

The National Development Programme Bulgaria 2020 approved by the Government stressed that an important objective of national development policies is to strengthen identity and creativity.

A number of important legislative and normative documents, such as the Cultural Heritage Act (CHA, 2009), the Radio and Television Act (RTA, 1998), Protection and Development of Culture Act (PDCA, 1999), Film Industry Act (FIA, 2003), Copyright and Related Rights Act (CRRRA, 1993), Spatial Development Act (SDA, 2001) some of which were updated in the period 2012-2016, can contribute to achieving the main objectives of the Convention.

Various financial and institutional measures such as the budget programmes of the Ministry of Culture, a National Culture Fund and the Bulgarian National Film Centre, also contribute to the implementation of the Convention. These budget plans in the ministry are of a permanent nature, which leads to sustainability of the measures being implemented.

Despite some delays, the process of digitization of cultural heritage and presenting it online is one of the priorities in the work of the Ministry of Culture.

The process of digitization of materials in libraries and archives in Bulgaria continues to be significantly more active than that of the movable and immovable cultural property.

It is therefore planned that in the upcoming changes to the Cultural Heritage Act a text is to be explicitly included that requires a strategy to financially backed national targets and priorities for activities on digitization of cultural heritage for a period of seven years.

The Convention remains insufficiently publicized as an important international instrument. The media whose activity is directly and indirectly influenced by the Convention could be more actively involved in the process of raising public awareness (at international, national, regional levels) of the role and importance of this instrument.

BURKINA FASO

The implementation of the 2005 Convention in Burkina Faso, particularly in 2013-2017, has achieved significant results: cultural governance, the organization of civil society and private cultural stakeholders, cooperation and exchanges of goods and services, the inclusion of culture in national and international sustainable development policies and strategies, and the promotion of freedoms and human rights.

Cultural governance and organization of stakeholders: the results obtained in territorial management, the development of cultural and creative industries, the consolidation of cultural policies, the strengthening of capacities among local authorities, the adoption of rules implementing the cinema and broadcasting directive, the creation of six umbrella organizations and the National Confederation of Culture to strengthen dialogue between the State and civil society.

Funding of culture: the introduction of a mobile telephony fund and a cultural and tourism development fund (2016) and the launch of new multiyear partnerships with the Swiss Agency for Development and Cooperation Wallonie-Bruxelles International, the International Organisation of La Francophonie (IOF), UNESCO and the European Union.

Exchanges of cultural goods and services, and the mobility of artists and professionals: the mobilization of national resources and partnerships within the framework of international cooperation have had a positive impact on the volume of exchanges of cultural goods and services. A good indicator is the number of visas granted by diplomatic services in Burkina Faso.

- Inclusion of culture in sustainable development policies: a key sector in the new national framework (2016-2020 national plan for economic and social development), adoption and initial implementation of the strategy for promoting arts and culture in the national education system (2015).

Promotion of human rights and fundamental freedoms: the adoption of the status of the artist in 2013 and its implementation through the creation in 2016 of the national arts commission (CNA).

Challenges to overcome: ensuring the widespread adoption of the Convention and the implemented national measures; strengthening the operational capacities of the public bodies in charge of the Convention; improved consideration of the Convention in the national cultural policy and other sectoral policies; establishing an inter-ministerial coordination and implementation monitoring mechanism, involving civil society; implementing the national development strategy for the cultural and creative industries; boosting statistical output to facilitate the monitoring and assessment of policies and measures; diversifying sources of funding and investments; promoting greater ownership, by civil society, of its oversight and challenging role; and taking greater account of cross-cutting issues in the implementation of the Convention.

The actions planned for the coming four years concern the strengthening of communications and of collaboration and monitoring tools for the Convention; a review of the national cultural policy (2017); and capacity-building among key stakeholders at different levels.

CAMBODIA

After the Collapse of Khmer Rouge Regime, Cambodia had strived to survive through the difficult time while trying to engage with International Communities. Major international legal instruments have been adopted, but their implementation remains the main challenge. A number of national laws were legislated such as "law on copyright and related rights" was promulgated to help creators and producers benefiting from their work. Most importantly, the National Policy for Culture, which had been developed in accordance with the UNESCO framework particularly the 2005 Convention with involvement/feedbacks from various public and private stakeholders, was approved by the Royal Government in 2014. This document was developed to address the links between culture and development by integrating aspects such as education, environment, science, media and health, supporting the improvement of quality of life by involving an inclusive approach, the promotion of public private and public civil partnerships. It has served as key guidelines for development of measures and mechanism to promote arts and culture nationally and internationally while the periodic reporting is an opportunity for re-evaluating and re-thinking policy and measures – taking into consideration their feasibility and acceptability for the society.

The Government's endeavours in supporting culture especially promotions of cultural industries have started in recent years. Arts work and artists are able to showcase their work for both national and international audiences due to the strong involvement of NGOs and Government's support. To take one good example is the successful work of the "Season of Cambodia," performed in the United States of America led by the most prestigious partner Art organization, Cambodian Living Arts. Some of independent organisations had possibility to perform in state institution premises (Amrita in Ministry of Culture, CLA in National Museum courtyard, Java cafe in National museum). However these are not enough for the real development and promotion of creative sector. More creative arts and entertainment activities, photography, TV broadcasting, film productions, art galleries...etc. still need stronger policy to support them including new forms of public funding.

Growth of the cultural and creative economy has to be facilitated by the expansion of suitable education and training opportunities (cultural management and entrepreneurship), and the provision of sufficient and appropriate cultural infrastructure, enabling and encouraging production and consumption and guaranteeing a wider market of cultural goods and services. Cultural infrastructure where creative work can be produced and disseminated, accessed and enjoyed by the population remains limited and insufficiently distributed, although it is important to the fulfilment of social and human needs. These challenges have been discussed through wider participation from government's institutions and civil societies through recent Arts Forum entitled "Creative Industries in Cambodia."

CAMEROON

Results:

Cameroon's commitment to the values of cultural diversity and the principles of the Convention is expressed in the definition and implementation of its cultural policy.

State intervention aims to propose a suitable legal and regulatory framework for the development of all the relevant cultural industries, in terms of diversity, creation and dissemination.

One of the aims of Cameroon's cultural foreign policy is to promote dialogue between cultures and cultural diversity.

Challenges:

Raising awareness of the Convention and its principles among professionals working in the cultural field, the media and consumers, and re-engaging public authorities and civil society in the objectives of the Convention.

Outlook:

- (i) Find additional national resources to increase the means allocated to the Convention through the International Fund for Cultural Diversity (IFCD);
- (ii) Improve the quality of projects submitted to the Committee for approval within the IFCD framework;
- (iii) Appeal to States Parties, in particular developing States, to consider the Convention in their development policies.

CANADA

In the four years since its last quadrennial report was published, Canada has updated many of its programs and policy action in response to fundamental shifts in the cultural sector, notably rapid technological advances and changes in how Canadians produce and consume cultural expressions and content. The Government of Canada continues to take an active role in fostering a diversified cultural ecosystem through a broad array of tools to help nurture the development of cultural content and expressions, and to ensure their distribution.

Canada's cultural toolkit is vast, spanning from policies, funding programs, and tax credits to regulations and legislation. The Government of Canada and the governments of its provinces and territories have adopted various measures to ensure sound planning and accountability in the artistic and cultural fields. Each level of government is also equipped with a variety of institutions such as funding agencies, arts councils, and public broadcasters. Domestic measures at all levels of government aim to provide continued and sustainable support to the arts and culture sector.

Furthermore, governments are working hand-in-hand with public and private partners to encourage and enable the creation of artistic and cultural content that reflects Canada's diversity, and to facilitate access to that content by domestic and international audiences. Through innovative public-private partnerships such as the Canada Media Fund and Factor/Musicaction, which help to develop and finance the production of audiovisual content and sound recordings by Canadian creators, Canada aims to maintain a sustainable and competitive environment for its cultural industries.

The Government of Canada has also taken action to promote the diversity of cultural expressions internationally. These measures include ensuring mobility for professionals in the cultural field, signing audiovisual treaties for coproductions, and supporting capacity-building, information sharing, training and technical assistance through projects tailored to the specific needs of beneficiary countries. Canada actively promotes the objectives of the Convention when negotiating international trade agreements, a longstanding practice which has been replicated by other major trade partners. Several cultural institutions also implement measures to promote international cultural cooperation by establishing funding programs to increase capacity for inviting foreign artists and encouraging partnerships with artistic and cultural companies abroad. Examples of innovative practices are found throughout Canada's second report.

Through these efforts, Canada shows its engagement in the implementation of the Convention at the national and international levels.

In terms of outlook for the future, Canada will continue to reflect on the impact of digital technologies on the diversity of cultural expressions. Canada firmly believes that the Convention remains as relevant and useful as ever in a digital environment, an idea which is expanded upon throughout this report. While important challenges lie ahead as the world is filled with an abundance of cultural content in various formats, Parties to the Convention can now share the innovative tools that they have developed to fulfill the objectives of this Convention, and learn from each other's best practices.

Canada – Québec

Since submitting its first report, Quebec has continued to implement the Convention by maintaining and adopting policies and measures to protect and promote the diversity of cultural expressions, within today's digital environment. Digital technology has remodeled artistic disciplines, opened markets and fragmented audiences, multiplied methods of production and dissemination, changed consumer habits and shaken up traditional business models. In light of this reality, the Ministère de la Culture et des Communications (MCC) adopted Quebec's Digital Cultural Plan (QDCP) and the Plan d'action sur le livre (Action plan for books) (available

on line in French only). Digital technologies have remained a challenge in 2016, hence the importance for cultural, artistic and public networks to increase their digital skills.

Quebec has undertaken several international cultural cooperation initiatives through agreements, programs or one-time initiatives. Various ministerial organizations have carried out skills development activities. For example, the Societe de developpement des entreprises culturelles (SODEC) has presented its operations and various tools for assisting and supporting countries in developing a national policy on cultural industries. With the collaboration of state-owned enterprises and ministries, Quebec has contributed to the International Fund for Cultural Diversity (IFCD) (\$CAD 50K in 2015, \$CAD 250K since 2008).

Quebec has also maintained a dialogue with the Canadian Coalition for Cultural Diversity (CCD) and continued to provide financial support for its operations as well as one-time activities. That said, continuing to mobilize civil society to address the issues put forward in the Convention remains a challenge for Quebec. Quebec would like to maintain a dialogue with the CCD and help mobilize civil society to address the issues put forward in the Convention. To accomplish this, Quebec would like to develop an action plan and support awareness activities.

In light of the celebration of the 10th anniversary of the signing of the Convention, several activities were held to raise awareness of and promote the Convention, including support at the international conference, "Convention on the Protection and Promotion of the Diversity of cultural Expressions ten years: national and international perspectives" (available online in French only), organized jointly by the CCD, Universite Laval's Faculty of Law and the Institut national de la recherche scientifique.

Quebec has also promoted the Convention in different international forums, notably during negotiations for the Canada and European Union Comprehensive Economic and Trade Agreement. Among other things, Quebec was at the negotiation table and maintained a dialogue with civil society. The interface between business and culture continues to present a significant challenge for Quebec. In any trade agreement, Quebec's goal is to maintain its full ability to develop and implement its cultural mandate as well as any related measures, including digitally.

Another international challenge has been making the case for how important it is to take digital considerations into account in the protection and promotion of the diversity of cultural expressions in different international forums, including the International Organization of La Francophonie (IOF) and UNESCO.

The renewal of the Quebec Cultural Policy (available online in French only) and the work begun to revise the international Policy will provide an opportunity to reflect on the various current cultural issues. Reflecting on the renewal of these policies will provide a platform for addressing several themes, such as culture from a sustainable development perspective, the evolution of the culture field in today's digital environment, the interface between business and culture and cultural development for Aboriginal nations.

COLOMBIA

This report presents an overview of the policies, measures and actions developed by Colombia in relation to the protection and promotion of the diversity of cultural expressions. It also shows how the objectives set by Colombia since the 1991 Constitution, the country's main normative instrument, are in line with the objectives of the 2005 Convention and that, although most of these policies have been implemented before the ratification of the Convention, their objectives help us in the search for new approaches that reinforce what has already been done and to evaluate the possibilities for improvement.

Thus, four years after the Convention was ratified, Colombia presents a report on the work done by governmental entities and civil society in the development and strengthening of the different roles associated with the value chain of contents, goods and services related with cultural expressions. Likewise, the achievements and challenges that the country must achieve for the comprehensive and articulated strengthening of the cultural sector are presented. It should be emphasized that what is presented in this report is only a portion of the actions that have been carried out in the country from the public sector and from the initiatives of civil society, since, after a prioritization process, they were considered more relevant in the framework of the objectives of the Convention.

In Colombia, the focus of cultural policies that prevailed during the initial decades of their implementation focused on promoting artistic training, cultural practices, clearly creative aspects and the protection of heritage manifestations. With the passage of time, they have been strengthened, the first initiatives aimed at the promotion of cultural diversity with a decentralized approach have risen, such as the Planes Nacionales de Concertación y Estímulos; subsequently, policies that include other links in the chain of production of cultural goods and services and the promotion of industry are incorporated, such as the policy to promote the production and circulation of audiovisual and film products or the implementation of the Cultural Entrepreneurship policy; also, the strengthening of the infrastructure for the performing arts and the formalization of the sector with the Public Performance Law; among many others, which in general represent an opening in national politics to the needs of cultural agents, structural changes related to new technologies, the recognition of their influence on the economic and social development of the population and the need to promote national production in the face of an increasingly visible globalization process.

In accordance with the above, actions have also been developed for the integration of culture into sustainable development policies, through initiatives that ensure social inclusion, economic development and the construction of a community fabric, led by public entities and civil society. International cooperation has made progress in enhancing the development of the region, signing co-production treaties that encourage the development of different sectors of culture and local social development programs supported by international organizations. In addition, Colombia has actively participated in various regional integration mechanisms around culture, such as the Andean Community and its initiation of methodological approval of the Cuentas Satélite de Cultura, or the presence and permanent contribution in the Mercosur Sistema de Información Cultural, SICSUR, and even the construction of the Mercado de Industrias Culturales del Sur, MICSUR.

In spite of these advances, we must still think about continuing to design and implement actions for the promotion and protection of the diversity of cultural expressions, especially in aspects related to the circulation of cultural goods and services and the appropriation of local and national expressions; It is also evident that there is a need to continue with efforts to promote sectoral associative mechanisms, the generation of spaces for public-private dialogue, the consolidation of productive chains and sustainable processes, especially for agents responsible for distributing and accessing content (public and community radio and television, independent bookshops, etc.) and many others of the ecosystem of cultural industries, and finally, the evaluation and monitoring of public policies.

COTE D'IVOIRE

Culture has become a key driver of development in Côte d'Ivoire, an emerging economy that has decided to invest in identity, innovation and creativity to create new development opportunities.

Côte d'Ivoire has reinforced its cultural regulatory framework, notably by adopting a national cultural policy with laws relating to cinema, book publishing, the crafts industries, copyright, the promotion of SMEs, and the digital economy.

Incentive measures in support of the cultural and creative industries (CCIs) have been introduced with the participation of all the stakeholders.

The country has broadened its cultural cooperation by updating and signing new agreements.

For the emergence of viable markets, cooperation with international bodies (Regional Economic Communities and the African Union) has enabled support for events such as MASA and FEMUA.

Through special cooperation with the International Organisation of La Francophonie (IOF), Campus Senghor in Côte d'Ivoire offers a programme on culture and cultural and creative industries.

Côte d'Ivoire has been selected to organize the 2017 Jeux de la Francophonie.

DISCOP Abidjan, the largest French-speaking market for broadcast content, is the result of a public-private partnership between the State and private company BASIC LEAD.

Culture is included in the country's development strategies and will ensure balanced growth, with priorities based on the four pillars of the 2016-2020 National Development Plan: Côte d'Ivoire, an industrial power, united in its cultural diversity, democratic, and open to the outside world.

Following research into the socio economic impact of culture on development in Côte d'Ivoire, the State is now equipped with data on the cultural and creative industries.

African cultural integration constitutes another very important focus.

Faced with the new technological environment, the measures taken by the State will provide all Ivorian population groups with access to culture and promote the creation of local-language content.

The major challenge of digital terrestrial television (DTT) and the liberalization of the broadcasting market in Côte d'Ivoire is content quality and relevance for the local population.

By 2017, the number of free-to-air DTT channels in Côte d'Ivoire will expand from 2 to 10.

The "*1 citoyen, 1 tablette, 1 connexion*" (1 citizen, 1 tablet, 1 connection) programme will enable the entire population to access information and communication technologies (ICT), culture, knowledge and more.

The government is implementing actions to meet equity and gender challenges, such as the creation of the National Observatory for Equity and Gender, the National Council for Women, the Femmes et Développement ("Women and Development") national fund and the Côte d'Ivoire Support Fund for Women to conduct revenue-generating activities. Measures have been taken to support women as creators and beneficiaries of cultural expressions.

The government has set up youth programmes, including the Youth Employability and Insertion Support Programme, the Emergency Youth Employment and Skills Development Project, and the National Youth Fund (FNJ). In terms of cultural programmes, the state has initiated in particular the Clap Ivoire Film Festival and the FENACMIS arts and culture festival.

All the measures taken demonstrate Côte d'Ivoire's commitment to making the cultural and creative industries a strong driver of socio economic growth to meet the sustainable development goals (SDGs) while implementing the Convention.

CUBA

At the time the Convention was signed, Cuba's cultural policy was already in line with the aims and principles of the agreement. In the area of creativity, the policy for the protection of artists has been reinforced and the curricula at all the levels of arts education have been updated, focusing particularly on promoting the role of youth. Graduates in arts education, which is completely free of charge and provides an opportunity for all young talents, secure the vitality of the professional artists' sector ensuring the sustained growth of the cultural services offered. There is no unemployment in the artistic sector. In addition, nearly a million amateur artists are involved in dance, music, the theatre and visual arts as a means to improve their quality of life, even as they work or study in other sectors. As part of the efforts to provide for the spiritual growth of the overwhelming majority of the population, the services offered at libraries, houses of culture and TV halls are given free of charge, and the access to museums, cinemas, theatres, as well as the price of books are generously subsidised. This policy has been maintained despite the existing economic juncture. The network of cultural institutions, which reaches the most remote areas in the country, continues to expand in order to offer those services to the majority of the population. At present there are 2,234 institutions in the country providing their services in all areas of creation.

In terms of production and distribution, the marketing of cultural goods and services has been reinforced, for example, through the introduction of new forms of electronic payment. At the same time, infrastructure investments have allowed a stronger link between culture and tourism. In order to provide greater access, various cultural institutions have been inaugurated and restored. All the proceeds are channelled to sustain the cultural services that are subsidised or given free of charge, in particular the system of arts schools, whose 40 centres extend to every region in the country, and whose system was substantially refurbished during this period to gain in rationality and quality. Moreover, joint actions with civil society, as well as its involvement in community projects, have multiplied. New channels for cultural dissemination, promotion and debate have been created. Furthermore, Cuba has promoted new ties of international cooperation on cultural issues. Lastly, the country has advanced in the systematisation and evaluation of the policies adopted for the protection and promotion of the diversity of cultural expressions.

Nevertheless, the country has identified different challenges in this sphere. First, despite the great opportunities currently in existence, the digital era implies challenges, particularly regarding infrastructure and the mass use of ICTs. It would also be important to strengthen the system of statistical information and culture indicators, especially at the territorial level, as well as the exchange of good practices with other countries. In addition, the workers in the culture sector need to have more direct contact with the text of the Convention. Likewise, the contribution of culture to sustainable development could be further exploited.

The process of preparing the report began with work meetings with stakeholders to update the information and knowledge of the Convention, a necessary preamble to evaluating its implementation and fulfilment.

CYPRUS

Current cultural policy priorities pertaining national policy (i.e. supporting the mobility of artists, international networking, decentralization of cultural activities), are at the same time, the cornerstones of the Convention. Some of the major achievements related to the implementation of the Convention are:

- i. Implementation of a more rational, target-oriented subsidies programme
- ii. Transparent framework of support to contemporary culture with the application of a monitoring system of the impact of the funding programmes
- iii. Involvement of the civil society in the debate about funding programmes
- iv. Introduction of the first postgraduate programme in Cyprus related to cultural policy and cultural management for enhanced capacity building
- v. Support to festivals and workshops established in all regions of Cyprus with the aim to revive local communities
- vi. The institution of European Capital of Culture – Pafos 2017 which has contributed to urban regeneration and sustainable development and promoted international networking and co-operation
- vii. The inclusion of an explicit reference to the 2005 Convention to international Agreements signed between Cyprus and other countries
- viii. Preparation of an action plan by the focal point for the Convention in co-operation with the Cyprus National Commission for UNESCO with the aim to raise awareness on the Protection of copyright intellectual property rights, to encourage the development of cooperation platforms between public and private sectors as well as between the academia and policy making bodies and to encourage capacity building activities relevant to the objectives of the Convention.

While a progress has been achieved, there are also certain challenges that, in the context of future policy developments, need to be encountered. More specifically, these are:

- i. Preferential treatment through legal and institutional framework.
- ii. Integration of culture as a strategic element in sustainable development policies.
- iii. Interministerial cooperation in order to encounter aspects of the Convention related to other policy areas.
- iv. Collection of cultural data.
- v. Innovative partnerships between public and private sectors

Moreover, with respect to the status of the artist there is an ongoing debate with the aim to prepare a draft legislation regarding this issue.

The global current situation reveals deep structural contradictions. Moreover, the economic crisis is well embedded in a political crisis, which requires fostering of solidarity and interconnectedness in order to achieve international peace and stability. The world today is a world of interdependence. For small nations like Cyprus, there is a constant need to safeguard their cultural identity while at the same time promoting intercultural dialogue through the manifestation of such activities that foster cultural diversity and solidarity.

ECUADOR

This document is a compilation of the actions carried out by Ecuador in the period from 2012 to 2016 in favor of the protection and promotion of cultural expressions.

Ecuador is aware of the importance of this report, not only because it represents a commitment to the international community, but also because of the obligation of the Ecuadorian State to its citizens. This allows us to highlight the actions taken to promote and protect the diversity of cultural expressions, as well as those in which we must still work and strengthen, assuming challenges and commitments for the coming years.

For the preparation of this report, the Ministry of Culture and Heritage worked together with the UNESCO Office in Quito, carrying out two workshops with the participation of public institutions and civil society. For these activities, Hector Schargorodsky, an expert in the 2005 Convention, provided advice and technical support for the preparation of this report.

The methodology applied in the workshops was to form working groups between various representatives of the participating institutions in each of the sections established in the report: policies and measures, international cultural cooperation, preferential treatment, culture and sustainable development, awareness and participation of civil society, cross-cutting themes and priorities of UNESCO, achievements, challenges, solutions and steps to be taken. This methodology allowed analyzing the established fields from different visions and points of view.

The pillar for the construction of this report was the National Plan for Good Living, from which the various policies that have given rise to the strengthening of art and culture emerge. With this basis, the seven (7) sections that create this report are presented below, which is expected to be a new starting point for reforming and strengthening public policies.

Finally, it is imperative to note that the Organic Law of Culture of Ecuador is about to be approved. The project defines the powers, attributions and obligations of the State, the foundations of public policy aimed at guaranteeing the exercise of cultural rights and interculturality, through the integration and operation of the National Culture System.

Another notable aspect is that the law provides for social security through affiliation for art and culture workers who will access dignified pensions for their career and work; Guarantees freedom of creation; Encourages the promotion of reading and writing activities, as well as oral and narrative activities; Recognizes the labor rights of culture workers; Promotes national cinema and expressions of culture and art, as a right of identity, among others.

In addition, it promotes the creation of links between cultural and productive sectors to promote the creative industries that are key in the productive system of the country. With the Culture Law, these sectors are valued and credited to benefits and incentives. This historic milestone will not only mark the public policy in cultural matters, but also the umbrella to work on new actions established to promote and protect the diversity of cultural expressions, entrepreneurs, among others, which will have greater prominence according to the parameters dictated by The 2005 UNESCO Convention.

ESTONIA

Since the ratification of the Convention in 2006 Estonia has been implementing its principles through different national policies, strategies and Action Programmes of the Government, etc. There are no separate action plans or measures for implementing the Convention.

In 2014 “The general principles of cultural policy until 2020” (Culture 2020) were adopted by the parliament. Principles of the Convention provided framework for structured policy discussions and became impeded into all levels of the policy.

Monitoring and reporting process of the implementation of the Convention on national level is rather complicated.

First, it is difficult to assess and measure the evolution of the diversity of cultural expressions in Estonia as well as in EU because of the lack of relevant statistical matrix.

Second, national policies, strategies and action programmes do not set specific targets related to the Convention. Core principles and concepts of the Convention (ie. diversity, cultural expressions) are better understood in the context of national policies and strategies.

Therefore there is a need for capacity building and awareness raising for making the implementation of the Convention through national policies more flexible and visible.

ETHIOPIA

Ethiopia, with its diversity of culture and fast economic growth, is one of the strongly driven countries in Africa. In the past ten years, Ethiopia's GDP's growth rate has been an average of 10%. The country's renaissance was propelled when it introduced the Growth and Transformation Plan (GTP) in 2010. The objective of this plan is to jump-start the pace of the dynamism of the country. Through the first GTP, which lasts for 5 years, significant results are achieved in developing infrastructures in all aspects. To mention few, road construction and telecommunication are some of the highest achievements of the GTP.

The Federal Democratic Republic of Ethiopia's constitution article 41(9) and article 91(3) precisely show the government duties and responsibilities to protect, preserve and support the cultural heritages and arts. The constitution highlights the importance of the diversity of cultural expressions in Ethiopia since 1994. Cognizant of the fact that all policies, measures and international agreements ratified by Ethiopia are proven to agree with the constitutional pillars, the upper mentioned and other various articles pledged in favor of the cultural expressions have gotten ample opportunities and conducive platform both to be underpinned by policies and dignified.

As the second GTP starts, Ethiopia, is now investing in the development of its lively cultural sector. Ethiopia has now incorporated culture as a strategic element for the second GTP and for the first time dedicated an entire chapter for the cultural sector, setting up benchmarked goals for the implementation. This move reaffirms Ethiopia's dedication and the importance of the link between culture and development. (see 4.1)

The country has revised and ratified the new cultural policy, developed in consultation with stakeholders. It underlines the values of the 2005 Convention, supporting the diversity of cultural expressions at the creation, production, enjoyment and dissemination level. The missed link between culture and development in the previous policy has come up vibrant in the revised one. "Development of Cultural Industries" has been genuinely addressed, taking into account its economic and social impact. To this effect, issues like, institutional and legal framework, programs for the development, distribution of cultural products, professional capacity development, investment incentives, awards, and credit facilities have been well addressed for the industries enhancement. (see 1.1)

A clear understanding of the need for decentralized cultural policies, activities and institutional structures that take into account the cultural diversity of the country and the needs of the regions. Each region has its own Culture and Tourism bureau, many festivals are decentralized and organized in regions by both federal and local governments, and artists can access rehearsal spaces in youth centers and other district level infrastructures like *Woreda* and *Kebele*. As a progressive measure, the Ministry of Culture and Tourism has started the preparations of the film and a music policy, in collaboration with the civil society. A cultural statistics system is also being set up (see 1.2).

International cooperation:

The international cultural cooperation, which is part of the country's foreign policy, has gained also momentum when various exchange programs both in and across region were deployed.

GREECE

In Greece, the principle of promoting cultural diversity and intercultural dialogue is expressed in the constitutional right of freedom of artistic and literary expression, as well as in a variety of programs and actions that promote the country's cultural identity and encourage cultural expression and participation in cultural life without any discrimination, including the participation of children, youth and vulnerable social groups (the unemployed, the Roma community, disabled artists, former addicts, economic migrants, etc.).

The arm's-length organizations of the Ministry of Culture and Sports, including the regularly subsidized ones, a number of Municipal Authorities all over the country, the Hellenic Broadcasting Corporation, libraries and local schools as well as private cultural bodies often organize awareness raising activities addressed to the broader public and aiming to combat racism and social exclusion through art.

In addition, the Ministry of Culture and Sports (with EU funds) and private organizations have a constant concern for the improvement of infrastructures that enable the unhindered access of people with disabilities to cultural spaces and for the development of diversified and innovative cultural products for different vulnerable social groups, so as to enhance audience development.

The State continues to be the primary sponsor of culture and the arts; however, private foundations have been gaining an increasing role in this direction lately, through supporting artistic creativity and participation or even co-sponsoring major capital projects. It should also be noted that in the last few years, culture has increasingly been dependent on funding from the EU Community Support Framework.

Culture has a direct and positive impact on employment and the economy. Apart from the cultural and creative industries, the culture sector generates direct employment during the implementation of projects supporting labor mobility, professionalization and the exchange of scientific knowledge and know-how. In addition, cultural infrastructures create jobs during their operational phase. Since 2011, employment opportunities have been largely linked to contemporary culture and attract young people in particular. The characteristics of employment in the cultural sector are geographically distributed across the country, following the geographical dispersion of monuments and archaeological sites, with highly skilled positions that reinforce gender equality. Heritage-related investments produce employment primarily in the tourism sector. According to a study carried out by Deloitte, in 2014 the total economic impact from the implementation of cultural projects produces a multiplying effect of 3.44 for the Greek economy.

Despite the financial difficulties and lack of personnel, most cultural bodies and institutions in the public and private sector have expanded their activities to achieve audience development. This is done through a wide range of collaborations addressed to different social or age groups (including vulnerable groups), using a variety of means (digital or traditional), and covering different cultural and historical periods and ways to communicate and interact with their audiences.

Many public and private cultural organizations have a ticket policy that favors the vulnerable groups.

GUATEMALA

The report presents how the General Direction of Cultural Development and Strengthening of Cultures has adopted the measures to protect and promote the diversity of the cultural expressions in its corresponding territories during the period 2013-2016, through the work of the Technical Directions of Civil Participation, Cultural Diversity, Institutional Linkage and Strengthening of the Cultural Identity.

The Technical Direction of Cultural Diversity is in charge of designing strategies; to make sociocultural researches, educational and audiovisual material, which contribute to the strengthening of the intercultural process and the recognition of the cultural diversity as the driving force of the sustainable human development.

Furthermore, the promotion, strengthening and safeguard of cultures and the identity elements that conform it, through the specific actions as the taste and poetry festivals in the national languages of the country; realization of gastronomic ancestral festivals with the purpose of promoting a healthy eating in harmony with mother nature; the development of formation processes, knowledge preparation and ancestral wisdom from Mayan, Garifuna and Xinka people. In 2013 has been accomplished the recording of songs in national languages, including 9 songs in Mayan and Garifuna languages.

The Direction of Strengthening of Cultural Identity was created by means of the Ministerial Agreement 504-2013, with three divisions:

- 1) Cultural Industries,
- 2) Development of Community Tourism and
- 3) Strengthening of Cultural Identity.

Some of the main functions of the Division of Cultural Industries are:

- a) To create programs and projects that contribute with the development of the cultural industries which reinforce the productivity based in cultural knowledges and creativity,
- b) To promote the creation, production and commercialization of artistic and cultural assets and motivate the development of sociocultural organizations and other types of organization established for the economic use of culture,
- c) To promote the preparation, technical formation, innovation, the technological development of organizations and individuals that are dedicated to produce assets or to bring provision of cultural services.

A formation program was developed through the courses, workshops, seminars and diploma courses intended to craftspeople, with regarding topics to: corporate development, innovation and commercialization in a local, regional, national and international level of the craft products. Craft sales have been done for three consecutive years.

The Technical Direction of Institutional Linkage, which accomplishments were defined for getting the updated version of the cultural, sportive and recreational Policies with the participation of more than 500 people, both of the Ministry of Culture and Sports and the civil society, who took advantage of the spaces created from the two pre-congresses and the congress of the document review.

Within this aspect is the great accomplishment its structure in: Governing policy (Nacional cultures and entire development), Substantive Policies (Arts, traditional cultural expressions, cultural and natural heritage, sports and recreation for the good living).

Furthermore, it is considered an important accomplishment the alignment of the cultural, sportive and recreational Policies with the Agreement, considering that it is focus in the purposes that pursue, among others: the protection and promotion of cultural expressions diversity, the promotion of intercultural processes, the promotion of respect of the diversity of cultural expressions, the reaffirmation of the importance of the current link between culture and development of all countries. In the same way with its principles.

The main obstacles aim to the conversion of the cultural, sportive and recreational Policies in State Policies and the formulation of a strategic plan in order to ensure an ordinate implementation, both in the Ministry of Culture and Sports and in the other state units, this aspect is also another of the ministerial perspectives. In the same way with the revision of its Action Plan.

IRELAND

The main result achieved for Ireland in implementing the Convention is the development of a coordinated national cultural policy, through the documents *Culture 2025*, *Making Great Art Work*, and the *Creative Ireland Programme*, that will support the promotion of cultural expression in general and the diversity of cultural expressions in particular.

The primary challenge in implementing an integrated national cultural policy was the coordination of many different arts bodies, Government departments, state agencies and local government bodies, all of which had various responsibilities for arts and culture, to support and contribute to the policy.

This challenge was overcome through an open and engaged process of consultation - public in the case of the *Creative Ireland Programme* and invited in the case of *Culture 2025* - that encouraged stakeholders in Irish cultural and arts policy, promotion and implementation to give their input on Government draft policy, provide their perspectives and the benefit of their experience, and suggest ways in which the final forms of such policy could align with their goals and messages.

Over the next four years the goals of *Creative Ireland*, and beyond that the goals of *Culture 2025* and *Making Great Art Work* will be implemented, integrating and strengthening Ireland's cultural policy approach through a huge variety of initiatives and building on the legacy of Ireland's 2016 programme. These policies will promote creativity, mainstream the arts and culture in the life of the nation, and build a sustainable future for the arts in Ireland.

KUWAIT

The Amiri decree to create the National Council for Culture, Arts and Letters (NCCAL) was issued on 17 July 1973. The NCCAL main role is to lead the practice of culture, arts and intellectual development and to promote their local and international applications. The NCCAL achievements and goals are and not limited to:

1-Organize cultural events and publish cultural productions that serve development of local culture, international cultural exchanges, and encouragement of diverse cultural expression.

2-Work to Increase in total number of attendees to these above mentioned events.

3-Work to Increase public awareness of the importance and necessity of such cultural promotions.

4-Support all promoters of various types of culture (writers, singers, artists...etc).

MOROCCO

Morocco has, since the promulgation of the new constitution in 2011, a fundamental text affirming in its preamble that the Kingdom "intends to preserve, in its plenitude and diversity, its one and indivisible national identity. Its unity, forged by the convergence of its Arabic-Islamic, Amazigh and Saharan-Hassanic components, has been nourished and enriched by its African, Andalusian, Hebrew and Mediterranean tributaries ". The recognition of the diversity of cultural expressions is supported by the guarantee of rights, which includes the right to freedom of expression, the right of access to culture and to public support. It is also enhanced by the explicit recognition of the pre-eminence of international conventions over domestic law.

At the institutional level, a variety of institutions and bodies whose prerogatives and objectives are to apply the fundamental principles of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions have been created or are about to be created : the Royal Institute of Amazigh Culture (2001), whose mandate is to highlight the entirety of the Amazigh cultural expressions as to safeguard, protect and assure their prompt dissemination, the ad hoc committee is dedicated to the Convention (2014) and the future National Council of Languages and Moroccan Culture, whose mission will be to promote and protect the official languages of Arabic and Amazigh as well as the various cultural and spoken expressions of Morocco.

These institutional efforts support the operation of public policies for the protection and promotion of the diversity of cultural expressions and have spread to various projects and programs such as audio-visual, education and training, support for creative industries and the organization or participation in hundreds of local, regional and international events and festivals. All of these actions and measures, particularly in the sectoral strategies that will be outlined in detail throughout this document, are undoubtedly major advances to permanently embed and consolidation the principles and values carried by the 2005 Convention.

The implementation of the Convention, however, is not without its challenges. The first challenge is the current process of digital transformation and convergence, which simultaneously offers opportunities and risks for Moroccan content and national creators, and establishes a legislative agenda that demands continuous follow-ups on the upgrades and the implementation of the support policies for our cultural and creative industries. The second challenge relates to the difficulties encountered during the monitoring and evaluation of actions that either intersect or are inspired by 2005 Convention. The treatment of these actions call for the development of traceability tools, to grasp the extent and density of their activities and the impact of the implementation of the Convention.

NETHERLANDS

The ratification of the Convention did not require any addition or amendment to existing legislation in the Netherlands. The Cultural Policy Act (Special Purpose Funding) has been the basis of the Dutch government's involvement in culture since 1993. The diversity of cultural expressions is firmly entrenched in the Act, which states that the Minister is responsible for preserving and developing cultural expressions and disseminating them across social and geographical boundaries or otherwise propagating them.

Minister Jet Bussemaker (Minister of Education, Culture and Science 2013-today) described her priorities in national policy for the arts and culture in a policy memorandum to the Lower House of Parliament in June 2013. She emphasises the breadth of meaning of the term "culture" and describes the need to balance between the artistic, societal and economic value of culture. The Minister explicitly mentions the role culture can play in a changing society: "culture unites, entertains and helps us resolve issues facing our society."

From 2013 to 2016, national culture policies contained the following priorities:

- (iv) Cultural education and participation in cultural life
- (v) Talent development
- (vi) Creative industry
- (vii) Digitisation
- (viii) Connecting the cultural sector to other sectors of society

The policy measures and instruments outlined in this report reflect Dutch policy with regard to the convention. In policymaking, two terms are used regarding diversity in culture: diversity in general is about difference between people, mainly concerning ethnicity, age and gender. Pluriformity concerns the diversity of the cultural offering. Both are considered in governmental policy.

Intangible heritage and immovable heritage are not within the scope of this report, even though they are both included in national policy regarding cultural diversity. The Netherlands national inventory on intangible heritage contains a number of elements from ethnic minorities. National heritage policy in general focuses on accessibility and inclusion.

We have chosen to highlight some policies and measures that reflect both the priorities of Minister Bussemaker's and those of the 2005 Convention.

NIGERIA

The commitment of Nigeria as a state party to the Convention on 'The Protection and Promotion of the Diversity of Cultural Expressions' has been demonstrated in implementing the Convention by providing necessary administrative, legal frameworks and conducive environment for achieving the aims of the Convention both by the government agencies and non-governmental organisations (NGOs). Invariably, Nigeria has put in place a Cultural Policy/mechanism that aims at protecting and promoting the diversity of the nation's cultural expressions.

Administratively, Nigeria has 7 government agencies under the supervision of the Federal Ministry of Information & Culture, each with statutory responsibilities covering the different aspects of protection, preservation and promotion of cultural diversity. They are involved in the creation, production, distribution/dissemination and management of the diverse Nigerian culture.

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.

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 actualize these policies, although there are needs to work in harmony with other stakeholders in order to be more effective.

The implementation of this Convention is also hampered by poor funding. The government is taking frantic steps towards the establishment of the Endowment for the Arts. In the last few years, a 3 billion naira grant for the construction of a film village was given as it is expected that this endowment fund will help solve some financial problems being encountered in the Culture sector.

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

The effect of globalization/westernisation on the Nigerian youth needs not be overemphasised. 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

As stated in Norway's first Quadrennial Periodic Report, 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. Several of the measures in this report, whilst clearly in line with and in the spirit of the Convention, have been in effect for several years, if not decades.

The Convention remains a central framework and point of reference, especially on international arenas. We find, however, that it is hard, if not impossible, to isolate the results from the implementation of the Convention from the results stemming from the implementation of Norwegian cultural policy in general.

The fundamental principles of Norwegian cultural policy remain nurturing high artistic quality and excellence; the arm's length principle in allocation of project funding; a continued, high degree of public funding for arts and culture; making arts and culture accessible to everyone regardless of their social or economic status, age or background; and providing a strong, financial framework for an independent and vital civil society and voluntary sector.

Norwegian cultural policy, on both the domestic and international level, recognises a strong and independent arts and cultural sector as a vital force for democracy and a healthy civil society. Access to culture and the right to take part in cultural life is a human right, cf. Article 27 of the Universal Declaration of Human Rights, and culture is seen as a prerequisite for development, cf. the 2030 Agenda for Sustainable Development.

The USD exchange rate used is 1 USD = 8.56 NOK, cf. the UN Treasury's UN Operational Rates of Exchange effective as of 1 December 2016. Due to a number of technical issues encountered when compiling the online Statistical Annex form, the Statistical Annex is submitted as a separate document.

POLAND

As a historically multicultural country, Poland has a long-standing tradition of accepting cultural diversity. After the democratic transition, Poland has practised this tradition in a variety of ways. At the same time, its situation is unique in that currently it is one of the most mono-cultural countries in Europe. Despite this, Poland's cultural policies create a particularly friendly climate for building an interesting and diverse cultural life. Each year it hosts dozens of festivals promoting music, theatre, the fine arts and the folk traditions of other nations and ethnic minorities living in this country. Cultural institutions rarely resort to simple didactics to communicate complex and obscure ideas. However, they are very effective at shaping attitudes, inspiring interest in new social phenomena and provoking discussions on emerging problems that have not yet been described by sociologists and social psychologists. This is also true for supralocal and supranational phenomena that are relevant to the experiences of all people regardless of their race, political beliefs and religion, including happiness, love, concern for children, bereavement, despair, but also curiosity about other people and cultures.

Art institutions and culture-promoting organisations routinely cooperate with their counterparts from other European and non-European countries, organising guest performances, participating in national and international festivals, staging joint exhibitions and co-producing performances. Theatres put on plays by authors from all over the world and musical institutions regularly host outstanding foreign composers and musicians. It should be stressed, however, that cultural institutions present the art of other nations due to its humanistic and artistic value, with nationality and ethnicity being of secondary importance.

Notably, the economic rapprochement, unrestricted freedom of travel and shared laws governing many areas of operation across the EU contribute to cultural cooperation as well. Promoted by local-government authorities, border cooperation among cities, institutions and individual artists is an effective method for bringing down cultural barriers. Easier communication and border crossings, combined with bilateral willingness to make changes, produce some surprising effects. Many artistic events are devoted to equal treatment and counteracting social exclusion.

The projects mentioned in this report represent only a portion of the totality of measures undertaken at various levels and by various institutions. We hope, however, that they, at least to a certain degree, reflect what is the most important about the diversity of cultural life in Poland. This report is, therefore, a point of departure for a reflection on how to use the Convention as a valuable vehicle for change. There are three areas, not necessarily mutually exclusive, that hold much promise in this respect.

PORTUGAL

The spirit, values and principles of the 2005 Convention - even if not stated explicitly - are present and shape different political documents concerning present and future cultural policies, namely the program of the current government and the Major Planning Options for the next few years. We only have to see the importance conferred to cultural heritage preservation and restoration (tangible and intangible heritage), cinema, visual and performing arts, design, etc. and there will be no doubt about the commitment of national authorities regarding this subject.

A central position is also granted to cultural and creative industries, its development, promotion and financing. Cultural expressions come essentially from CCI, developed and promoted by SMEs (mainly small and very small enterprises), in different areas of the CC sector, struggling against majors, against crises, lack of funding, international competition, lack of training,... This is why CCI and its funding are so important to protect and promote the diversity of cultural expressions in general, particularly in small countries like Portugal.

If protection and promotion of cultural diversity expressions is the core “business” of CCI, it is also one of the main guidelines for many official institutions, many NGOs, giving substance to a significant number of state and civil society initiatives, measures, programs and projects.

Dialogue and close work with civil society is crucial, as well as cooperation and cross cutting work between central, local and regional administrations.

But there’s still a lot to be done concerning civil society since this is a double face relationship and sometimes it seems that only one of its sides reveals openness and readiness for this real peer-to-peer cooperation. ICTs facilitates the job, the digital environment is a favorable one, social media fosters contacts and interaction among partners.

A particular word must be granted to cooperation with the Portuguese speaking countries; more than international cultural cooperation or preferential treatment, relationship within CPLP, the community of Portuguese speaking countries, is a national goal, to the achievement of which common history and cultural heritage, as well as interest on protecting and promoting the diversity of their common and different cultural expressions, are crucial.

The above said (and detailed in the Report) does not exhaust national cultural policies, but gives an idea of orientations and priorities of Portuguese government for the cultural sector, where the diversity of cultural expressions is crucial, being its protection and promotion a common goal of Portuguese official authorities and civil society.

RWANDA

Rwanda ratified the 2005 UNESCO Convention on 16th October 2012. The Convention has been used with other existing documents to strengthen and formulate sustainable development policies. The Ministry of Sports and Culture has revised her cultural policy and some of the provisions are aligned to the objectives of the Convention especially with regard to the role of culture in Rwanda's sustainable development. The Convention has also been a catalyst to participatory policy making process among stakeholders from the public and private sectors and the civil society.

Measures have been established with respect to culture and creative expression. The revision of the National Policy has been a co-operant factor to the development of the booming cultural entrepreneurship sector which continues to play a significant role in sustainable development. Rwanda Academy of Language and Culture has been established and through its activities, and played a significant role in preserving the integrity of Kinyarwanda Language against the effects of language globalization.

In order to promote home grown solutions to development challenges, the Rwandan Society of Authors (RSAU) was established in 2010. It has been instrumental in distributing the royalties to rights holders and acted as a custodian of creative products. Rwandan children's book initiative has also been established to support publishers to produce high quality, age appropriate-Kinyarwanda children's books. School-going children can now access books and contents that are culturally relevant. The awareness-raising and outreach programs have also been created in order to facilitate access to cultural heritage and social capital during popular holidays in the museum initiative.

The establishment of Umuganura (Harvest celebrations) has not only contributed to the rebirth of national pride and sustainable agricultural practices but has also been adapted to serve as a platform for reflection and adoption of bottom-up solutions for sustainable socio-cultural development. These initiatives still need to be scaled-up to benefit a much wider audience.

The ratification of the Convention, in addition to the existing political will has further enhanced regional cooperation especially through the East African Community (EAC) arts and culture festival (JAMAFEST). Such measures have significantly contributed to regional integration and sustainable development through the production and dissemination of cultural and artistic performances as well as peace promotion activities among EAC states.

By conducting research on cultural and local content production in Rwanda's media sector, the Rwanda Media High Council (MHC) has built a sustainable media regulatory system, the Media Hub, which ensures media freedom and promotes and protects media professionalism for development. Rwanda as a state party has also engaged initiatives to enhance awareness-raising and participation of Rwandan civil society in the 2005 Convention implementation, through both dedicated workshops and multi-stakeholders meetings. Moreover, the civil society itself has initiated awareness-raising activities that are aligned with the Convention. The Civil society has also aimed to improve the status of artists by putting the provisions of the Convention in practice.

SAINT VINCENT AND THE GRENADINES

This report is an outcome of a UNESCO workshop on the Convention held in June 2016. It was prepared following extensive review of the various public documents impacting Cultural Policy and Government's social agenda as well as conversations and discussions which were held with individuals and umbrella bodies between August 2016 and January 2017. Entities such as; National Cultural Foundation (NCF), Carnival Development Corporation (CDC), St. Vincent & the Grenadines Association of Music Professionals (SVG AMP) and the Art n Action, craft grouping (AnA) were consulted. The report first provides background and then sets out the developments in SVG in regard to the areas of concern to the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions since SVG signed the Convention.

The report surmises the project executed in 2012/13 to review the national cultural policy. [It should be noted that the policy has not been formally adopted as yet.] The report then addresses each of the four (4) GOALS and areas covered in the Convention noting the achievements in SVG.

It is to the credit of SVG that within the limitations of resources and against the low level of public exposure and knowledge of the Convention much has been achieved in fulfilling our state party obligations.

We have constitutional protection for the freedom of the media. We have policy position that seeks to achieve universal internet access for the country. We have included culture concerns in our national development strategy document, "St. Vincent & the Grenadines National Economic and Social Development Plan 2013 – 2025". We have built several ties and formal approaches with civil society organisations involvement in governance with representation in major bodies such as the reparations committee, the tripartite labour commission and others. There have been efforts to further artist mobility through participation in the European Union Economic Partnership Agreement (EU EPA) agreement and the the CARICOM free movement of people initiative, both of which also seek to support the two way flow of cultural goods and services.

Of course the Convention is wide and in the short time that SVG has been a signatory it has not been possible for it to act on all aspects. There is work to be done in several areas of the GOALS. Things such as: Gender Equality, International Sustainability programs, achievement of real mobility rather than mere paper permission in the EU EPA, substantive flows of culture products and services in the south to north direction against the tsunami in the reverse direction.

The report concludes that while much has been accomplished more is needs to be done to open greater benefits to the citizens of SVG.

SOUTH AFRICA

A culture connects people through a shared understanding, and in South Africa culture is steeped in traditional values, natural talent, intrinsic creativity, and the political struggle for the attainment of democracy. This is what defines South Africans as a 'people' and this report serves to highlight the convergence of South African policies, legislation and programmes with the convention. The UNESCO 2005 convention finds full expression in the country's constitution of 1996, in which it declares 'that South Africa belongs to all who live in it, united in our diversity'. The Bill of Rights, Chapter 2 of the Constitution, in Article 16, affirms 'the right to freedom of expression, including artistic and creative expression. In Article 30, there is guarantee of the 'right to use the language and participate in the cultural life of one's choice'. These directly correlate with the objectives and guiding principles as well as with the rights and obligations of the parties in the convention.

The White Paper on Arts and Culture (1996), currently being revised, grounds the country's cultural dispensation in a set of principles to protect and support a diversity of artistic forms in a multicultural context, promotes equity, effect redress, ensures sustainability, upholds freedom of expression and promotes internal and international exchange.

This framework is supported by legislation regulating, promoting and protecting all forms of art, culture, heritage, and national languages. In addition, discrimination on the basis of race, gender, age, and disability is prohibited. This was consolidated by the adoption of a national strategy for social cohesion and nation building in 2012. Discussed at a national summit on Social Cohesion, hosted by the department of Arts & Culture, on behalf of government, its objectives are to address historical exclusions and inequities in the social, economic, educational, and cultural spheres and to combat all forms of prejudice and discrimination against citizens, refugees, and immigrants.

An examination of existing legislation, policies, institutions and programmes related to the protection and promotion of arts, culture, heritage, language and religion yielded a positive outcome supporting the provisions of the convention. As a country, South Africa is not without challenges and differences of opinion, and through the process of extensive consultations for the purposes of fulfilling the requirements of this report, the country has been provided with the opportunity to review and benchmark current efforts with those that are articulated by the convention. While there were no fundamental contradictions that were found at policy and legislative levels, there is considerable room for scaling up programmes and services especially in rural and neglected urban areas.

The department of Arts & Culture has worked closely with other departments and entities responsible for delivering cultural services to communities and consulting with civil society representatives, organisations, and a quality control reference group of experts, to evaluate policies and measures adopted to promote and protect the expression of cultural diversity ; foster international cooperation and preferential treatment ; integration of arts and culture in sustainable economic policies; and protection of cultural expression under threat.

The report also identifies the challenges pertaining to the persistence of legacies of inequality historically inflicted on the society along racial, geographical, and gender lines. This requires renewed efforts and expanded programmes aimed at developing a truly inclusive and equitable society of flourishing and mutually enriching cultures advancing the well-being of all members of society.

SWEDEN

In 2006 Sweden ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The foundation of Sweden's cultural policy set out in the national cultural policy objectives approved by the Riksdag by and large corresponds with the objectives and purposes of the Convention. These thus act as a point of departure for Sweden's work to protect and promote the diversity of cultural expressions within Sweden and in the international arena. No particular changes to legislation were considered necessary in conjunction with the ratification.

Swedish cultural policy is pursued through guidelines and specific mandates to agencies and institutions, and by means of legislation to a certain extent. The government agencies and the cultural institutions that have an official mandate are to integrate the perspectives of gender equality, diversity and children in their operations, as well as international and intercultural exchanges and collaboration.

The objectives of national cultural policy also guide regional and local cultural policy. Sweden has introduced a new model for allocating government funding to regional cultural activities, known as the collaborative cultural model. The goal of the model is to bring culture and the arts closer to Sweden's citizens by facilitating regional prioritisation and variation.

International artist exchanges and cooperation are promoted through special initiatives from agencies such as the Swedish Arts Grants Committee and the Swedish Performing Arts Agency and The Swedish Arts Council, leading to new contacts and artistic development. Culture also plays a central role in Swedish aid for democracy and freedom of expression. Efforts to increase the number of places of refuge in Sweden for persecuted artists another example of this.

It is judged that Sweden's cultural infrastructure has succeeded in creating a climate that encourages creative growth. Schools specialising in the arts, study associations and a well-developed infrastructure for digitalisation and, combined with an active cultural policy, have proved to be fertile soil for widespread engagement with the arts. Cultural and creative industries are becoming increasingly important for artistic and economic development.

A large proportion of Swedish cultural life builds on initiatives from civil society and cultural policy particularly emphasises the importance of civil society's collaboration with arts institutions. The fact that since autumn 2014 the Government has brought both culture and media issues as well as discrimination and democracy issues, including civil society, under one ministry has had a positive impact on development.

Digital developments have a major impact on the development of the cultural sphere and its opportunity to reach more people. Results have been achieved in several areas. For instance in digitalising culture heritage to develop new ways to disseminate and preserve the collections. By development of digital services and meeting places access to culture has been improved.

In summary it can be said that after its first ten years, the Convention has created high awareness and understanding of the value of international and intercultural exchanges, and the role of culture in society. But at the same time it is important to continue the efforts to increase the general awareness by providing and disseminating information about the Convention.

TOGO

On 30 March 2011, the Council of Ministers of Togo adopted the Cultural Policy of Togo document, providing the country with an invaluable tool to support and conduct cultural activities. This new departure is a definitive break with the day-to-day ad-hoc actions which previously characterized the implementation of all Togolese culture.

The 85-page Cultural Policy of Togo document is divided into seven chapters, each introduced by a preamble which begins by proclaiming that every man must take part in and benefit from development as part of his global environment and that all development is necessarily rooted in culture, because the sociocultural and economic dynamics of a country depend heavily on the creativity, cultural diversity and educational opportunities of its inhabitants.

Development requires goals of economic growth and social progress to take account of cultural and environmental factors, whose impact on the quality of life are decisive. Diversity in cultural expressions helps to enrichment culture throughout the country's diversity: the acceptance of this diversity is a factor of social cohesion, balance, peace and the consolidation of national solidarity. It helps build a nation on solid and consensual foundations.

Togo therefore considers that, as in the other sectors of the country's life and activity, there must be a public cultural policy which is robust and anchored in other development programmes.

In order to develop and implement this policy and cultural strategy at the country level, Togo took account of the cultural aspects of its Constitution and the mobilizing themes found in its national anthem. The orientation of cultural policy in chapter 3 of the 1972 green paper by the Togolese People's Rally party, defining the third five-year plan (1976-1980), was also taken into consideration. Further sources were the General Assembly for Communication and Culture, held from 15 to 23 June 1992, as well as speeches and declarations by high-level officials, who have never ceased to highlight Togo's historic values and traditions.

Less than five years after the cultural policy was adopted, a strategic ten-year plan for the implementation of this policy was drawn up. Through regulation and realistic and achievable performance indicators in the short, medium and long terms, this plan puts into practice the global vision of the Togolese cultural policy.

The strategic ten-year plan of action for culture in Togo, entirely funded by UNESCO, is the fruit of a comprehensive consultation process with all the country's development actors, involving strong participation by cultural and institutional players, cultural associations, cultural personalities, unions and journalists, researchers and entrepreneurs and academia. Following this wide consultation process, six strategic regional plans have been developed, headed by the National Plan (2014-2024), and taking into account each region's specific features.

TUNISIA

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UNITED ARAB EMIRATES

The government of the United Arab Emirates (UAE) significantly increased its efforts to implement the convention on the protection and promotion of the Diversity of Cultural Expression since deposited with the Director-General of UNESCO its instrument of accession to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions On 6 June 2012.

Diversity of Cultures is a real challenge to the UAE , as it needs to save and protect its own identity and in the same time to allow other cultures express themselves within a safe and protective environment.

On 2 December 2016 the United Arab Emirates will celebrate its 45th National Day to commemorate its formation in 1971. The occasion provided the country and its people, led by the President His Highness Sheikh Khalifa bin Zayed Al Nahyan, with an opportunity both to look back over four decades of achievement and to look forward to a promising future.

While much of that achievement relates to the country's economic and social development, it is appropriate to also pay attention to the remarkable progress that has been made in investigating the country's culture and heritage, stretching back into the distant past.

The country's founding father, the late Sheikh Zayed bin Sultan Al Nahyan, frequently emphasized the importance of this, saying that "He who does not know his past cannot make the best of his present and future, for it is from the past that we learn".

VENEZUELA (BOLIVARIAN REPUBLIC OF)

The constitution of the Bolivarian Republic of Venezuela (1999) declares the Venezuelan State as multiethnic and multicultural, and guarantees the population the full exercise of its cultural rights, thanks to articles 98 through 101, thus providing a solid legal and institutional framework that has allowed the drawing up of many public policies aimed at safeguarding, appraising and enhancing the visibility of the nation's cultural diversity.

In terms of public agencies, and in accordance with the Convention, 2005 saw the creation of the Ministry of Culture, along with the Vice Ministry for Cultural Identity and Diversity, the main function of which has been to plan and oversee all programs and projects relating to this area. That same year, the Center for Cultural Diversity was also created. The goal of this government entity has been to develop short and medium-term strategies aimed at ensuring that other government agencies and institutions, as well as private entities and social movements, adopt multicultural and multiethnic elements in their concepts, programs and ideology, as is dictated by the country's constitution.

In terms of legislation, Chapter II of the Organic Law of Culture (2014) deals with "Venezuela's cultural identity and diversity", and focuses on three aspects: the joint responsibility of the State and every community, the protection of private property, and the publication of creative works.

In addition to the abovementioned piece of legislation, other instruments, such as the Law for People with Disabilities (2007) , the Law for the Cultural Heritage of Indigenous Peoples (2009), the Law against Racial Discrimination (2011), and the Law for Artisanal Creation and Development (2015), have been vital when it comes to the development of cultural policies aimed at fostering and enhancing the diversity of cultural expressions across the country, and providing social, economic and legal protection to artists, creators and tradition bearers.

The projects and goals of local and state entities have been set in accordance with the "Plan de la Patria" for the 2013-2016 period, as was enacted by Venezuela's National Assembly, to bring about a fair, equal society, protect the historical and cultural heritage of Venezuela and the rest of Latin America, and move forward towards the creation of a new social structure.

Said plan also focuses on the efforts to recover our historical and collective memory, raise awareness about our cultural diversity, and strive for the inclusion, visibility and dignity of our artists, creators and tradition bearers. It also seeks to strengthen, decentralize and democratize the cultural efforts of the State, develop and consolidate cultural industries, foster the emergence of new generations of creators, and reinforce ties with Latin America and the Caribbean.

EUROPEAN UNION

From 2012-16 the European Union (EU) has continued actively to implement the 2005 Convention across a range of policies, to promote and protect the diversity of cultural expressions. This report is a factual description of relevant EU measures during the reporting period.

Main achievements include:

- a new EU strategy for international cultural relations. Adopted jointly by the European Commission (EC) and the EU High Representative for Foreign Affairs and Security Policy in 2016, the strategy strongly reiterates the EU's commitment to the 2005 Convention, and aims to promote international cultural relations based on long-term engagement, mutual understanding, people-to-people contacts and co-creation.
- modernising the EU copyright framework for the digital age. In 2016 the EC presented a draft reform of EU copyright rules, to help ensure authors and artists are fairly paid for what they create, greater transparency in contractual arrangements between creators and online platforms, and broader availability of copyright-protected content in the EU and across borders.
- safeguarding the diversity of cultural expressions in EU trade, economic and political agreements with 3rd countries. From 2012-2016 there were 7 new EU agreements referencing the Convention and/or with clauses on the diversity of cultural expressions: with the SADC EPA states (Botswana, Lesotho, Mozambique, Namibia, South Africa, Swaziland); Colombia & Peru, Georgia; Moldova; Vietnam; Kazakhstan; and Mongolia. There was explicit reference to the Convention in the 2012 EU-China Declaration on Cultural Cooperation. Ratification of the 2005 Convention has also been a criterion in EU accession negotiations and for participation in Creative Europe.

Current challenges in EU implementation of the Convention include the pace and scope of digitisation and declining public budgets for culture. We must also continue to promote the diversity of cultural expressions and ensure it remains valued, economically and intrinsically - including in light of migration and security concerns.

The outlook for the future is positive. Promoting diverse cultural expressions remains key, to combat prejudices, cross language barriers and bring communities together. In the next 4 years the EU will work to give effect to Agenda 2030, complete the Digital Single Market, adopt a new Work Plan for Culture, and implement the EU strategy on international cultural relations. While heritage is not directly relevant to this Convention, it is a priority for EU culture policy with the designation of 2018 as European Year of Cultural Heritage; the EU aims to use the Year also to promote the diversity of cultural expressions