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

Fourteenth session
Online
1 – 6 February 2021

Item 3 of the provisional agenda: Adoption of the detailed summary record
of the thirteenth session of the Committee

This document contains in Annex the draft detailed summary record of the thirteenth session of the Committee (11-14 February 2020) for adoption by the fourteenth session of the Committee.

Decision required: paragraph 3

1. In accordance with Article 43 of the Rules of Procedure of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter referred to as “the Committee”), the Secretariat prepared a draft detailed summary record of the thirteenth session of the Committee (11 - 14 February 2020) in its two working languages, English and French. The draft contained in Annex is submitted to the Committee for adoption.
2. The Secretariat received comments from the Delegation of Canada, which have been integrated to the draft detailed summary record.
3. The Committee may wish to adopt the following decision:

DRAFT DECISION 14.IGC 3

The Committee,

1. *Having examined document DCE/21/14.IGC/3REV and its annexes,*
2. *Adopts the amended detailed summary record of its thirteenth session included in the above-mentioned document.*

ANNEX I

Draft detailed summary record of the thirteenth session of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions

OPENING OF THE SESSION

1. The thirteenth session of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Committee”) was held from 11 to 14 February 2020.
2. It was attended by 92 representatives of the 24 States members of the Committee, 150 representatives of 81 Parties to the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Convention”) non-members of the Committee, 10 representatives from 6 UNESCO Member States not Parties to the Convention, 28 representatives of 12 intergovernmental organizations, 53 representatives of 39 civil society organizations, 12 representatives of 7 UNESCO Chairs, 3 representatives of 2 Category II Centres under the auspices of UNESCO and 41 observers.
3. The **Assistant Director-General for Culture** and representative of the Director-General of UNESCO, Mr Ernesto Ottone, inaugurated the thirteenth session of the Committee by welcoming the new members of the Committee and the three Member States that recently ratified the Convention: Uzbekistan, Niue and Botswana. He highlighted that the session was taking place on the occasion of a triple anniversary: that of the 15 years of the Convention, of the 10th of the International Fund for Cultural Diversity (hereinafter “the IFCD”), and of the 40 years of the 1980 Recommendation concerning the Status of the Artist (hereinafter “the 1980 Recommendation”). He encouraged Parties to seize this opportunity to reflect on the progress made in recent years and the achievements of the Convention, while planning for the years to come. He recalled that during the first Forum of Ministers of Culture, organized at UNESCO Headquarters in November 2019, a unanimous call emerged to strengthen policies supporting artistic creation and access to culture, in particular in developing countries. He thanked the previous Secretary of the Convention, Ms Danielle Cliche, and congratulated her on the results achieved during her tenure, especially with regards to the development of a strong global capacity-building programme. He also highlighted the Secretariat’s efforts to support the operationalization of the Convention.

He noted that this session of the Committee coincided with the launch of consultations with UNESCO Member States on the preparation of UNESCO’s next Medium-Term Strategy for 2022-2029 (41 C/4) and its draft Programme and Budget for 2022-2025 (41 C/5) and encouraged Parties to reflect on the main global challenges and opportunities related to the implementation of the Convention in the next 10 to 15 years.

In conclusion, the Assistant Director-General for Culture underlined the role of the 2005 Convention in inspiring countries to place the cultural and creative sectors at the heart of their national development strategies and welcomed the United Nation’s proclamation of the year 2021 as the “International Year of Creative Economy for Sustainable Development”. He noted that cultural and creative industries require long-term investments and that the Convention’s success will depend on the ability of Parties to join forces and speak with one voice on the importance of creativity for sustainable and inclusive development. He concluded by wishing the Committee fruitful discussions.

4. The **Minister of Culture of Ecuador** noted that one of the greatest challenges that the Ministry of Culture of Ecuador would face in 2020 is developing the capacities of national cultural institutions in order to guarantee the implementation of the 2005 Convention. In this regard, he announced that Ecuador had developed a national strategy for the culture sector, which focused particularly on the development of creative industries. He specified that as a result of these policies, artists and cultural workers would not be required to pay the VAT tax. Finally, he stressed the importance of developing evidenced-based and data-driven policies. Consequently,

he announced an upcoming survey on readers' habits, both in urban and rural environments in Ecuador.

5. The Delegation of **Brazil** welcomed the three new Parties to the Convention and reaffirmed Brazil's commitment to the 2005 Convention, which was illustrated in part by the country's significant voluntary contributions to the IFCD. It recalled Brazil's rich diversity, which encourages creativity, originality and dialogue. The Delegation offered its full support to the implementation of the Convention in the digital environment and expressed its readiness to contribute to discussions about diversity in such context. The Delegation underlined Brazil's active participation in UNESCO's Creative Cities Network, noting that the XIV Annual Conference of the Network was scheduled to take place in the Brazilian city of Santos in 2020. Finally, the Delegation stressed the importance of finding collaborative ways to implement the 1980 Recommendation on its 40th anniversary, as artists are at the heart of cultural diversity and creativity.
6. The Delegation of **Colombia** recalled that the country's commitment to the Convention stems from the core values expressed in the Colombian constitution. It announced that Colombia had been working on a series of institutional reforms, on three main fronts. The first concerned the creation of new opportunities and the importance of taking action on skills development, to provide the technical condition for art to thrive, and to understand the value chain that facilitates the work of artists. The second front concerned knowledge development. The Delegation stressed the need to provide more resources to better manage data and to use it to inform cultural policies, an area in which Colombia had been a pioneer country. The third front concerned the promotion of diversity: it is not enough to tolerate diversity; it must be celebrated, as it strengthens society.
7. The Vice-Minister of **Azerbaijan** recalled that since Azerbaijan ratified the Convention in 2010, it had mainstreamed its principles in all the major documents and policies related to culture. She reported that the government had managed to promote inclusiveness among communities and to enhance the development of creative industries. She noted that the President of Azerbaijan launched in 2018 the Baku process for the promotion of intercultural dialogue, an effort recognized by the United Nations Secretary General. Furthermore, she recalled that in 2009, the movement "Creative Azerbaijan" was launched, with the aim of supporting businesses in creative industries. She underlined that the designation of Baku as a city of design and Shaki as a city of craft within the UNESCO Creative Cities Network provided a boost in their efforts to promote creativity. In conclusion, she reiterated Azerbaijan's commitment to the spirit of the Convention and its will to contribute to its successful implementation.
8. The **Chairperson** expressed his solidarity with the Delegation of China in the context of the COVID-19 epidemic. He congratulated Botswana, Niue and Uzbekistan for their recent ratification of the Convention, raising the total number of Parties to 149. He reminded everyone of the importance of this session, during which the Committee would determine its work plan for 2020-2021, including its policy-monitoring and capacity-building activities, as well as approve the new IFCD projects in the context of the Fund's 10th call for applications. He underlined that several important side events would be held in the margins of the session, notably with the aim of highlighting the links between the goals of the 2030 Agenda for Sustainable Development and the 2005 Convention, with a focus on the impact of the digital environment on accessing diverse creative content and on the long-term impact of the first projects supported by the IFCD.
9. Before introducing Item 1 of the Agenda, the **Chairperson** noted that Mr Falah Al-Ani (Iraq), who was elected Rapporteur by the 12th session of the Committee in 2018, was not able to attend the 13th session and fulfil his role. He therefore gave the floor to the Legal Advisor to present the Rules of Procedure.
10. The **Legal Advisor** noted that Article 15 of the Rules of Procedure established that in the absence of the Rapporteur, his or her functions should be fulfilled by one of the Vice-Chairpersons, namely Argentina, Croatia, Finland and the Republic of Korea.

11. Following consultations, the **Chairperson** nominated Ms Won Young Kim (Republic of Korea) as Rapporteur of the session.

ITEM 1 – ADOPTION OF THE AGENDA

Documents DCE/20/13.IGC/1REV and DCE/20/13.IGC/INF.1

12. The **Chairperson** declared a quorum had been reached.
13. The **Secretary of the 2005 Convention**, Mr Toussaint Tiendrebeogo (hereinafter “the Secretary”), presented every item on the draft agenda of the session and the related working and information documents.
14. The **Chairperson**, seeing no objection, declared Decision 13.IGC 1 adopted.
Decision 13.IGC 1 was adopted.

ITEM 2 – APPROVAL OF THE LIST OF OBSERVERS

Document DCE/20/13.IGC/INF.2

15. The **Chairperson** invited the Committee to admit observers to the session and requested the Secretary to read the full list of observers.
16. The **Secretary** welcomed the large number of observers wishing to attend this session of the Committee and read the full list.
17. The **Chairperson** explained that observers would be given the floor in the following order: Parties to the Convention non-members of the Committee; UNESCO Member States not Parties to the Convention; Associate Members and Permanent Observer Missions; and intergovernmental and non-governmental organizations. Seeing no objections, the Chairperson declared Decision 13.IGC 2 adopted.
Decision 13.IGC 2 was adopted.

ITEM 3 – ADOPTION OF THE DETAILED SUMMARY RECORD OF THE TWELFTH SESSION OF THE COMMITTEE

Document DCE/20/13.IGC/3

18. The **Chairperson** informed the Committee that the Secretariat had not received any proposed amendments on the draft detailed summary record. Seeing no objection, the Chairperson declared Decision 13.IGC 3 adopted.
Decision 13.IGC 3 was adopted.

ITEM 4 – SECRETARIAT’S REPORT ON ITS ACTIVITIES (2018-2019)

Document DCE/20/13.IGC/4

19. The **Chairperson** noted that significant steps had been taken to implement the Convention around the world in the last two years thanks to the Secretariat’s relentless efforts. He underlined the importance of taking stock of past achievements in order to determine at this session the Committee’s next work plan.
20. The **Secretary** recalled that the purpose of the Secretariat’s report is to provide an overview of the progress made by the Secretariat in implementing the decisions taken by the Convention’s governing bodies. The report provides a general overview of the challenges and accomplishments encountered during the implementation of the programme of activities set forth in the 39 C/5 Document and Resolution 6 CP 12. He recalled that at the last session, many Parties expressed satisfaction with the Secretariat’s activities and with the quality of its report, as well as with the close links established between the 2030 Agenda for Sustainable Development and the implementation of the Convention. He underscored some of the main accomplishments achieved in the last two years, including the renewal and expansion of the Convention’s Expert Facility in 2019 thanks to voluntary contributions from the European Union

and Sweden. Moreover, he noted that knowledge-sharing was improved through the strengthening of the Convention's knowledge-management system and the organization of peer learning activities, including regional training programmes in Jakarta, Pretoria and Quito on participatory policy monitoring in 2019. The Secretary highlighted that operational support has been strengthened at the country level by broadening the donor base and improving the outreach to stakeholders. Finally, he mentioned that the Secretariat strengthened its intersectoral cooperation and its contribution to UNESCO's cross-cutting priorities, including Global Priorities Africa and Gender Equality, Small Island Developing States, Youth, Culture in Emergency Situations.

The Secretary concluded by highlighting the four main challenges facing the Secretariat: first, securing voluntary contributions and partnerships to strengthen international cooperation and assistance to support policies promoting the diversity of cultural expressions, the creative economy and the development of viable cultural industries in developing countries. Second, the mobilization of existing and new stakeholders to build their capacities and enable them to become agents of change who design and implement innovative initiatives, including through the implementation of the stakeholder outreach strategy, as well as measures to support greater civil society participation in the work of the governing bodies of the Convention and the Civil Society Forum, which took place every two years prior to the Conference of Parties. Third, the continued collection of data and information at the global level in order to generate new knowledge on trends and challenges in the implementation of the Convention and how this contributed to the achievement of the various Sustainable Development Goals. Fourth, the continued development of the Knowledge Management System (KMS), including communication, monitoring and evaluation activities of projects, through regular funding and dedicated human resources, to strengthen the capacity of the Secretariat.

21. **All the Committee Members and observers who took the floor** commended the Secretariat for the work done over the past two years, thanking and congratulating both the recently appointed Secretary and his predecessor, Ms Cliche.
22. The Delegation of **Canada** praised and expressed its support for the growing number of activities conducted by the Secretariat in the field to build capacities, provide training, and raise awareness of the 2005 Convention. It recalled that a review of Canada's broadcasting act was underway and that as part of this review, a panel of experts had released a report in January 2020 with 97 recommendations, including the need for citizens to be able to find and access a diverse range of media content, including local content, and the need for digital distribution platforms to be more transparent with regards to the algorithms used to curate content. It concluded by expressing its commitment to supporting a strong and competitive broadcasting and media sector and its intention to prioritize Canadian content.
23. The Representative of the Government of **Quebec** within the Canadian delegation reiterated its commitment, within the framework of a sponsored internship programme, to make available to the Secretariat a young professional every year. It highlighted the recent publication of a "Guide to the Negotiation of Cultural Clauses in Trade Agreements", elaborated by the UNESCO Chair on the Diversity of Cultural Expressions at Laval University, with the financial support of the Government of Quebec.
24. The Delegation of **Mali** recalled with satisfaction its participation in the project "Reshaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expressions", funded by the Swedish International Development Agency, and assured that its next quadrennial periodic report would be prepared in a participatory manner with all relevant stakeholders and within the statutory deadline. Finally, the Delegation expressed satisfaction regarding the growing interest for identifying possible synergies between various stakeholders of the culture sector in the implementation the Convention and noted the recent designation of His Excellency the President of the Republic of Mali as the African Union Leader for Arts, Culture and Heritage.
25. The Delegation of **Austria** expressed its satisfaction regarding the recent efforts to strengthen intersectoral cooperation and synergies between the 2005 Convention and the 1980

Recommendation, stressing the importance of putting artists at the heart of cultural policy-making. It congratulated UNESCO on the publication of the study *Culture and Working Conditions for Artists*, highlighting the importance of data-collection for the development of informed cultural policies. It expressed concern regarding the relatively low participation rate in the global survey on the implementation of the 1980 Recommendation and encouraged stakeholders to participate in future monitoring exercises. Regarding intersectoral cooperation, the Delegation welcomed the efforts undertaken to put forward common approaches to improve the protection of fundamental freedoms on a global level. Finally, the Delegation highlighted the organization by the Ministry of Culture and the National Commission for UNESCO of a public event in Austria linking artistic, press and academic freedoms involving national and international experts as one example of Austria's activities to showcase the role of culture in implementing the 2030 Agenda for Sustainable Development.

26. The Delegation of the **Republic of Korea** underlined the usefulness of the 2018 Global Report as a tool showing the global trends of the implementation of the Convention and the main challenges arising therefrom. It recalled its own efforts to raise awareness of the 2005 Convention through the publication of a Korean translation of the Global Report and through the organization of a series of national and regional events involving various stakeholders. The Delegation noted that the Republic of Korea, together with other ASEAN countries, adopted a joint statement at the 2019 special meeting of the ASEAN-Republic of Korea Ministers Responsible for Culture and Arts declaring that joint efforts should be made in raising awareness and promoting the implementation of the 2005 Convention. It underlined that the Republic of Korea supported other countries to develop their respective cultural industries, including Bangladesh, Lao People's Democratic Republic, Pakistan, Rwanda and Uzbekistan. Finally, the Delegation praised the Secretariat for its Create 2030 Talks, which offer concrete examples of the impact of the 2005 Convention, and strongly encouraged their continuation.
27. The Delegation of **Kenya** commended the Secretariat for raising awareness of the Convention and its relevance to achieving the Sustainable Development Goals, in particular through the translation of the Convention into Swahili. Further, it expressed gratitude to the Secretariat for its capacity-building projects on participatory policy monitoring, of which Kenya was a beneficiary. The Delegation noted that the training received had enhanced Kenya's institutional capacities, especially with regards to the new quadrennial periodic reporting form. Finally, the Delegation mentioned that Kenya is currently taking measures to address the socio-economic challenges faced by artists, including by introducing new regulations to ensure that collective management organizations remit 70% of royalties to artists and by establishing a national rights registry to ensure enhanced protection of intellectual property.
28. The Delegation of **China** thanked the Chairperson for his solidarity in the context of the coronavirus epidemic. It underlined the Secretariat's efforts to strengthen the capacities of Parties and to improve the 2005 Convention's knowledge management system, as well as to raise awareness of the Convention's contribution to the achievement of the Sustainable Development Goals. Finally, it manifested its willingness to support the Secretariat in terms of human resources.
29. The Delegation of **Azerbaijan** underlined that recent research demonstrated the major economic value of the cultural and creative industries and their impact on diverse fields such as tourism, education, social well-being and the achievement of the Sustainable Development Goals. It assured the Secretariat that UNESCO's initiatives have had a big impact in Azerbaijan and expressed its hope that UNESCO's current and potential partners would enlarge their assistance programmes to more countries.
30. The Delegation of **Saint Vincent and the Grenadines** highlighted the importance of voluntary contributions, which enabled the effective implementation of the Convention, and encouraged all Parties to make their 1% contribution to the IFCD. It also encouraged the Secretariat to enlarge the number of projects it supports every year, notably by mobilizing the private sector and civil society. It commended the work done by the Secretariat for small island developing states and noted the many challenges arising from climate change that impacted the creative industries and require expertise and technical assistance. Finally, the Delegation requested

the Secretariat to increase its efforts in sharing the best practices that emerge from Create 2030 Talks and other similar events.

31. The Delegation of **Finland** remarked on the pertinence and liveliness of the Convention's life: many activities were taking place, both at the policy level and at the grassroots level. However, it noted that very scarce resources are being mobilized to carry out the many tasks requested by the Conference of Parties and Committee and expressed concern about the limited number of projects that could be funded by the IFCD every year. It also drew attention to a resolution adopted by the Council of the European Union and EU Member States, titled "Resolution on the Cultural Dimension of Sustainable Development", which recognized the role of culture for sustainable development. The Delegation concluded by expressing the hope that the upcoming World Summit on Culture hosted by Mexico would be an opportunity to take a qualitative step forward in integrating culture in sustainable development and make its contribution to the SDGs visible and understandable.
32. The Delegation of **Latvia** welcomed the Secretariat's work in strengthening the cooperation with the Communication and Information Sector in order to raise the profile of the Convention in international discussion forums of media diversity and artistic freedom. The Delegation also praised the new quadrennial periodic reporting form, which would make it easier to highlight thematic links between sectors. Finally, it reaffirmed its commitment to implementing the principles of the Convention and related Sustainable Development Goals in its future policy planning documents for culture.
33. The Delegation of the **Republic of Korea** underlined that the victory of a Korean film [Parasite] at the Oscars was in part made possible by cultural diversity policies, which have enriched the Republic of Korea's creative industries. It expressed its readiness to share its experience with fellow Member States, in the hope that more foreign language movies would eventually get similar accolades.
34. The Delegation of **Burkina Faso** remarked that, with the support of the European Union, its government was setting up a programme in favour of the development of the country's creative and cultural industries. It also announced a plan to conduct a study on the reference indicators identified in the country's cultural policy, with a view to monitoring these indicators through effective data collection mechanisms.
35. The **Chairperson** gave the floor to observers.
36. The Delegation of **Czechia** mentioned the importance of the Prague Quadrennial of Performance Design and Space to the work of the Convention, as the world's largest exhibition and festival of performance design and scenography. It announced that, in order to promote cultural diversity, the festival had decided this year to forgo its exhibitor fees for teams from Africa and the Arab States Region, India, Kazakhstan, Mexico, South Africa and Ukraine. It remarked that this event is the most important contribution of the country to the implementation of the Convention and invited all countries to participate in the next edition.
37. The Delegation of **Georgia** thanked the Secretariat for its technical assistance programmes and funding opportunities, which enabled local public entities to shape and streamline policies, learn from best practices and implement necessary changes. It announced that Georgia had declared creative and cultural industries as cornerstones of sustainable development because they generate jobs, economic growth and social well-being. Finally, the Delegation noted that thanks to European Union funding, Georgia had initiated a project titled "Designing a creative cluster ecosystem in Georgia," aimed at establishing legislative and fiscal instruments to contribute to the development of small and medium enterprises.
38. The Delegation of **Serbia** commended the Secretariat's efforts to operationalize the Convention and further strengthen its links with the 2030 Agenda for Sustainable Development. It highlighted Serbia's successful implementation of the UNESCO Culture for Development Indicators methodology, with a 100% implementation rate for all indicators, in 2019. The Delegation concluded by welcoming the revised framework for quadrennial periodic reports and the continuous improvement of the Convention's knowledge management system.

39. The Delegation of **Zimbabwe** expressed its gratitude for the support it received from the Secretariat and the Swedish International Development Agency (SIDA) for the implementation of the Convention and the elaboration of its second quadrennial periodic report. It reaffirmed its full support of the principles of the Convention and recalled that Zimbabwe's Minister of Youth, Sports, Arts and Recreation hosted a three-day workshop with 150 stakeholders to design the country's first strategic document for cultural and creative industries. The Delegation also announced that the President launched the country's national arts, culture and heritage policy in November 2019. Finally, it recalled that Zimbabwe is a four-time beneficiary of the IFCD and announced that a survey would be conducted to measure the contribution of cultural and creative industries to the country's economy.
40. Speaking on behalf of a group of civil society organizations, a representative of **Cultura Contra Conflict** remarked that a greater and more direct participation of civil society was desirable in the preparation of the Global Report, and that civil society should also assist in determining the topics and panellists of Create 2030 Talks in the future. With regards to the Convention's policy monitoring activities, she highlighted that useful information could be found in the civil society activity reports that were submitted to the Conference of Parties every two years. She concluded by stressing the need for civil society to be involved at all statutory meetings of the Convention, not just the Civil Society Forum, and expressed the hope that support would be offered to enable civil society to participate.
41. The President of the **International Federation of Coalitions for Cultural Diversity** noted with satisfaction the growing participation of civil society in meetings of the Conference of Parties and of the Intergovernmental Committee. He expressed concern about the fact that voluntary contributions to the IFCD did not result in the same level of public recognition as targeted project funding, which might have negative effects on the willingness of Parties to contribute.
42. The **Secretary** thanked the Committee Members and Observers for their positive comments. He reminded Parties that in order to maintain the excellence of the Secretariat's work, its human resources needed to be strengthened. Regarding the contribution of civil society organizations to the work of the Convention's governing bodies, he affirmed that practical solutions to facilitate their participation would be examined, as their inputs were pertinent and necessary. Concerning the issue of voluntary contributions, he recalled that while funds-in-trust may give more visibility to the contributing State, these States nonetheless have a statutory obligation to contribute to the IFCD.
43. The **Chairperson** presented Decision 13.IGC 4.
44. The Delegation of **Saint Vincent and the Grenadines** proposed an amendment on paragraph 3 of the draft decision, adding "40 C/5".
45. The **Chairperson**, seeing no further objection, declared Decision 13.IGC 4 adopted as amended.

Decision 13.IGC 4 was adopted as amended.

ITEM 5A – INTERNATIONAL FUND FOR CULTURAL DIVERSITY: RECOMMENDED PROJECTS FROM THE TENTH CALL FOR FUNDING APPLICATIONS

Document DCE/20/13.IGC/5a

46. The **Chairperson** invited the Secretary to introduce item 5a of the agenda.
47. The **Secretary** recalled that the IFCD is one of the main international cooperation mechanisms of the Convention and one of the main tools for its implementation. He also recalled that at its previous session, the Committee approved eight new projects and adopted 17 recommendations from the Fund's second external evaluation.

He recalled that in its ten years of existence, the IFCD had financed 105 projects in 54 developing countries, for a total amount of over US\$7.5 million. In the framework of the tenth call for applications in 2019, 480 applications were received from 88 eligible countries,

representing a 75% increase in applications compared to 2018. Out of the 480 project proposals submitted, 133 were pre-selected by 67 National Commissions. 68 projects were deemed to be eligible following the Secretariat's technical evaluation of pre-selected projects, compared to 39 projects deemed eligible in 2018. The Secretary highlighted that the increase in the number and quality of project proposals was in part due to the Secretariat's capacity-building efforts with potential beneficiaries and National Commissions, notably through ten dedicated information sessions during 2019.

Of the 68 projects deemed eligible in 2019, the IFCD's panel of experts gave 30+ points to 18 projects. However, because of the limited funding available, only nine projects were submitted to the Committee for consideration at this session, or 2% of all project proposals received in 2019. Of the 9 recommended projects, five came from countries that had never benefitted from the IFCD: Ecuador, Ethiopia, Georgia, Turkey and Viet Nam.

48. The **Coordinator of the IFCD Panel of Experts, Ms Catherine Cullen** underlined that two important changes were introduced to the methods of the Panel of Experts in 2019 in accordance with decisions taken by the 12th session of the Committee: first, the panel was asked to recommend the highest scoring project within the limit of funds, and second, one bonus point was attributed to applications from countries that never received IFCD funding. She briefly introduced the nine projects recommended for funding:

- In Ecuador, the project titled "Fostering Cultural Entrepreneurship in Cuenca" proposed by the Casa de la Cultura Ecuatoriana Núcleo del Azuay, and recommended for funding of US\$86,792 in order to: (1) consolidate the ecosystem of support for the promotion of a cultural entrepreneurship programme in Cuenca; (2) establish a Cultural Entrepreneurship Incubator; (3) strengthen the capacities of 30 cultural entrepreneurs in Cuenca; (4) provide ten cultural entrepreneurs with access to seed funding and credit and support for market access.
- In Mozambique, the project titled "Enhancing the network, knowledge and exchange capacity among creative agents in Mozambique" was proposed by the Fundação Carlos Morgado, and recommended for funding of US\$94,860 in order to: 1) establish a network between stakeholders; 2) provide knowledge to artists and cultural professionals at every stage of the creative value chain; 3) support mobility in order to foster collaboration across the country.
- In South Africa, the project titled "Revenue Streams for African Musicians" was proposed by Music In Africa, and recommended for funding of US\$92,000 in order to: 1) collect and analyse statistics and big data to identify revenue models for African musicians; 2) provide educational content and digital tools to musicians to help them generate more income; 3) advocate for the development of legislation to support the music industry and monitor its implementation.
- In Ethiopia, the project titled "Capacity Building of the Dance Field in Ethiopia: Research, Networking, and Training" was proposed by Ethiopian Dance Art Association, and recommended for funding of US\$99,987 in order to: 1) raise awareness of the social value and economic contribution of dance in Ethiopia; 2) empower dancers to participate in inclusive policy making.
- In Mexico, the project titled "Promoting the Creative Economy in the State of Yucatan" was proposed by the Ministry of Culture and Arts of the State of Yucatan and recommended for funding of US\$78,272 in order to: 1) measure the economic impact of cultural and creative industries in Yucatan; 2) strengthen the capacity of artists and cultural professionals, and promote creative entrepreneurship; 3) improve market access for creative entrepreneurs, especially women and marginalized social groups, to ensure diversity.
- In Georgia, the project titled "Creative Twist – Boosting the Economic Capacity of the Creative and Cultural Industries in Georgia" was proposed by Creative Georgia, and recommended for funding of US\$88,269 in order to: 1) conduct a research and mapping

exercise to measure the social and economic impact of cultural and creative industries in order to inform the development of an evidence-based policy; 2) raise awareness on cultural and creative industries and their economic dimension; 3) elaborate medium-term State strategy and action plan for cultural and creative industries, identifying the fiscal, legislative and/or policy measures required for their development.

- In Turkey, the project titled “Empowering Turkey’s Local Cultural Professionals” was proposed by the Istanbul Foundation for Culture and Arts, and recommended for funding of \$US92,000 in order to: 1) strengthen the capacity of the public sector and of civil society organizations; 2) foster civic participation in decision-making, especially in small and medium scales cities.
- In Viet Nam, the project titled “Strengthening Intellectual Property Protection and Practice in Vietnam” was proposed by the Vietnam National Institute for Culture and Arts Studies, and recommended for funding of US\$91,945 in order to: 1) strengthen the capacity of government official working in the field of IP; 2) strengthen the capacity of artists and creators in Viet Nam.
- In Argentina, the project “Empowering youth from disadvantaged areas of Buenos Aires by fostering their participation in the music industry” was proposed by the General Directorate of Music of the City of Buenos Aires and recommended for funding of US\$36,733 in order to broaden the scope of its Estudio Urbano programme by: (1) fostering music creation, production and distribution by young people from disadvantaged areas in Buenos Aires; (2) promoting access to the labour market through vocational training in the different trades of the music industry.

49. The **Coordinator of the IFCD Panel of Experts** announced that her mandate was ending and remarked positively on the improvement of the quality and relevance of project proposals in the last two years. Acknowledging that the sustainability of the IFCD-funded projects had long been a concern for the Panel of Experts, the Secretariat and Parties, she expressed her appreciation that, as of 2019, means were dedicated to evaluating past projects.
50. The **Chairperson** thanked the Panel of Experts and Ms Cullen for her excellent work as the Panel Coordinator over the last two years, and invited Committee members to ask questions.
51. All the Committee members that took the floor thanked the Panel of Experts and congratulated the nine projects recommended for funding.
52. The Delegation of **Saint Vincent and the Grenadines** highlighted that no projects from the Arab States Region or from Caribbean countries were recommended in the framework of the tenth call for applications, and asked about possible measures to improve the geographical distribution of recommended projects.
53. The **Coordinator of the IFCD Panel of Experts** underlined that while applications were received from the Caribbean region and Arab States region, they were not recommended for funding this year. She noted that in previous year projects from those regions were approved.
54. The Delegation of **Austria** expressed its concern at the low rate of projects deemed eligible and the even lower rate of projects recommended to the Committee for funding. It asked about possible measures to improve how selection criteria are communicated to applicants and suggested simplifying the application process, perhaps by requesting a short project description in the first place, and a full application in the second place.
55. The **Secretary** agreed that the IFCD’s application process was complex, especially considering the low success rate, but recalled that the Committee had previously rejected the idea of a two-step application process. Regarding the geographical distribution of recommended projects, the Secretary reaffirmed the Secretariat’s commitment to geographical diversity and highlighted that applications were more diverse than ever this year thanks to the Secretariat’s regional capacity-building activities.

56. The Delegation of **Burkina Faso**, remarking that only nine out of 18 projects that scored 30+ points were recommended for funding, inquired about the nine projects that were not recommended.
57. The **Coordinator of the IFCD Panel of Experts** recommended that projects that scored 30+ points but that were not recommended for funding should be re-submitted in the following year, taking into account the comments made by the Panel of Experts.
58. The Delegation of **Algeria** inquired about the support that could be given to the projects that scored highly but that were not recommended for funding.
59. The **Secretary** noted that the projects that were not selected for funding still benefitted from the comments and feedback of the Panel of Experts.
60. The Delegation of **Canada** welcomed the wide geographic and thematic scope of the nine projects recommended for funding by the Panel of Experts. It reiterated the importance of voluntary contributions to support the IFCD and recalled that in 2019, Canada had pledged to contribute \$375,000 to the Fund over five years.
61. The Representative of the Government of **Quebec** within the Canadian delegation underlined the large gap between the number of projects submitted and the number of projects recommended for funding. It reiterated the importance of voluntary contributions to support the IFCD and encouraged all Parties to contribute to the Fund on a regular basis.
62. The Delegation of **Armenia** inquired about the methodology used by the Panel of Experts to evaluate project proposals.
63. The **Coordinator of the IFCD Panel of Experts** explained that each project proposal was assessed by two independent experts according to an evaluation form. The process was overseen by the coordinator of the panel of experts, who reviewed each evaluation.
64. The Delegation of **Kenya** observed with satisfaction that the number of projects submitted to IFCD had more than doubled in two years. It noted that IFCD applications reviewed by Kenya's National Commission for UNESCO had nearly doubled in the same period. It encouraged the Committee and the Secretariat to find new ways of mobilizing resources in order to enable the IFCD to fund more projects.
65. The Delegation of **Azerbaijan** inquired about the IFCD's next call for funding requests and asked whether the same project could be submitted a second time if it had been unsuccessful upon its first submission. It noted that it had not yet received feedback on the project proposal it had submitted in the framework of the tenth call for funding requests.
66. The **Secretary** confirmed that projects that were not recommended for funding could be improved and resubmitted in a subsequent year. He indicated that feedback on project proposals could be found on the IFCD project submission platform.
67. The Delegation of **Argentina** expressed its satisfaction that a project from Argentina had been recommended for funding for the first time since 2012. It underlined the pertinence of the recommended project, which would enable young people living in disadvantaged areas of Buenos Aires to create and produce music.
68. The Delegation of **Saint Vincent and the Grenadines** expressed its concern that nine projects scored 30+ points but were not recommended for funding. She recalled that in the past, the Committee had considered reducing the amount granted to individual projects in order to be able to finance more projects. She inquired whether this proposal could be considered once again.
69. The **Secretary** observed that most project proposals request the maximum amount, which is US\$100,000. He noted that it would be difficult for projects to meet their expected outcomes if they received only half of the amount requested. Underlining that draft decision 13.IGC 5b proposed to begin the process of revising the Guidelines on the Use of the Resources of the International Fund for Cultural Diversity, he suggested that this could give a new opportunity for the Committee to make changes, if it so wished.

70. The Delegation of **Ecuador** highlighted that the Ecuadorian project “Cuenca Cultural Incubator”, which was recommended for funding, would contribute significantly to the development of cultural industries by establishing a programme to support cultural entrepreneurship.
71. The Delegation of **Croatia** underlined the importance of the Fund and noted that IFCD projects could have a significant long-term impact on the region or country where they were implemented. It gave examples of Croatian projects whose ripple effects were still felt today.
72. The **Secretary** recalled that if all Parties answered the Director-General’s call to contribute the equivalent of 1% of their annual contribution to UNESCO to the IFCD, the Fund could fund twice as many projects. After thanking the outgoing experts for their excellent work, the Secretary proceeded to discuss the appointment of new members on the IFCD’s the Panel of Experts.
73. The Delegation of **Saint Vincent and the Grenadines** inquired about the selection process for the IFCD’s Panel of Experts and asked whether Parties were consulted.
74. The **Secretary** answered that the experts were selected by the Secretariat on the basis of their experience and qualifications, taking into consideration the need for equitable geographic distribution.
75. The **Chairperson** gave the floor to observers.
76. The Delegation of **France** reaffirmed its strong commitment to the Fund, underlining that over the last 10 years, France had contributed around US\$1.4 million to the IFCD. Noting with concern that 98% of project proposals had not been recommended for funding this year, the Delegation echoed the Secretary’s reminder that twice as many projects could be financed if Parties contributed the equivalent of 1% of their annual contribution to UNESCO. Finally, the Delegation reminded Parties that the IFCD was the Convention’s main international cooperation instrument and encouraged them to contribute to the Fund regularly in addition to any other voluntary contribution they might make to the Convention’s programmes.
77. The Delegation of **Nigeria** noted that five out of the six people appointed to the IFCD’s Panel of Experts were women and asked whether gender equity was a consideration in the composition of the panel.
78. The Delegation of **Georgia** noted with satisfaction that the project “Creative Twist – Boosting the Economic Capacity of the Creative and Cultural Industries in Georgia” had been recommended for funding. It noted that the project aimed to develop a state strategy and action plan to foster the ecosystem of cultural and creative industries in the country.
79. A representative of the **International Federation of Coalitions for Cultural Diversity** thanked the Parties that contributed to the IFCD in the last year but noted with concern that only four Parties had contributed more than half of the funds. She also expressed concern about the fact that 85 projects were rejected de facto because 21 National Commissions failed to participate in the pre-selection process. Finally, she highlighted the complexity of the IFCD’s application process and suggested that it might be simplified.
80. A representative of the **Assemblée parlementaire de la francophonie** encouraged the Secretariat to seek ways to reduce the Fund’s fixed costs and operating expenses in order to augment the number of projects that could be financed.
81. A representative of the **International Theatre Institute**, speaking on behalf of a group of civil society organizations, observed that the IFCD’s potential was undermined by the limited funding available. She noted the positive effects of the Secretariat’s recent communication efforts, which had a significant impact on the number and quality of project proposals being submitted. She welcomed current efforts to strengthen the capacities of National Commissions to participate in the pre-selection process. Finally, she made the following three recommendations: conduct impact assessments of IFCD-funded projects; create a network of IFCD beneficiaries; and increase monitoring efforts during and after the implementation of projects.

82. The Delegation of **Saint Vincent and the Grenadines** recalled that when the Convention was negotiated, Parties decided against making contributions to the Fund compulsory. Observing that many problems would be solved if all Parties contributed to the IFCD on a regular basis, she strongly encouraged them to answer the Director-General's yearly call for contributions.
83. The **Secretary** responded to the concern raised by the International Federation of Coalitions for Cultural Diversity regarding the lack of involvement of some National Commissions in the pre-selection process. He recalled that if National Commissions were unable to complete the pre-selection process, they could be substituted by the Convention's national points of contact. He informed the audience that out of the 21 countries whose National Commissions did not participate in the pre-selection process in 2019, only 12 had designated national points of contact. Out of those 12 points of contact, only one agreed to participate in the pre-selection process. He emphasized that this situation was an illustration of the need to simplify the IFCD's application process.
84. The Delegation of **Senegal** stressed that some National Commissions in developing countries did not have the means to form panels of experts to participate in the IFCD's pre-selection process.
85. The **Chairperson** presented draft decision 13.IGC 5a. Seeing no objection, he declared Decision 13.IGC 5a adopted.

Decision 13.IGC 5a was adopted.

ITEM 5B – INTERNATIONAL FUND FOR CULTURAL DIVERSITY: MONITORING THE IMPLEMENTATION OF PROJECTS AND RECOMMENDATIONS FROM THE SECOND EXTERNAL EVALUATION

Document DCE/20/13.IGC/5b

86. The **Chairperson** invited the Secretary to introduce item 5a of the agenda.
87. The **Secretary** recalled that 2020 marked the 10th anniversary of the IFCD. He noted that since its operationalization in 2010, the IFCD had mobilized US\$7,563,944 from 77 Parties to the Convention, representing 52% of all Parties. In the same period, the Fund contributed to strengthening the cultural and creative sectors of 54 of the 109 eligible developing countries. The Secretary further recalled that following the second external evaluation of the IFCD, 17 recommendations were adopted by the Committee at its twelfth session, seven of which were deemed to be priorities. He informed the Committee that Working Document DCE/20/13.IGC/5b presented a detailed status report on the implementation of the recommendations and a framework for the revision of the Guidelines on the Use of the Resources of the International Fund for Cultural Diversity.
88. The Delegation of **Latvia** highlighted that despite limited financial and human resources, the Secretariat had made significant progress in the implementation of the recommendations stemming from the second external evaluation of the Fund. It expressed the belief that the information contained in Document DCE/20/13.IGC/5b should form the basis for the IFCD's new fundraising and communication strategy.
89. The Delegation of **Mali** emphasized that it was essential to reinforce the capacities of National Commissions and the Convention's national points of contact to enable them to take part in the IFCD's pre-selection process and to monitor the implementation of selected projects.
90. The Delegation of **Austria** reiterated its commitment to the IFCD and encouraged all Parties to contribute the Fund. It expressed its strong support for the development of a new fundraising strategy that would focus on mobilizing Parties' support.
91. The Delegation of **Colombia** mentioned two projects funded by the IFCD in Colombia and noted that this funding had helped to create a positive snowball effect, especially in the case of the Retina Latina Platform.

92. The Delegation of **Saint Vincent and the Grenadines** inquired about the rationale behind the proposed revision of the Guidelines on the Use of the Resources of the International Fund for Cultural Diversity. She further asked about the funds that would be required to implement recommendations 14 and 15 of the second external evaluation.
93. The **Secretary** answered that the last revision of the Guidelines on the Use of the Resources of the International Fund for Cultural Diversity was done in 2013. He noted that it was necessary to reflect the recommendations from the Fund's second external evaluation in the Guidelines, either by updating or revising them.
94. The **Chairperson** gave the floor to observers.
95. The Delegation of **Belgium** encouraged all Parties to contribute to the IFCD. It emphasized the importance of evaluating the long-term impact of IFCD projects in order to reinforce the Fund's credibility.
96. The Delegation of **Cuba** observed that the IFCD's application process was becoming increasingly difficult for developing countries and SIDS. It stressed the importance of building the capacities of eligible countries in order to empower them to submit high-quality project proposals.
97. The Delegation of **Saint Vincent and the Grenadines** inquired whether it would be possible to update the Guidelines on the Use of the Resources of the International Fund for Cultural Diversity rather than revise them.
98. The **Secretary** explained that the decision to update or revise the Guidelines would depend on the results of the Secretariat's analysis of the impact of the recommendations from the second external evaluation of the Fund.
99. The **Chairperson** presented draft decision 13.IGC 5b.
100. The Delegation of **Saint Vincent and the Grenadines** proposed to amend paragraph 4: "to present to it, at its fourteenth session, an update on its progress including: the actions related to capacity-building, the review of the monitoring framework, the project assessment reports, the development of a new fundraising and communication strategy." The Delegations of Brazil, Colombia and Senegal expressed their support for this amendment. The Delegation of Saint Vincent and the Grenadines also proposed to amend paragraph 5: "Also requests the Secretariat to prepare an analysis of the Guidelines on the Use of the Resources of the International Fund for Cultural Diversity, in view to revise or update them, taking into account the recommendations resulting from the second external evaluation of the IFCD, taking into account the recommendations resulting from the second external evaluation of the IFCD, the Committee's decisions, and the debate held during this session, and further requests the Secretariat to present this analysis at its 14th session." The Delegations of Colombia and Azerbaijan expressed their support for this amendment.
101. The Delegation of **Finland** asked the Secretariat whether it had the resources necessary to carry out the analysis proposed by the Delegation of Saint Vincent and the Grenadines.
102. The **Secretary** thanked the Delegation of Finland and observed that the IFCD's budget should reflect the demands made on the Secretariat.
103. The **Chairperson** seeing no further objection, declared Decision 13.IGC 5b adopted as amended.

Decision 13.IGC 5b was adopted as amended.

ITEM 5C – INTERNATIONAL FUND FOR CULTURAL DIVERSITY: PROVISIONAL BUDGET (2020-2021)

Document DCE/20/13.IGC/5c

104. The **Chairperson** introduced item 5c of the Agenda by announcing that in line with Article 7.2.2 of the Operational Guidelines on the Use of the Resources of the International Fund for

Cultural Diversity, the IFCD had financed the costs of participation at the 13th session of the Committee of government experts from the following developing countries: Burkina Faso, Ethiopia, Mali and Senegal.

105. The **Secretary** thanked the 77 Parties that have contributed to the IFCD since the Fund's operationalization in 2010. However, he stressed that only 20 Parties or 14% of all Parties to the Convention contribute regularly to the IFCD. He recalled that at its 12th session, the Committee adopted a revised draft of the Financial Regulations of the Special Account for the IFCD, which was then approved by the Conference of Parties at its 7th session. The main revision concerned Article 2, and stated that the financial period for the IFCD's budget estimates shall be two consecutive calendar years beginning with an even-numbered year in order to follow the Organization's integrated budget approach. Accordingly, at this session, the Committee was invited to consider a budget for the 2020-2021 period. The Secretary noted that this change posed a new challenge, as it was difficult to predict the amount of contributions that will be made to the IFCD. A provisional budget was therefore elaborated based on the average of contributions and interest accrued over the past three years. On this basis, the expected budget for the 2020-2021 period was around US\$1,702,376 and interest US\$61,296, for a total of US\$1,763,672. The Secretary noted that the IFCD could raise up to US\$100,000 in additional funds from Parties and from the private sector if the Committee allocated the necessary financial and human resources for the implementation of the Fund's new fundraising strategy.

The Secretary said that following the revision of the IFCD's Financial Regulations and the postponement of Committee's sessions from December to February each year, the Committee was invited to allocate 70% of the funds available in the IFCD Special Account as of 30 November of the year preceding the Committee session to funding projects recommended by the Panel of Experts (rather than as of 30 June, as was the practice in the past). Of the remaining 30% of available funds, the Committee was invited to assign 5% for the implementation of recommendations following IFCD's second external evaluation and 7% for support costs. It is also invited to set aside 10% as "unassigned funds" for exceptional expenditures. Finally, the Secretary mentioned that the fixed costs for the 2020-2021 period were estimated at US\$235,000.

Concerning the IFCD projects to be funded in 2020, the Secretary noted that usually 70% of available funds on the IFCD special account would be used, which was US\$518,349. However, the nine projects approved at this session require US\$760,850. Exceptionally, the Secretariat proposed to take funds from unallocated contributions received from 1 July 2018 to 31 December 2018 to make up the difference in this transitional year.

106. The Delegation of **Saint Vincent and the Grenadines** noted the importance of document DCE/20/13.IGC/INF.5 and requested that at the Committee's next session, the IFCD's Financial Statements be presented with the Fund's budget as a single working document. The Delegation also enquired about what would happen to the provisional budget if the contributions exceed expectations. Finally, it remarked that document DCE/20/13.IGC/INF.5 did not include contributions from organizations, foundations or private donors.
107. The **Secretary** said that the closing of the account happened on 31 December. Since the statutory deadline for Committee documents was 11 January, there was no time to present the Financial Statements as a working document. Regarding the Delegation's second question, he answered that if more contributions than expected were received, the Committee could authorize the funding of more projects. Finally, he noted that no foundation or private donor had contributed to the IFCD during the period under consideration.
108. The Delegation of **Austria** recalled that previous efforts to secure more private contributions for the IFCD had fallen short in the past. It expressed its strong conviction that contributions from Parties should be the backbone of the Fund. It concluded by praising Parties' other voluntary contributions but stressed that these contributions should not be made in lieu of contributions to the IFCD.

109. The Delegation of **Finland** underlined the importance of implementing the recommendations resulting from the IFCD's second external evaluation, especially regarding the monitoring and evaluation of projects and the development of a communication strategy. It asked the Secretariat for more details concerning the new fundraising strategy.
110. The **Secretary** noted that the new fundraising and communication strategy would focus mainly on raising funds from Parties, because past efforts to raise donations from the private sector had not been very successful. He expressed the hope that more Parties would contribute to the Fund more regularly. Regarding the implementation of the recommendations stemming from the second external evaluation of the Fund, he informed the Committee that an evaluation of the impact of IFCD projects in Uruguay and Zimbabwe was currently underway. He also noted that the new fundraising and communication strategy was being finalized and would be presented to the Committee at its next session.
111. The **Chairperson** gave the floor to observers.
112. The Delegation of **Switzerland** announced a contribution of CHF500,000 to the IFCD, which would be paid over a period of 10 years, at the rate of CHF50,000 each year. The Delegation explained that this multi-year commitment was intended to help the Fund's sustainability and long-term planning.
113. The **Chairperson** presented draft Decision 13.IGC 5c.
114. The Delegation of **Saint Vincent and the Grenadines** proposed two amendments to draft Decision 13.IGC 5c: in paragraph 2, it suggested adding "of USD 1,843,174" and in paragraph 4, it suggested modifying the wording for "authorizes the Secretariat to allocate any additional, as of yet unallocated, amount from contributions".
115. The Delegation of **Canada** asked for a clarification regarding paragraph 5 of draft Decision 13.IGC 5c, which mentioned an amount of US\$37,000 for the implementation of the recommendations stemming the second external evaluation of the IFCD.
116. The **Secretary** explained that the amount of US\$37,000 represented 5% of the contributions received between 1 January 2019 and 30 November 2019.
117. The Delegation of **Saint Vincent and the Grenadines** asked why the amount allocated for the implementation of recommendations was US\$35,000 in the draft provisional budget presented in annex of working document DCE/20/13.IGC.5c, while the amount mentioned for the same purpose in draft decision 13.IGC 5c is US\$37,000.
118. The **Culture Sector's Senior Finance and Administrative Officer** (AO) took the floor to explain that the amount of US\$35,000 mentioned in the draft provisional budget presented in annex of working document DCE/20/13.IGC.5c corresponds to the implementation of the recommendation related to the monitoring and evaluation of projects for the years 2020 and 2021. The total budget dedicated to the implementation of the two recommendations (monitoring and evaluation of projects; communication and fundraising) amounts to US\$88,000 for 2020 and 2021, and of this amount, only US\$37,000 will be implemented in 2020, hence the draft decision. The remaining US\$51,000 will be implemented in 2021.
119. The **Chairperson**, seeing no further objection, declared Decision 13.IGC 5c adopted as amended.

Decision 13.IGC 5c was adopted as amended.

ITEM 6 – QUADRENNIAL PERIODIC REPORTS: TRANSMISSION OF NEW REPORTS AND IMPLEMENTATION OF THE CAPACITY-BUILDING PROGRAMME ON PARTECIPATORY POLICY MONITORING

Document DCE/20/13.IGC/6

120. The **Chairperson** invited the Secretary to introduce item 6 of the agenda.

121. The **Secretary** announced that in 2019, the Secretariat had received four quadrennial periodic reports. He noted that 104 Parties were due to submit their reports by 30 April 2020 and highlighted that these reports were very important, as they would provide crucial information for the third edition of the Convention's Global Report, to be published in 2021. He expressed the hope that Parties would continue to use the periodic reporting process as an opportunity for governments and civil society to work together and exchange on the results and challenges encountered in the design and implementation of policies for the creative sectors.

Summarizing the main activities carried out in 2019, the **Secretary** highlighted that within the framework of the Secretariat's capacity building programme for the preparation of periodic reports, more than 115 representatives from 33 countries in three regions were brought together to share their experiences and good practices in sub-regional trainings of trainers in Ecuador, Indonesia and South Africa and. He added that capacity building activities were also implemented at the national level in 23 countries in 2019, in cooperation with field offices and the Convention's Expert Facility.

The Secretary also underlined the development of a new periodic reporting form aligned with the Convention's Monitoring Framework and the 2030 Sustainable Development Agenda. This new form facilitated the collection and analysis of data, while creating synergies between the different monitoring tools of the Convention - notably the Global Report and the Policy Monitoring Platform. Finally, he drew Parties' attention to priority activities that would require further voluntary contributions, such as extending the capacity-building programme both at the national and regional level, publishing future editions of the Global Report, and improving the Convention's knowledge management system.

122. The Delegation of **Canada** expressed its appreciation for the pertinence of the Convention's quadrennial reporting system and commended the work of the Secretariat, while reiterating its commitment to submit its third periodic report by the statutory deadline.

123. The Delegation of **Latvia** expressed its appreciation for the new periodic reporting form, underlining in particular its links to the UN's Sustainable Development Goals. The Delegation also encouraged Parties to strengthen the involvement of civil society in the periodic reporting process.

124. The Delegation of **Mongolia** expressed its appreciation for the help it received in the preparation of its periodic report as a beneficiary of the project "Reshaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expressions," funded by the government of Sweden. It also underlined the pertinence of the "train of trainers" regional workshops organized by the Secretariat.

125. The Delegation of **Austria** underlined the importance of including civil society in the preparation of quadrennial periodic reports and summarized the main actions it had taken in this regard. It expressed its satisfaction with the Secretariat's capacity-building programme "Reshaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expressions" supported by the government of Sweden.

126. The Delegation of **Egypt** noted that the periodic reporting process gave them an opportunity to reach out to a variety of civil society stakeholders who were usually not involved in policymaking. It also noted with satisfaction the progress made in the operationalization of the Convention in the last few years and reaffirmed its full support to the Convention's principles. The Delegation asked the Secretariat what language(s) periodic reports should be in and whether additional information could be included in an annex.

127. The **Secretary** answered that periodic reports should be submitted in French or English and confirmed that it was possible to include an annex.

128. The Delegation of **Kenya** expressed its appreciation for the Secretariat's capacity-building programme, underlining that the activities carried out in East Africa strengthened Kenya's institutional capacities and created regional networks facilitating peer-to-peer learning in the process of drafting quadrennial periodic reports. Finally, the Delegation noted with satisfaction that the new periodic reporting form was more user-friendly.

129. The Delegation of **Senegal** also underlined the significant improvements made to the periodic reporting form. It thanked the Swedish government for its support, which Senegal received through the UNESCO/SIDA project “Reshaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expressions”.
130. The Delegation of **Mali** recalled that the country was a beneficiary of the second iteration of the UNESCO/SIDA project. It informed the Committee that Mali’s Minister of Culture had created a national committee for the monitoring of the implementation of the Convention. He listed some of the difficulties encountered in the periodic reporting process, including the need to involve a variety of stakeholders and ensuring gender balance.
131. The Delegation of **Burkina Faso** welcomed the revised periodic reporting form, which allowed for greater participation of civil society. It informed the Committee that its country was preparing its third report and provided updates on recent activities undertaken as part of this process, such as multi-stakeholder consultations. It underlined its ongoing cooperation with CERAV (Centre des arts vivants en Afrique), a category 2 centre under the auspices of UNESCO based in Burkina Faso. The Delegation concluded by enquiring about the follow-up of the 104 reports expected in 2020.
132. The **Secretary** answered by highlighting two main challenges: first, ensuring that a maximum number of Parties submit their quadrennial periodic report by the statutory deadline; and second, processing and analysing the reports with the Secretariat’s limited human resources.
133. The Delegation of the **Republic of Korea** recalled that Parties’ periodic reports was the main tool to measure the implementation of the Convention. It praised the 2018 Global Report, which made clear the links between the Convention and the 2030 Agenda for Sustainable Development. It recalled that the Global Report had been translated in Korean and informed the Committee that several events and colloquia had been organized to disseminate the Report’s findings broadly.
134. The Delegation of **Colombia** noted that preparing the country’s first periodic report in 2017 had been an enriching experience, as it gave an opportunity to review the work done by the government and civil society to strengthen the cultural value chain. The Delegation noted that the Colombian government had passed the Orange Economy Law (Law 1834) in 2017, which consolidates public sector efforts toward the creative economy into a single policy. In order to take into account the results of this new legislation, the Delegation announced a delay in the submission of Colombia’s next periodic report. It concluded by expressing the hope that Parties would be actively involved in the process of analysing the periodic reports that would feed the next edition of the Convention’s Global Report.
135. The Delegation of **Finland** underlined the importance of the Global Report, which was an essential tool to monitor the implementation of the Convention. It encouraged Parties to submit their periodic reports by the statutory deadline and to adopt a participatory, multi-stakeholder approach in the preparation of their reports.
136. The **Chairperson** gave the floor to observers.
137. The Delegation of **Germany** noted with satisfaction the improvements made to the periodic reporting form and its alignment on the Convention’s monitoring framework and the 2030 Agenda for Sustainable Development. It announced that the draft of Germany’s third periodic report had recently been validated by its 16 states. The Delegation underlined that the periodic reporting process was a useful learning tool that could inform future policy making and create a space for dialogue with civil society.
138. The Delegation of **Algeria** underlined that culture was at the heart of the country’s economic development strategy. It announced that Algeria had begun drafting its first report with technical assistance from the UNESCO/SIDA project. As part of this process, national consultations and workshops were organized, bringing together the main stakeholders concerned.

139. The Delegation of **South Africa** recalled that a successful “Training of Trainers” workshop bringing together representatives from 16 African countries had been organized in Pretoria in September 2019 as part of the UNESCO/SIDA project “Reshaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expressions”. It confirmed that South Africa would submit its report by the statutory deadline.
140. The Delegation of **Cyprus** expressed its appreciation for the new periodic reporting form and commended the efforts made to encourage multi-stakeholder consultations. It recalled that a public event was organized in Cyprus in 2018 to raise awareness of the Convention and launch the second edition of the Global Report, which stimulated reflection about the implementation of the Convention in the country.
141. The Delegation of **Sweden** thanked the Secretariat and participating countries for their efforts in implementing the project “Reshaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expressions”, funded by the Swedish International Development Agency (SIDA). It underlined the importance of developing the Convention’s Knowledge Management System, especially through the Policy Monitoring Platform and the Global Report series, in order to strengthen knowledge sharing to enable the development and implementation of relevant cultural policies. It also welcomed recent efforts to emphasize the role of culture in achieving the 2030 Agenda for Sustainable Development.
142. The Delegation of **Zimbabwe** announced that Zimbabwe had launched a new arts, culture and heritage policy in November 2019, which was developed in a participatory manner in consultation with civil society. It thanked the UNESCO/SIDA capacity development programme, which enabled the organization of a national training workshop and multi-stakeholder consultation in the country. The Delegation expressed its appreciation of the new periodic reporting form and announced that Zimbabwe’s second periodic report would be submitted by the statutory deadline.
143. A representative of NGO **Culture et développement** spoke on behalf of various civil society organizations. She commended the improvements made to the periodic reporting form and expressed her appreciation of Parties that introduced stronger participatory monitoring methodologies in the drafting of their periodic reports. She expressed regret that many Parties did not consult civil society in the drafting of their periodic reports, both in developing and developed countries. She also expressed regret that civil society was not consulted prior to the adoption of the new periodic reporting form.
144. A representative of NGO **Arterial Network** suggested adding references to Sustainable Development Goals 9, 11 and 12 in the periodic reporting form, as they were relevant to the four goals of the Convention. He noted with concern that the freedom of expression of civil society in public and political fora had shrunk around the world, as highlighted in the activity reports submitted by civil society organizations in 2017 and 2019.
145. The Director of the **Regional Centre for Living Arts in Burkina Faso (CERAV)**, a category 2 centre under the auspices of UNESCO, noted that the Centre monitors the implementation of the Convention in Africa. He underlined the importance of strengthening the capacities of the various stakeholders that were involved in the implementation of the Convention. He concluded by announcing that a regional workshop to develop the capacities of the Convention’s contact points in francophone African states would be held in Abidjan in March 2020.
146. The Delegation of **Saint Vincent and the Grenadines** enquired about the Secretariat’s plan to process and analyse the 104 periodic reports expected in 2020, given its lack of human and financial resources.
147. The **Secretary** recognized that processing and analysing all the periodic reports would be difficult. Stressing that the Secretariat’s policy monitoring activities were largely made possible thanks to voluntary contributions, notably from Sweden, he renewed the call for Parties to strengthen the Secretariat’s human and financial resources. He assured the Committee that

all of the submitted periodic reports would be processed and analysed and encouraged all Parties to submit their reports by the statutory deadline.

148. The **Chairperson** presented draft decision 13.IGC 6 and, seeing no objection, declared Decision 13.IGC 6 adopted.

Decision 13.IGC 6 was adopted.

ITEM 7 – STATUS REPORT ON THE NATIONAL ROADMAPS FOR THE IMPLEMENTATION OF THE CONVENTION IN THE DIGITAL ENVIRONMENT

Document DCE/20/13.IGC/7

149. The **Chairperson** invited the Secretary to introduce agenda item 7.
150. The **Secretary** recalled that Parties adopted Operational Guidelines on the implementation of the Convention in the digital environment in June 2017. Following the Committee's call for more specific guidance to implement the Operational Guidelines, he recalled that an Open Roadmap with examples of good practices was presented to the Committee in December 2018 and approved by the Conference of Parties in 2019, on the basis of which Parties were invited to develop national roadmaps to implement the Convention in the digital environment according to their individual needs and resources. In order to have an overview of the current status of the national roadmaps, the Secretariat consulted Parties in the Fall of 2019. Eighteen responses were received, indicating that few Parties had begun the process of developing their national roadmap.

He noted that since 2018, the Secretariat had been collecting examples of good practices regarding the implementation of the Convention in the digital environment in order to foster knowledge exchange and encourage peer learning. The good practices, presented in Information Document DCE/20/13.IGC/INF.4, also served to illustrate the Open Roadmap's activities with concrete examples. The Secretary concluded by announcing that the Secretariat had commissioned a study to explore the possibility of developing a technical assistance programme to support developing countries in the implementation of the Convention in the digital environment.

151. **All the Committee members that took the floor** expressed their support for the possibility of developing a technical assistance programme to support developing countries in the implementation of the Convention in the digital environment.
152. The Delegation of **Canada** announced that Canada had completed its national roadmap to promote the diversity of cultural expressions in the digital environment. It highlighted some concrete actions taken by the country in this regard, including the co-organization of an international meeting in 2019 by Heritage Canada and Canada's National Commission for UNESCO to explore questions such as the discoverability of local content online and the fair remuneration of creators in the digital environment. The Delegation also announced that a working group had been created in Canada to design guiding principles regarding the diversity of creative content online.
153. The Representative of the Government of **Quebec** within the Canadian delegation announced that his government had finalized its national roadmap, which was inspired by the Open Roadmap adopted by the Conference of Parties in June 2019. He presented Quebec's "Plan culturel numérique", which represents a total investment of CAD\$125 million over 9 years (2014-2023). Among other things, this strategy aims to promote the discoverability of local digital content through the standardization, exploitation and sharing of data. He also outlined some of the main findings of the Franco-Quebec mission on the discoverability of francophone cultural content in the digital environment, launched in 2019.
154. The Delegation of **Latvia** expressed concern regarding the low response rate of Parties to the Secretariat's consultation on the development of the national roadmaps. It shared examples of successful measures implemented in Latvia, including the creation of a high-precision online translation tool, "Hugo.lv", that supports translation to and from "small" languages. It informed

the Committee that Latvia had recently kickstarted a process to elaborate guiding principles for artificial intelligence, opening opportunities for better governance in the field of copyright and patents. It concluded by announcing that Latvia was in the process of drafting its cultural policy-planning documents for 2021-2027, which would be audience-oriented and prioritized the availability of a “basket of culture” for each citizen, both online and in person.

155. The Delegation of **Austria** stressed the importance of implementing the Convention in the digital environment and expressed concern at the low participation rate in the Secretariat’s consultation while suggesting that it reflected the de facto low number of countries that had started to develop roadmaps and the lack of resources available to do so. It outlined three areas in the digital environment where the Convention could be particularly relevant: the empowerment of women and girls, monitoring violations against artistic freedom, and the fight against cyber-harassment.
156. The Delegation of the **Republic of Korea** praised the pertinence of the Operational Guidelines and Open Roadmap to protect and promote the diversity of cultural expressions in a rapidly evolving digital environment. It outlined some of the pioneering efforts made by the Republic of Korea in this area, and affirmed the country’s commitment to share its best practices, offer policy support and develop projects through the Korean Funds in Trust (KFIT) to build the capacities of developing countries with a view to enhancing the diversity of cultural expressions in the digital environment.
157. The Delegation of **Mali** noted that the preparation of its first periodic report had helped the country to embark on the development of its national roadmap, which emphasized the protection and promotion of artistic and literary works in the digital environment. It announced that a decree on copyright and neighbouring rights was adopted in June 2019 but stressed that many difficulties were encountered in its implementation. It recalled that the consumption of digital cultural goods remained low in developing countries outside of big cities, and stressed the importance of strengthening digital infrastructures and addressing the digital divide in the implementation of the Convention in the digital environment.
158. The Delegation of **Azerbaijan** announced that its government had recently launched an online platform called “Creative Azerbaijan”, which made it easier to access a diversity of local and national cultural expressions. This platform, which provided a favourable ecosystem for the development of cultural and creative industries online, was a concrete example of how the principles of the Convention could be implemented in the digital environment. The Delegation also mentioned the development of a free audiobook application offering Azerbaijani translations of great works of world literature, making them accessible to the public in their own language.
159. The Delegation of **Mongolia** noted that its country had encountered many challenges in kickstarting the preparation of its national roadmap and expressed its strong support for the development of a technical assistance programme to help Parties in this process.
160. The Delegation of **Colombia** stressed the importance of developing national roadmaps. It noted that this process was both a challenge, as it required a multi-stakeholder approach, and a valuable learning opportunity.
161. The **Chairperson** gave the floor to observers.
162. The Delegation of **France** announced that the country had set up a working group to elaborate its national roadmap, which would be finished for the eighth session of the Conference of Parties in 2021. It mentioned the draft bill currently being considered in France regarding cultural sovereignty in the digital age, which aimed to guarantee fair compensation for creators in the digital environment. It also highlighted ongoing collaboration at the European level regarding the Directive on Audiovisual Services and the Directive on Copyright in the Digital Single Market. Finally, the Delegation mentioned France’s ongoing collaboration with Canada, which was founded on the common belief that local digital cultural content should be discoverable and accessible.

163. The Delegation of **Serbia** noted that its government had prioritized the digitalization of cultural content and the development of creative industries. It underlined Serbia's recent adoption of an artificial intelligence development strategy, the first of its kind in South-East Europe. Finally, it announced that Serbia intended to adopt a sectorial approach in the development of its national roadmap, dealing with each creative industry separately and focusing on peer-to-peer learning.
164. The Delegation of **Nigeria** gave concrete examples of the intersectorial steps taken by Nigeria to implement the Convention in the digital environment, such as the launch of a regional capacity-building platform named "Virtual Institute for Culture in the Digital Environment", the publication of a handbook on culture in the digital environment, and the organization of two regional courses promoting human rights and freedom of expression in the digital environment.
165. A representative of the **French Coalition for Cultural Diversity** regretted that only 18 Parties had reported on the development of their national roadmaps. She reminded the Committee that the impact of digital technologies on culture was a major issue that required countries to adopt relevant measures and regulations. Since UNESCO Member States were planning to adopt a recommendation on artificial intelligence at the 41st session of the General Conference, she invited the Secretariat to include the issue in its working plan.
166. A representative of the **International Music Council (IMC)** recalled that the 2019 IMC "World Forum on Music" welcomed the Minister of Culture of Croatia and UNESCO's Assistant Director-General for Culture to discuss the issue of fair remuneration in the digital environment. She welcomed the proposal to create a technical assistance programme to assist policy makers in developing countries, noting that the implementation of the Convention in the digital environment affects many civil society organizations. She concluded by encouraging European Parties to transpose the EU's Directive on Copyright in the Digital Single Market into their national legislation.
167. A representative of the **Assemblée parlementaire de la Francophonie** noted the importance of culture in the digital environment for francophone countries, stressing the fact that big platforms, such as Google, Amazon, Facebook, Spotify and Apple, gave little visibility to emerging artists and made it difficult to access local artistic content. For this reason, she suggested that it would be beneficial to revise taxation systems and to impose a minimum percentage of national content.
168. The Delegation of **Saint Vincent and the Grenadines** noted that the implementation of the Convention in the digital environment went beyond examples of good practice: it requires adequate measures and policies.
169. The **Secretary** invited Parties to share their national roadmaps with the Secretariat and noted with satisfaction the support expressed by Parties and observers for the possibility of developing a technical assistance programme to assist developing countries in the preparation of their roadmaps to implement the Convention in the digital environment.
170. The **Chairperson** presented draft decision 13.IGC 7.
171. The Delegation of **Colombia**, supported by the Delegation of Brazil, proposed to amend paragraph 3 by adding: "in particular those involving multi-stakeholder participation."
172. The Delegation of **Saint Vincent and the Grenadines** proposed to remove "according to their needs and available resources" in paragraph 5. The Delegation of Burkina Faso expressed its support for this amendment.
173. The **Chairperson**, seeing no further objection, declared Decision 13.IGC 7 adopted as amended.

Decision 13.IGC 7 was adopted as amended.

ITEM 8 – PREFERENTIAL TREATMENT: ADDRESSING THE IMBALANCE IN TRADE RELATIONS AND BARRIERS TO THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

Document DCE/20/13.IGC/8

174. The **Chairperson** invited the Secretary to introduce agenda item 8.
175. The **Secretary** recalled that preferential treatment as the subject of Article 16 of the Convention and one of its most binding and powerful clauses. Although it constituted an effective means of fostering the diversity of cultural expressions at the global level, its implementation remained insufficient. He also recalled that special and differential treatment for developing countries was an integral part of the 2030 Sustainable Development Agenda, being the subject of target 10.a (“Implement the principle of special and differential treatment for developing countries, in particular the least developed countries, in accordance with the World Trade Organization agreements”). He stressed that the Secretariat had taken due note of the importance given to this theme by the governing bodies of the Convention, and consequently devoted a significant portion of the resources of the Aschberg Programme for Artists and Cultural Professionals to the implementation of Article 16. He explained that the Aschberg Programme supported three types of intervention: research and analysis; capacity building and training; and direct technical assistance.
- The Secretary highlighted the Secretariat’s main recent initiatives related to preferential treatment, including the publication of a study titled Culture in the CARIFORUM-European Union Economic Partnership Agreement: Rebalancing Trade between Europe and the Caribbean? in June 2019. He also mentioned a new training module on preferential treatment, which was developed in close collaboration with the UNESCO Chair on the Diversity of Cultural Expressions at Laval University. This module was successfully tested during a sub-regional workshop titled “Advancing Preferential Treatment for Culture” held in Barbados in November 2019.
176. The Delegation of **Finland** inquired about the role played by UNESCO’s Institute for Statistics (UIS) in gathering and analysing empirical data regarding preferential treatment.
177. The Delegation of **Austria** underlined the urgency and complexity of implementing Article 16 of the Convention. It stressed the importance of further enhancing activities related to preferential treatment and, in this regard, it welcomed the re-design of the Aschberg Programme. The Delegation thanked the Government of Quebec and the authors of the “Guide to the Negotiation of Cultural Clauses in Trade Agreements”, published by the UNESCO Chair on the Diversity of Cultural Expressions at Laval University, noting the relevance and importance of this tool.
178. The Delegation of **Saint Vincent and the Grenadines** encouraged all Parties to make use of the new training module on Article 16. It commended the adoption of the EU-CARIFORUM Agreement but expressed regret at the fact that out of the 59 bilateral agreements examined in UNESCO’ study “Culture in Treaties and Agreements,” only 3 indicated a willingness to implement both Articles 16 and 21 of the Convention. The Delegation suggested that reporting on the implementation of Articles 16 and 21 in periodic reports was not enough, and that it might be more productive to monitor their implementation at each session of the Convention’s Governing Bodies.
179. The **Secretary** informed Finland that there was an ongoing collaboration with the UNESCO Institute for Statistics (UIS). However, he noted that the production of data required new partnerships, since many countries did not have the capacity to produce baseline data that UIS can use.
180. The **Chairperson** gave the floor to observers.
181. The Delegation of **France** expressed its support for the implementation of Article 16, but underlined the difficulty of adopting measures that facilitate the mobility of artists. It recalled that France had created a special four-year residency permit called “Passeport Talent”, which

was accessible to cultural professionals and artists. The Delegation underscored the work done by civil society organizations, such as Zone Franche, to improve the mobility of artists and cultural goods and services. It commended the Guide recently published by the UNESCO Chair on the Diversity of Cultural Expressions at Laval University, and called for it to be disseminated widely.

182. The Delegation of **Germany** stressed the importance of Article 16, especially now that cultural production in the Global South was gaining momentum. Noting that the notion of preferential treatment was difficult to understand, it thanked the UNESCO Chair on the Diversity of Cultural Expressions for its newly published “Guide to the Negotiation of Cultural Clauses in Trade Agreements”. The Delegation concluded by suggesting that the concept of “fair culture” could help to articulate the principles of preferential treatment.
183. A representative of the **European Broadcasting Union**, on behalf of several civil society organizations, welcomed recent efforts to clarify the scope and implementation status of Article 16. He suggested that future documents concerning preferential treatment could highlight the complementarities between Articles 14 and 16. He also proposed to enhance synergies between civil society organizations and the Secretariat to improve the visibility of the Convention within key regional and international organizations, such as the World Trade Organization (WTO) and the Organization internationale de la francophonie (OIF). Finally, he recommended to include developed countries in future trainings on preferential treatment and to make the training module available on-demand to civil society organizations.
184. A representative of the **Nigerian Coalition for Cultural Diversity** underlined the importance of implementing Article 16 to address trade imbalances and promote the mobility of artists and cultural professionals. He expressed concern about the fact that only 3 of the 59 agreements examined contained a preferential treatment clause. He called on all Parties to also implement the principles of the 1980 Recommendation Concerning the Status of the Artist and to open their borders to foreign artists.
185. The **Secretary** reiterated the Secretariat’s eagerness to continue to collaborate with Parties and civil society in order to achieve a better implementation of Article 16. He underscored the significant complementarities between Articles 14 and 16, and highlighted potential synergies that could be found in their implementation. Finally, he observed that the new training module on preferential treatment had already been put into practice in Barbados and could be used in other regions.
186. The **Chairperson** presented draft decision 13.IGC 8.
187. The Delegation of **Colombia** proposed to add a new paragraph 5: “recognizes the importance of evidence-based decision making and requests the Secretariat and the UNESCO Institute for Statistics to continue their work with Parties in collecting and analysing data on the international trade of cultural goods and services, including, if possible, disaggregated data by cultural domains”.
188. The Delegation of **Brazil** proposed to split paragraph 9 in two.
189. The Delegation of **Saint Vincent and the Grenadines** proposed to introduce a new paragraph 11: “Further requests the Secretariat to present to it, at its fourteenth session, a status report on the implementation of Article 16 on preferential treatment for developing countries.”
190. The **Chairperson**, seeing no further objection, declared Decision 13.IGC 8 adopted as amended.

Decision 13.IGC 8 was adopted as amended.

ITEM 9 – SYNERGIES WITH THE 1980 RECOMMENDATION CONCERNING THE STATUS OF THE ARTIST

Document DCE/20/13.IGC/9

191. The **Chairperson** invited the Secretary to introduce agenda item 9.
192. The **Secretary** recalled that at its seventh session, the Conference of Parties invited the Committee to pursue synergies in the monitoring of the Convention and the 1980 Recommendation concerning the Status of the Artist (Resolution 7.CP 14). He underlined that both instruments recognized the individual and collective well-being of artists as an essential condition for the vitality and diversity of cultural expressions. This conceptual alignment was made clear in Working Document DCE120/13.IGC/9, which compared the provisions of the Recommendation with the Convention's Monitoring Framework. He further recalled that the monitoring of the 1980 Recommendation was carried out by the Committee on Conventions and Recommendations of the Executive Board, which had also encouraged the Secretariat to maintain synergies in the monitoring and implementation of the Recommendation and the Convention.
- He underlined that in the 39C/5 and the 40C/5, the development, implementation and monitoring of policies and measures to promote the 1980 Recommendation, particularly with regard to artistic freedom, were among the indicators used to assess the extent to which Member States are striving to implement the Convention. The Secretary informed the Committee that the Secretariat is relying on the Aschberg Programme to provide capacity building and technical assistance, and to monitor the implementation of the Recommendation. He stressed that demands for technical assistance were far more numerous than the financial and human capacities of the Aschberg Programme and the Secretariat. He highlighted some of the Secretariat's recent initiatives to improve the visibility of the Recommendation, including events organized as part of World Press Freedom Day and the publication of a new study, titled Culture and the Working Conditions of Artists: Implementing the 1980 Recommendation concerning the Status of the Artist. Finally, the Secretary suggested that the Committee could reflect on ways to lighten the reporting burden of Member States in the monitoring of the two instruments, noting that while not all Member States are signatories to the Convention, many were; with the result that they are required to submit two different reports with similar information in a short span of time.
193. The Representative of the Government of **Quebec** within the Canadian delegation noted that his government was a precursor in this area, having adopted two laws concerning the professional status of artists as early as 1987 and 1988. Recognizing that the digital environment posed new challenges for artists and cultural professionals, he announced that Quebec was in the process of updating and modernizing those laws to facilitate their implementation. He noted that this process was particularly important, as the cultural sector employed over 170,000 people in the province and represented 3,5% of its gross domestic product.
194. The Delegation of **Latvia** welcomed the publication of UNESCO's recent study "Culture and Working Condition for Artists". It expressed concern regarding the modest response rate to the 2018 global survey on the implementation of the 1980 Recommendation and encouraged the Secretariat to identify synergies in the monitoring of both instruments in order to reduce Parties' reporting obligations.
195. The Delegation of **Austria** welcomed the reinforced efforts to identify and exploit complementarities between the two instruments. It recalled that the Austrian government had already put in place an innovative framework that ensures fair remuneration for artists and provided them with social security and pension benefits. It encouraged the Secretariat to further explore synergies between the two instruments, both within UNESCO and in collaboration with other UN agencies, such as the International Labour Organization (ILO).
196. The Delegation of the **Republic of Korea** reaffirmed its commitment to improving the status of the artist, including through adapted social security measures and an artist welfare law that

took effect in 2012. It announced that UNESCO's recent publication Culture and Working Conditions for Artists would be translated into Korean to enable its wider dissemination in the country.

197. The Delegation of **Finland** welcomed the redesign of the Aschberg Programme to strengthen synergies between the Convention and the Recommendation. It noted with satisfaction that World Press Freedom Day (WPFDD) had become a major platform for intersectoral cooperation on issues such as artistic freedom. In this regard, it recalled that during the 2016 WPFDD in Helsinki, the Nordic culture ministers adopted a landmark declaration on promoting the diversity of cultural expressions and artistic freedom in the digital age. It asked the Secretariat about its plans for the upcoming WPFDD and whether it planned other intersectoral activities to promote artistic freedom.
198. The Delegation of **Kenya** observed that the country's participation in the 2018 global survey on the implementation of the 1980 Recommendation enhanced the government's understanding of the needs and challenges of artists at the local level. The survey showed that most artists in Kenya operated in difficult working environments, often as part of the informal economy. The Delegation reaffirmed Kenya's commitment to improving artists' working conditions, especially through the strengthening of copyright laws, the improvement of ICT infrastructures and the promotion of measures to improve the mobility of artists.
199. The Delegation of **Burkina Faso** noted that the country's Ministry of Culture had struggled to draft legislation to improve the working conditions of artists since 2001. It noted that after much work, the government had succeeded in adopting a decree concerning the status of the artist in 2013 and a copyright law in 2017. The Delegation listed the main challenges encountered in Burkina Faso to implement the 1980 Recommendation: insufficient legal frameworks protecting the social and economic rights of artists; a low level of dialogue between artists, employers, and the government; and a lack of national expertise.
200. In answer to Finland's question, the **Secretary** informed the Committee that the Secretariat was planning to organize a roundtable for World Press Freedom Day, during which a new report on artistic freedom [Freedom & Creativity: Defending art, defending diversity] would be launched.
201. The **Chairperson** gave the floor to observers.
202. The Delegation of **Northern Macedonia** informed the Committee that since 1998, the country recognized the status of independent artists, which allows them to receive social benefits and grants from the government. It announced that as of 2020, a broader range of artists and cultural workers would be eligible to receive these benefits. Furthermore, it noted that negotiations had started with the Ministry of Labour and the Ministry of Foreign Affairs to ensure a minimum income for artists and cultural workers.
203. The Delegation of **Belgium** welcomed UNESCO's new study "Culture and Working Conditions for Artists" and expressed Belgium's willingness to work with the Committee to implement the 1980 Recommendation.
204. The Delegation of **Sweden** expressed its support for the Secretariat's human rights-based approach to promote artistic freedom and gender equality. It noted that strengthening the status of artists and cultural professionals required concrete policies and measures. In this regard, the Delegation welcomed the redesign of the Aschberg Programme, highlighting its focus on knowledge-sharing and capacity-building. Finally, the Delegation expressed its support for the ongoing intersectoral cooperation between UNESCO's Culture Sector and its Communication and Information Sector.
205. A representative of the **Canadian Coalition for the Diversity of Cultural Expressions** welcomed the progress achieved since 1980. He noted that more should be done to improve the mobility of artists and pointed out that recent research indicated a significant deterioration in the working conditions of artists in the digital era. Finally, he encouraged countries to enable artists to exercise their right of association freely, as stipulated in the 1980 Recommendation.

206. A representative from the **International Theatre Institute** urged Parties to review and update their legislations concerning the status of the artist. She highlighted the need for further action to strengthen the working conditions of artists, who are often underpaid or not paid for their labour. In this respect, she welcomed the recent campaign “Pay the Artist” launched by the Arts Council of Ireland. She expressed her support for the expansion of the Convention’s capacity-building programme to include on-demand technical assistance to develop or review legislation concerning the status of the artist. She concluded by reading a statement on behalf of Arterial Network, which called on Parties to protect artists against repression and threats, especially in countries where democracy is fragile.
207. A representative of **Freemuse** welcomed the Secretariat’s human rights-based approach to promoting the status of the artist and stressed that many artists had to compromise their safety for their work. He observed that reports produced by Freemuse indicate that artists from at least 80 countries were threatened by state and non-state actors, underlining that LGBTQ and women artists were particularly vulnerable.
208. The **Chairperson** presented draft decision 13.IGC 9 and, seeing no objection, declared Decision 13.IGC 9 adopted.

Decision 13.IGC 9 was adopted.

ITEM 10 – PRESENTATION OF THE CONCLUSIONS OF THE SECOND CIVIL SOCIETY FORUM

Document DCE/20/13.IGC/10

209. The **Chairperson** asked the Secretary to introduce agenda item 10.
210. The **Secretary** recalled the importance of Article 11 of the Convention, which recognized the fundamental role of civil society and encourages its active participation in the implementation of the Convention. He further recalled that the operational guidelines associated with Article 11 provided considerable opportunities for civil society organizations to participate in the work of the governing bodies of the Convention. In practice, he explained that this participation included: (1) the organization of a working meeting between the Committee Bureau and civil society representatives prior to the opening of the Committee; (2) the inclusion of an item on civil society on the agenda of the statutory meetings of the Committee; and (3) the organization of a biennial Civil Society Forum. Noting that the second edition of the Civil Society Forum brought together more than 70 representatives of 60 civil society organizations (CSOs) in addition to governmental and non-governmental observers, he welcomed the Rapporteur of the Forum and invited her to present her report.
211. The **Rapporteur of the Civil Society Forum** presented the conclusions of the second edition of the Forum, which took place on 4 June 2019 prior to the seventh session of the Conference of Parties. She recalled that the objective of the Forum was twofold: first, it offered a discussion space that enabled CSOs to identify common challenges and opportunities; second, it provides a platform that allowed CSOs to make recommendations to the governing bodies of the Convention. She emphasized that her report only presented the conclusions of the four workshops held during the Forum and should not be taken as representative of civil society as a whole.

Regarding the first workshop, “How to improve the diversity of cultural expressions in the digital age?”, she reported that CSOs viewed exemptions granted to multinational companies as an important challenge. In the field of publishing, it was recommended to support professionalization in the digital age, establish digital book policies in African countries, and put in place market regulations to counter the predation of local markets by foreign publishers. In the field of music, it was recommended to apply copyright laws to online services, and update and adapt existing legislation to address contractual imbalances. In the field of cinema, it was recommended to improve the promotion of African cinema. Finally, it was strongly recommended to support a complete exemption of cultural goods in any international

negotiation on electronic commerce at the WTO and to improve women's capacity in the culture sector.

Regarding the second workshop, "How can we strengthen the Convention's international cooperation mechanisms in partnership with CSOs?", she reported that CSOs recommended that Parties should adopt a participatory multi-stakeholder approach in order to connect local and global cooperation. The need to raise more funds for the IFCD and to amend the Fund's operational guidelines was highlighted. She remarked on the possible usefulness of creating a database of all CSOs involved in the QPR process and, in general, of allowing CSOs more space for action, for example in the preparation of the periodic reports or in the organization of the Civil Society Forum. In this regard, she reported two concrete recommendations: to have open discussions regarding the possibility to create a mobility fund for CSOs as well as a discussion on the durability of civil society during the next session of the Committee.

Regarding the third workshop, "How can UNESCO Chairs and CSOs collaborate to contribute to the development of public policies for culture and sustainable development?", she reported the following recommendations: the UNESCO Chair model should be further developed; knowledge-exchange and cooperation between UNESCO Chairs and CSOs should be reinforced; the role of CSOs in different regions should be clarified; the sustainability of the culture sector could be integrated as a key point of the next Committee; research produced by UNESCO Chairs should be more accessible.

Regarding the fourth workshop, "How to overcome barriers to the mobility of artists and cultural professionals?", she reported concerns regarding the implementation of Article 16 of the Convention. She highlighted the need to provide visa centres with the necessary information and training and suggested that a dedicated information kit could be developed. Finally, she stressed that the subject of mobility of artists went beyond the issue of visas, as it is also impacted by cultural infrastructure and legislation.

212. Exceptionally, the **Chairperson** gave the floor to civil society representatives before Committee members.
213. A representative of the **International Federation of Coalitions for Cultural Diversity** stressed the importance of the Civil Society Forum as a discussion space for civil society organizations. She highlighted two important themes that emerged from the second edition of the Forum: first, the call for Parties to encourage content diversity in the digital age; and second, the importance of addressing the concerns outlined in civil society reports, submitted every two years.
214. A representative of **Freemuse** expressed his support for the recommendations that emerged from the second Civil Society Forum, especially those related to artistic freedom and the mobility of artists. With respect to artistic freedom, he further recommended to explore synergies with other international mechanisms, such as the UN Special Rapporteur on the situation of human rights defenders. Finally, he noted that censorship bodies and systems, such as national censorship boards, should be discontinued and alternatives considered, such as age-appropriateness ratings.
215. A representative of the **NGO-UNESCO Liaison Committee** expressed her satisfaction at the ongoing collaboration between civil society and UNESCO Member States. She underlined that this collaboration played an essential role in the implementation of UNESCO's programmes. She recalled that the International Conference of NGOs, which is held every two years in December, also offers a good platform for dialogue and cooperation.
216. A representative of **Cultura Contra Conflict**, on behalf of a number of civil society organizations, called for Parties to take into consideration the recommendations made in the civil society reports submitted in 2017 and 2019.
217. A representative of **Culture et Développement**, on behalf of a group of civil society observers, proposed several amendments to draft decision 13 IGC 10.
218. The **Chairperson** gave the floor to Committee members.

219. The Delegation of **Saint Vincent and the Grenadines** acknowledged that civil society played an essential role in the implementation of the Convention and noted that its participation was highly encouraged and appreciated. However, the Delegation recalled that the Committee could not accept amendments made by civil society.
220. The **Secretary** confirmed that only members of the Committee could propose amendments to draft decisions.
221. The **Rapporteur of the Civil Society Forum** expressed her appreciation for the role granted to civil society in the work of the Convention's governing bodies. She explained that the amendments proposed by the representative from Culture et Développement were meant to make the collaboration between Parties and civil society more tangible and concrete.
222. The Delegation of **Saint Vincent and the Grenadines** suggested holding a meeting or informal working group with civil society representatives a day before the next session of the Committee to take their concerns into account in the decision-making process.
223. The Delegation of **Colombia** supported the proposal made by Saint Vincent and the Grenadines.
224. The Delegation of **Brazil** supported the proposal made by Saint Vincent and the Grenadines and suggested organizing two meetings with civil society representatives instead of one.
225. The Delegation of the **Republic of Korea** underlined that it was the Committee's responsibility to provide opportunities for civil society organizations to participate in the work of the governing bodies of the Convention. For this reason, the Korean National Commission for UNESCO had organized a series of national and regional gatherings to engage with civil society.
226. Regarding the proposition from the Delegation of **Saint Vincent and the Grenadines**, the **Secretary** reminded the Committee that a meeting with civil society representatives was already organized before each session of the Committee with the Bureau, making a second meeting unnecessary.
227. The Delegation of **Saint Vincent and the Grenadines** thanked the Secretary for his answer and asked whether the Committee could examine the contributions submitted by civil society before its sessions.
228. The Delegation of **Brazil** noted that the usual meeting between the Committee's Bureau and civil society representatives was too brief to engage in substantive dialogue. He asked whether a new format could be proposed, perhaps including all Committee members in the meeting.
229. The **Secretary** explained that the meeting between the Committee's Bureau and civil society representatives was an opportunity to discuss the provisional agenda, examine common concerns, and propose possible amendments to draft decisions, which Committee members could eventually choose to endorse. He reiterated that amendments to draft decisions could only be proposed by Committee members. He concluded by proposing to make the meeting between the Bureau and civil society representatives longer in the future.
230. The Delegation of **Austria** expressed its support for the participation of civil society in the statutory meetings of the Convention.
231. The Delegation of **Denmark** stressed the importance of improving knowledge-sharing and collaboration amongst the Convention's stakeholders. In order to take civil society's inputs into consideration in the decision-making bodies of the Convention, the Delegation suggested that civil society observers could be invited to take the floor before Committee members. It also proposed either to increase the involvement of CSOs in the periodic reporting process or to allow them to compile their own periodic reports.
232. The **Rapporteur of the Civil Society Forum** thanked the Delegations that expressed their support for the recommendations that emerged from the second Civil Society Forum.
233. The **Chairperson** presented draft decision 13.IGC 10.

234. The Delegation of **Saint Vincent and the Grenadines** proposed to amend paragraph 4, replacing the word “concerns” with “challenges”.
235. The Delegation of **Egypt** asked for a clarification regarding the nature of category 2 centres.
236. The **Secretary** explained that the designation “Category 2 Centre under the auspices of UNESCO” is granted as part of a bilateral agreement between UNESCO and a Member State.
237. The **Chairperson**, seeing no further objections, declared Decision 13.IGC 10 adopted as amended.

Decision 13.IGC 10 was adopted as amended.

ITEM 11 – FUTURE ACTIVITIES OF THE COMMITTEE: DRAFT WORK PLAN, AVAILABLE RESOURCES VOLUNTARY CONTRIBUTIONS TO BE MOBILIZED (2020-2021)

Document DCE/20/13.IGC/11

238. The **Chairperson** invited the Secretary to introduce agenda item 11.
239. The **Secretary** recalled that at its seventh session in June 2019, the Conference of Parties adopted a list of priorities for the Committee (Resolution 7.CP 14) and requested the Committee to undertake a number of activities in 2020-2021, which were listed in Working Document DCE/20/13.IGC 11. He underlined that the Committee’s draft workplan took into account the performance indicators and targets included in the UNESCO Programme and Budget (40 C/5), Major Programme IV, Main Line of Action 2 and Expected Result 7; the Convention’s monitoring framework; and the goals and targets of the 2030 Agenda for Sustainable Development. The Secretary indicated that the future activities of the Committee included the implementation of the IFCD, the analysis of quadrennial periodic reports, the preparation of the third edition of the Convention’s Global Report, the development of the Convention’s knowledge management system and the development of training modules for capacity building. He also specified that the Committee would need to decide whether to review or revise the guidelines on the use of IFCD resources. Finally, he noted that the Committee was asked to provide guidance regarding specific activities to implement the operational guidelines on the promotion of the diversity of cultural expressions in the digital environment.
240. **All the Committee members that took the floor** expressed their support for the future activities of the Committee for the period 2020-2021 listed in Document DCE/20/13.IGC/11.
241. The Delegation of **Canada** strongly encouraged the Committee to prioritize issues surrounding the implementation of the Convention in the digital environment and reaffirmed Canada’s commitment to share its experience in the matter.
242. The Representative of the Government of **Quebec** within the Canadian delegation underlined the importance of ensuring the effective implementation of the IFCD, notably by reviewing the guidelines for the use of its resources. He highlighted that policy-monitoring activities, in particular the collection and analysis of best practices through the periodic reports and the national roadmaps, were essential to measure the impact of the Convention. Finally, he expressed hope that the “Guide to the Negotiation of Cultural Clauses in Trade Agreements” recently published by the UNESCO Chair on the Diversity of Cultural Expressions at Laval University would strengthen the negotiating capacities of UNESCO stakeholders.
243. The Delegation of **Austria** expressed its commitment to implementing the Committee’s workplan, in particular the activities concerning preferential treatment and artistic freedom. It acknowledged the need to secure new funding sources, not only for the IFCD, but also for the implementation of other activities, such as the capacity building programme.
244. The Delegation of the **Republic of Korea** stressed the importance of continuing to implement the Convention’s global capacity-building strategy and its policy-monitoring activities. It also expressed its support for the development of a technical assistance programme to strengthen Parties’ capacities to implement the Convention in the digital environment.

245. The Delegation of **Egypt** suggested that the Committee should devote more resources to the Convention's capacity-building programme, and underlined that countries in the Arab States Region had not yet taken full advantage of these programmes.
246. The Delegation of **Finland** expressed its appreciation for the workplan's alignment with the performance indicators and targets of UNESCO's Programme and Budget (Document 40 C/5), the Convention's monitoring framework, and the Sustainable Development Goals. It welcomed the measures to enhance the visibility of the Convention and its fundraising efforts. It concluded by highlighting the importance of further strengthening dialogue with civil society.
247. The **Secretary** acknowledged that a lot remained to be done in the Arab States and Asia-Pacific regions. He pointed out that the workplan suggested creating and expanding networks of experts on the Convention in the Arab States Region, but underlined that unfortunately no funding was currently available for the implementation of this activity.
248. The Delegation of **Saint Vincent and the Grenadines** proposed the following amendments to the Annex of Document DCE/19/13.IGC/11: in the column concerning the activities funded, it added "analyse the guidelines in view of revising or updating them", stressing that the analysis must take place before deciding if a review or update is necessary; among the priorities it added "implement capacity building activities, advocacy and training programs related to preferential treatment measures recognized under Article 16 of the Convention".
249. The **Chairperson**, seeing no further objection, declared Decision 13.IGC 11 adopted as amended.

Decision 13.IGC 11 was adopted as amended.

ITEM 12 – DEBATE ON THE FUTURE ORIENTATIONS OF UNESCO'S MEDIUM-TERM STRATEGY 2022-2029 (41 C/4) AND ITS DRAFT PROGRAMME AND BUDGET 2022-2025 (41 C/5)

Document DCE/20/13.IGC/INF.8

250. The **Chairperson** invited a representative of UNESCO's Bureau of Strategic Planning (BSP) to introduce agenda item 12.
251. A representative of **UNESCO's Bureau of Strategic Planning** (BSP) introduced UNESCO's Medium-Term Strategy 2022-2029 (41 C/4) and its draft Programme and Budget 2022-2025 (41 C/5). Recalling that both documents had been the subject of discussions at the 40th session of the General Conference and the 207th session of the Executive Board, he specified that in addition to the traditional consultations with Member States, Associate Members, IGOs and NGOs, UNESCO was, for the first time, organizing formal consultations with National Commissions and with the Organization's 30 international and intergovernmental bodies (IIBs). He explained that these consultations would feed the Strategic Results Report, which would provide an analysis of the performance of the different sectors.

He highlighted three of the key questions at the core of this consultation. The first concerned UNESCO's mission and its contribution to the ecosystem of UN organizations and international agencies. The second regarded the key functions of UNESCO and the best way to deliver on its relevant priorities. In this regard, he recalled that the General Conference had decided to maintain the Organization's two Global Priorities, Africa and Gender Equality, while also enhanced its efforts vis-à-vis other priority groups, such as SIDS and youth. The third question concerned UNESCO's current and potential contribution to the achievement of the goals of the 2030 Agenda for Sustainable Development. He reported that Member States had emphasized the importance of building on UNESCO's comparative advantage in order to enhance its convening power and strengthen its partnerships. They also called for a reinforcement of the Organization's role as a specialized UN agency, stepping up efforts in terms of trend analyses and data collection. Finally, they asked to focus on improving UNESCO's communication and visibility, taking care to avoid fragmentation, in order to deliver projects and programmes as one UNESCO.

The representative of UNESCO's Bureau of Strategic Planning recalled that during the General Conference, Member States stressed that UNESCO needed to remain anchored in its fundamental values and to focus on the goals set out in the 2030 Agenda. He reported that they also called for UNESCO to remain an ever-evolving organization that can adapt, renew and consolidate its role in international cooperation. He informed the Committee that the High-Level Reflection Group on the 41 C/4, for its part, had recommended to re-centre UNESCO's actions on peace, tolerance, dialogue among cultures, respect, mutual understanding and social cohesion—a call in line with UNESCO's mandate, the 2030 Agenda and the goals of the 2005 Convention.

He concluded by highlighting new and emerging challenges, some of which were described by the UN Secretary-General as “mega-trends”, that would have implications on how UNESCO approached the 2030 Agenda. Among others, he listed demographic changes, urbanization, climate crises, conflicts and protracted crises and artificial intelligence. Finally, he mentioned the ongoing and vibrant discussion within UNESCO about the possibility of enhancing intersectoral work.

252. The **Secretary** underlined that in order to protect and promote cultural diversity, it was essential to give a central role to fundamental freedoms such as freedom of expression, artistic freedom and the right to participate in cultural life in the next Medium-Term Strategy (41 C/4). He also stressed the importance of recognizing the impact of new technologies on culture. Regarding the draft Programme and Budget 2022-2025 (41 C/5), the Secretary underscored the need to strengthen human and institutional capacities, as well as technical assistance programmes, in order to continue the collection of data and statistics to measure the real impact of culture on development. He expressed his support for a greater involvement of UNESCO's networks of partners, including category 2 centres, UNESCO Chairs and civil society organizations. He concluded by informing the audience that their discussion would be synthesized and presented to the Assistant Director-General for Culture in order to inform the Sector's contributions to the Medium-Term Strategy (41 C/4) and draft Programme and Budget 2022-2025 (41 C/5).
253. The Delegation of **Denmark**, on behalf of the five Nordic countries (Finland, Iceland, Sweden, Norway and Denmark), expressed its appreciation for the opportunity given to Parties of the Convention to contribute to UNESCO's Medium-Term Strategy 2022-2029 (41 C/4) and its draft Programme and Budget 2022-2025 (41 C/5). It expressed its full support for the three priorities identified by the General Conference: the protection of fundamental rights, freedom of expression (in particular artistic freedom) and the right of participation in and access to culture. The Delegation emphasized the Convention's potential to harness the power of cultural and creative industries for sustainable development. Expressing concern about the shrinking space granted to artists, journalists, scientists and educators in many countries, the Delegation asked UNESCO to apply a gender perspective and a human rights-based approach throughout the Medium-Term Strategy. Acknowledging the importance and pertinence of the Convention's Global Reports, the Delegation stressed that they should be a top priority for UNESCO. While the 2021 Global Report would be financed by Sweden, the Nordic countries suggested that the next edition of the report should be included in UNESCO's regular budget. The Delegation also underlined the need to prioritize the Convention's capacity-building and policy monitoring activities in UNESCO's next Medium-Term Strategy. It concluded by encouraging UNESCO to explore opportunities for further cooperation and synergies across the Culture, Education, Science and Communication and Information sectors.
254. The Delegation of **Croatia** asked that the floor be given to a representative of the European Union, so that it could read a statement prepared following the EU coordination meeting of the members of the Committee.
255. The Delegation of the **European Union** expressed its support for the strategic direction set by the 40th General Conference, which makes the protection of fundamental rights a priority in the next Medium-Term Strategy. Underlining that UNESCO's normative instruments were powerful tools to address current global challenges, the Delegation observed that the next Medium-Term Strategy should prioritize the effective implementation of these instruments. It

stressed that UNESCO's monitoring systems were key components of its normative role and invited the Secretariat to prioritize and strengthen its monitoring and reporting systems. It concluded by asking the Secretariat to explore how UNESCO's data collection could be further strengthened by tapping new information sources and by expressing its appreciation for the space given to civil society organizations in the periodic reporting exercise.

256. The Representative of the Government of **Quebec** within the Canadian delegation emphasized that digital technologies should be at the heart of the Convention's priorities and actions. He expressed the hope that UNESCO's future Recommendation on the Ethics of Artificial Intelligence would take the diversity of cultural expressions into account. He underscored that the priorities identified in UNESCO's Medium-Term Strategy 2022-2029 (41 C/4) and its draft Programme and Budget 2022-2025 (41 C/5) should take into account the human and financial resources of the Secretariat.
257. The Delegation of **Austria** aligned itself with the statement made by the representative of the European Union. It expressed its full commitment to UNESCO's human rights-based approach and underlined the relevance of the Organization's two Global Priorities: Africa and gender equality. It reiterated Austria's commitment to protecting artistic freedom, and noted the key role played by the 2005 Convention in this regard. Recalling that the 2019 Forum of Culture Ministers had highlighted the importance of culture for sustainable development, the Delegation welcomed UNESCO's substantial efforts to implement the 2030 Agenda. Finally, it expressed its support for UNESCO's ongoing efforts to strengthen intersectoral cooperation.
258. The Delegation of the **Republic of Korea** expressed its support for the strategic direction set by the General Conference for UNESCO's Medium-Term Strategy 2022-2029 (41 C/4) and its draft Programme and Budget 2022-2025 (41 C/5), underlining in particular the recognition of the crosscutting role of culture in achieving the Sustainable Development Goals. It also encouraged UNESCO to prioritize intersectorality and civil society participation in the two strategic documents. Noting a recent rise in nationalism and separatism around the world, the Delegation observed that it was more important than ever to protect cultural diversity and foster intercultural dialogue. It expressed its strong support for the Organization's human rights-based approach and its gender transformative perspective, which should be applied to all programmes in the Culture Sector. Finally, it called for UNESCO to take on a leadership role in the fight against climate change and in the response to digital technologies, including the rise of artificial intelligence.
259. The delegation of **Saint Vincent and the Grenadines** emphasized the need to prioritize UNESCO's role as a provider of policy advice and expertise. Drawing attention to the importance of international cooperation, it highlighted the need to focus on South-South and North-South-South cooperation in order to implement all of UNESCO's programmes. It agreed with Canada regarding the need to consider cultural diversity in the framework of UNESCO's new Recommendation on the Ethics of Artificial Intelligence. It expressed the wish to enhance intersectoral mechanisms and the Convention's focus on preferential treatment. Finally, it concluded by proposing that SIDS should be made UNESCO's third global priority.
260. The Delegation of **Kenya** suggested prioritizing investments in youth programmes to generate employment and improve the livelihood of artists. It noted that the two strategic documents should emphasize artistic freedom and the mobility of artists.
261. The Delegation of **Colombia** underlined the relationship between biodiversity and cultural diversity. It also emphasized the importance of artistic education and inquired about the Convention's future initiatives in this field. Recalling that cultural professionals had been included in the expert group that drafted the preliminary draft of UNESCO's Recommendation on the Ethics of Artificial Intelligence, it expressed the hope that this Recommendation would take into account the concerns of the creative sector. The Delegation further enquired about UNESCO's plans for the upcoming United Nation's International Year of Creative Economy for Sustainable Development in 2021, highlighting that it was an unparalleled opportunity to raise awareness of the Convention. Underscoring the importance of South-South cooperation, it noted that Colombia was exploring the possibility of establishing a cooperation programme

between the Regional Center for the Promotion of Books in Latin America and Caribbean (CERLALC) and African countries. It concluded by asking the Secretariat about its plans to strengthen the relationship between the Convention and the World Book Capital Programme and the Creative Cities Network.

262. The **Chairperson** gave the floor to observers.
263. The Delegation of **Germany** expressed its appreciation for the actions taken by the Secretariat to promote dynamic partnerships, such as the UNESCO-European Union Programme “Supporting new regulatory frameworks to strengthen the cultural and creative industries and promote South-South cooperation on cultural governance”. Echoing the statement made by the Nordic countries, the Delegation stressed the importance of artists, researchers, journalists and educators and observed that UNESCO’s added value was its capacity to mobilize a broad range of professional networks and civil society organizations. It welcomed the Secretariat’s recent efforts to establish synergies between 1980 Recommendation concerning the Status of the Artist and the 2005 Convention. The Delegation highlighted the importance of using UNESCO’s IIBs to coordinate international action on urgent global issues, such as climate change and biodiversity. Finally, it concluded by suggesting that UNESCO should renew its focus on cultural and artistic education.
264. A representative from the **International Federation of Coalitions for Cultural Diversity** (IFCCD) announced that the IFCCD had identified five thematic priorities to protect and promote the diversity of cultural expressions at its 2019 congress in Lomé. First, it called for the implementation of Articles 16, 20 and 21 of the Convention in the context of trade negotiations. Second, it stressed the importance of adapting cultural policies to the digital environment. Third, it called on Parties to engage with civil society in the elaboration of cultural policies. Fourth, it invited the Secretariat to establish closer links with UN agencies that can make important contributions in favour of artists, for example on the issue of social security. Fifth, it recalled that in a context marked by the increasing platformization/digitization of culture, states, civil society organizations and researchers must have access to relevant data in order to protect and promote cultural diversity within their territories.
265. The Delegation of **Colombia** recommended a more active participation of the private sector in the Convention’s statutory meetings in order to encourage the development of new partnerships. For this reason, it suggested inviting representatives from small, medium and large enterprises active in cultural and creative industries to the 14th session of the Committee in February 2021.
266. The Delegation of **Saint Vincent and the Grenadines** echoed Colombia’s intervention and asked the representative of UNESCO’s Bureau of Strategic Planning about the future development of UNESCO’s Partners’ Forum and Structured Financing Dialogue.
267. The **Chairperson** underlined that most countries were not ready to deal with the impact of digital technologies on cultural and creative industries. He wondered whether UNESCO could do more in order to help countries develop adequate legislation and policies to protect artists and creators in the digital environment.
268. The Delegation of **Panama** expressed its support for Colombia’s comments, especially regarding cooperation projects with category 2 centres, as those projects can have region-wide benefits while enhancing South-South cooperation. It noted that public-private partnerships were key to achieve the objectives of the Convention at the local regional and international levels. It also echoed the necessity to recognize the essential and often ignored relationship between biodiversity and cultural diversity.
269. A representative of **Culture et développement** said that the work plan of the Committee should make as many references as possible to the recommendations contained in civil society’s activity reports.
270. The Representative of **UNESCO’s Bureau of Strategic Planning** thanked the Committee Members and observers who took the floor, underlining that their comments converged toward common themes and values. In particular, he acknowledged the calls for UNESCO to capitalize

on its expertise, especially in the area of policy monitoring. He also recognized the need for the Organization to address emerging challenges, such as the impact of new technologies on the cultural and creative sectors. He noted with satisfaction the progress made by Parties to the Convention, emphasizing that the range of topics they tackle had broadened significantly in recent years. From human rights and fundamental freedoms to peace and conflict resolution, he said, the Convention had been able to demonstrate its pertinence and relevance.

In answer to the question asked by the Delegation of Saint Vincent and the Grenadines, he informed the audience that UNESCO was pursuing new avenues for fundraising, including through multi-donor and multi-year strategic partnerships. He said that in 2018 and 2019 UNESCO was able to sign multi-year agreements of a combined value of US\$710 million – US\$200 million higher than in the two previous years.

271. The **Secretary** confirmed that the topics addressed during this session of the Committee, such as climate change and arts education, would be included in the Secretariat's workplan. In order to enhance the sustainability and reach of its actions in those important areas, he stressed that UNESCO should prioritize a holistic and intersectorial approach. In response to the question asked by the Delegation of Colombia, he confirmed that the Secretariat was already preparing activities for the International Year of the Creative Economy for Sustainable Development.
272. The **Executive Officer of the Culture Sector** answered the second part of the question asked by the Delegation of Colombia. She noted that the link between the Creative Cities Network and the Convention was twofold. First, there is a natural link, related to the governance of the network. The second link is thematic, as the diversity of cultural expressions was at the core of the network's seven domains of activity. She highlighted that the network was not only concerned with cultural and creative industries, but also with the creative economy more generally. In this regard, she informed the Committee that UNESCO's Culture Sector was working with several partners, including the World Bank, to define the benefits of the creative economy for cities, both in terms of economic development and social inclusion. Regarding the link between biodiversity and cultural diversity, she recognized that this item was very high in the agenda of the Culture Sector and of the Secretariat, as evidenced by the adoption of the Post-2020 Global Biodiversity Framework.

ITEM 13 – DATE OF THE FOURTEENTH SESSION OF THE COMMITTEE

Document DCE/20/13.IGC/13

273. The **Chairperson** recalled that until this year, the Committee had met in ordinary session every December at UNESCO Headquarters in Paris. At its twelfth session, taking into account Recommendation 79 of the Open-ended Working Group on the Governance, Procedures and Working Methods of UNESCO's Governing Bodies, the Committee decided to hold its future sessions in February to avoid overlaps with other statutory meetings. The Chairperson proposed that the Committee's next session should take place from 2 to 5 February 2021.
274. The Delegation of **Saint Vincent and the Grenadines** suggested that the proposed meeting with civil society could take place on February 1, before the opening of the Committee.
275. The **Chairperson** presented draft decision 13.IGC 13 and, seeing no objection, declared Decision 13.IGC 13 adopted.

Decision 13.IGC 13 was adopted.

ITEM 14 – ELECTION OF THE MEMBERS OF THE BUREAU OF THE FOURTEENTH SESSION OF THE COMMITTEE

Document DCE/20/13.IGC/14

276. The **Chairperson** indicated that the Committee was invited to elect a Bureau of six members, one per each electoral group established by UNESCO's General Conference, in order to respect the principle of equitable geographic distribution and in conformity with rule 11.1 of the Rules of Procedure.

277. The Delegation of **China** recommended Mr Park Yang-woo, the Minister of Culture, Sports and Tourism of the Republic of Korea, as Chairperson.
278. The Delegation of **Mongolia** supported China's proposal.
279. The Delegation of the **Republic of Korea** expressed its gratitude for the nomination of Mr Park Yang-woo as the next Chairperson.
280. The Delegation of **Croatia** nominated Azerbaijan as Vice-Chair of Group II.
281. The Delegation of **Argentina** nominated Saint Vincent and the Grenadines as Vice-Chair of Group III.
282. The Delegation of **Mali** nominated Senegal as Vice-Chair of Group Va.
283. The Delegation of **Egypt** nominated itself for the position of Vice-Chair of Group Vb.
284. The Delegation of Denmark nominated Ms Anna Steiner from **Austria** for the position of Rapporteur.
285. The Delegation of **Canada** expressed its support for Denmark's proposal.
286. The **Chairperson** presented draft decision 13.IGC 14 and, seeing no objection, declared Decision 13.IGC 14 adopted.

Decision 13.IGC 14 was adopted.

CLOSING OF THE SESSION

287. The Chairperson invited the Rapporteur to summarize the debates and decisions of the thirteenth session of the Committee.
288. The **Rapporteur** noted that the work was conducted under the chairmanship of the **Director-General of National Museums in Kenya**, Mr Mzalendo Kibunjia. The Assistant Director-General for Culture Mr Ernesto Ottone inaugurated the Committee by welcoming the three states that have recently ratified the Convention: Botswana, Niue and Uzbekistan, bringing the number of Parties of the Convention to 149.

The Committee addressed the 14 items included in its agenda and hosted two Create 2030 Talks: the first on the long-term impact of IFCD projects, and the second on the discoverability of diverse creative content in the digital environment. The Committee expressed its appreciation for the quality of the work done by the Secretariat over the last two years. It noted that requests for the Secretariat's support have increased steadily, as issues such as artistic freedom and the mobility of artists have gained prominence in the agenda of Parties. However, recognizing that the Secretariat's resources are limited, the Committee called on Parties to support the Secretariat with voluntary contributions.

The Committee approved the nine projects recommended for funding by the IFCD. The Fund's Panel of Experts was also renewed, with three new regular members and three new alternates. The Committee welcomed the unprecedented increase in the number of IFCD applications and the marked improvement in their quality, but deplored the fact that only 2% of projects could be recommended for funding due to limited funds. While several proposals were made to remedy this situation, Parties agreed that raising the level of voluntary contributions was a decisive first step. The Committee requested the Secretariat to present to it, at its next session, an analysis on the appropriateness of revising the Guidelines on the Use of the Resources of the International Fund For Cultural Diversity in light of the progress made in implementing the recommendations resulting from the Fund's second external evaluation.

The Committee also adopted a provisional budget, which, for the first time, covered a period of two years, 2020-2021, in accordance with the new Financial Regulations of the Special Account for the Fund. This budget will enable the Secretariat to launch a new call for funding requests next year and to continue the implementation of the recommendation resulting from the second external evaluation of the Fund.

The Committee reviewed four quadrennial reports and invited Parties whose reports were due this year to submit them by the statutory deadline. It reminded Parties that achieving a high submission rate would be decisive in ensuring that the third Global Report provides a comprehensive overview of the implementation of the Convention in all regions. A large number of Parties welcomed the revised periodic reporting form, which is now fully aligned with the Convention's monitoring framework. Many Parties shared their experience in holding multi-stakeholder consultations during the preparation of their periodic report and expressed their appreciation for the Secretariat's capacity-building programme, which was developed with the support of the Swedish International Development Agency.

The Committee took note of the overview of the national roadmaps developed by Parties for the implementation of the Convention in the digital environment and of the good practices collected by the Secretariat. Many Parties requested further assistance to implement the Convention in the digital environment and welcomed the Secretariat's efforts to highlight the relevance of the Convention in this context.

With regard to preferential treatment, a number of Committee members stressed the importance of implementing Article 16 of the Convention. The Committee took note of new initiatives to provide preferential treatment for developing countries and recognized the challenges posed by existing imbalances in the global flow of cultural good and services and in the mobility of artists. The Committee requested the Secretariat to report on the progress made in the implementation and monitoring of Article 16 at its next session.

The Secretariat's efforts to strengthen the synergies between the Convention and the 1980 Recommendation Concerning the Status of the Artist were welcomed. Several Parties expressed their commitment to improving the livelihood of artists. In this context, they expressed their appreciation for the publication of a new study "Culture and Working Conditions for Artists", which is a useful reference for the development or revision of laws and policies concerning artists. They noted with satisfaction the expansion of the Secretariat's capacity-building programme to include technical assistance in this field. The Committee welcomed the efforts made to streamline the monitoring of Convention and the 1980 Recommendation, and asked the Secretariat to reflect on ways to lighten Parties' reporting burden.

The Committee was informed on the conclusions of the second Civil Society Forum, which took place in June 2019 and addressed a variety of issues, including the diversity of cultural content in digital environment, the mobility of artists, and the Convention's cooperation and assistance mechanisms. The Committee recalled the fundamental role that the Convention grants to civil society in the protection and promotion of the diversity of cultural expressions and asked the Secretariat to pursue its efforts in encouraging networking among the Convention's various stakeholders, in particular civil society organizations.

The Committee adopted a work plan for 2020-2021, based both on the priorities set by the Conference of Parties at its 7th session and on the performance indicators included in the 40 C/5 Document, as approved at the 40th session of the General Conference. Many Committee Members stressed the importance of further strengthening the Convention's capacity development programme, both to support the Convention's implementation and to improve its visibility. For the first time, the Committee was given the opportunity to submit formal inputs on UNESCO's Mid-Term Strategy (Document C/4) and Draft Programme and Budget (Document C/5). A large number of Parties expressed the priorities that they would like to see reflected in these documents, including the protection of fundamental freedoms, human rights and artistic freedom; the promotion of education and gender equality; the promotion of civil society involvement in the governance of culture; the improvement of the implementation of the Convention in the digital environment; and the promotion of the contribution of cultural industries to biodiversity and the fight against climate change.

The Committee concluded by considering the date of its next session, which will take place at UNESCO Headquarters from 2 to 5 February 2021, and the election of the members of the Bureau of that session, which will be chaired by Mr Park Yang-woo, Minister of Culture, Sports

and Tourism of the Republic of Korea. He will be assisted by the Rapporteur, Ms Anna Steiner from Austria, and four Vice-Chairs: Azerbaijan, Saint Vincent and the Grenadines, Egypt and Senegal.

289. The **Chairperson** closed the thirteenth session of the Committee.

ANNEX II

I. **Announcement of the ten laureates of the UNESCO-Nara Residency for Young African Female Filmmakers (13 February 2020, 3 pm).**

290. The **Secretary** presented the new UNESCO-Nara Residency for Young African Female Filmmakers, financed by the Government of Japan and the Japan Foundation, in partnership with the Nara International Film Festival. He highlighted that this project directly addressed UNESCO's two global priorities: Africa and gender equality. He announced that for the first iteration of this project, ten young African filmmakers were selected from over 600 applications to participate in a two-week residency in Japan, under the mentorship of acclaimed filmmaker Naomi Kawase. He asked the Director-General of UNESCO about the genesis of this project.
291. **The Director-General of UNESCO** explained that two events in 2019 gave rise to the idea of creating the UNESCO/Nara Residency for Young African Female Filmmakers: a roundtable titled "African film across borders: building new bridges of cooperation", which was organized during the seventh Tokyo International Conference on African Development (TICAD), and a roundtable titled "50 years of FESPACO: 50-50 for women", organized during Panafrican Film and Television Festival of Ouagadougou (FESPACO). Both events shed light on the difficulties faced by women filmmakers and demonstrated the importance of empowering them to make their voices heard. She thanked Ms Kawase for her commitment to this project, and the Japanese government and the Japan Foundation for providing the financial support that made it possible.
292. The **Secretary** asked Ms Kawase how she envisioned this residency.
293. **Ms Kawase** recalled that the Nara forest where she filmed her first movie was a UNESCO World Heritage Site. She underlined the creative power and beauty of nature, and she expressed the hope that the Nara forest would also inspire the ten selected young filmmakers. She noted that women filmmakers faced important challenges around the world. She expressed the hope that the residency would allow women filmmakers from different countries and regions to exchange and learn from another.
294. The **Secretary** asked the Director-General what message she would like to convey to the ten laureates.
295. The **Director-General** observed that at the heart of this project was the need to empower young women filmmakers and the recognition that each one has a unique voice that must be heard. Noting the high number of applications for the residency, she encouraged the Committee Members, Parties and other observers to develop similar cooperation agreements.
296. The **Secretary** asked Ms Kawase about her position as woman filmmaker.
297. **Ms Kawase** explained that she took the decision of remaining in Nara to work, instead of moving to Tokyo. She remarked that cinema could be a strong vehicle for dialogue between cultures, as films could easily convey emotions that cross linguistic and geographic frontiers. She said that she now sought to pass on what she had learned to a new generation, focusing on what unites people rather than on what divides them. She concluded by expressing her hope that this residency would be a space where young women filmmakers will be able to flourish, learn and connect with one another.
298. The **Director-General** and **Ms Kawase** unveiled the names of the ten laureates and congratulated them warmly. The laureates were: Mayowa Bakare (Nigeria), Okule Dyosopu (South Africa), Awa Gueye (Senegal), Joan Kiragu, (Kenya), Uren Makut (Nigeria), Lydia Matata (Kenya), Fama Reyenne Sow (Senegal), Delphine Yerbanga (Burkina Faso), Thishiwe Ziqubu (South Africa) and Floriane Zoundi (Burkina Faso).
299. The Delegation of **Japan** expressed the hope that the talented filmmakers who were selected for the residency would become pillars of the African film industry. It underlined the fact that

this project was at the heart of UNESCO's mandate to promote diversity, while being aligned with the Organization's two global priorities: Africa and gender equality.

300. All of the Delegations that took the floor congratulated the ten laureates and thanked UNESCO, the Japanese government, the Japan Foundation and Ms Kawase for creating this residency.
301. The Delegation of **South Africa** noted with satisfaction that this project was aligned with UNESCO's efforts to empower women, strengthen international cooperation and implement the 2005 Convention. It underlined that the residency would give an opportunity to the ten laureates to tell authentic African stories through the medium of film. It concluded by expressing the hope that this project would be amplified and replicated around the world.
302. The Delegation of **Burkina Faso** underlined that the cultural policy adopted by its government in 2018 underscored the importance of cultural diversity and creative entrepreneurship, and prioritized youth and women. It recalled that the film and audiovisual industries held a special position in Burkina Faso's cultural policies, which was why the country had been the host of the Panafrican Film and Television Festival of Ouagadougou (FESPACO) in the last 50 years. It concluded by noting that this residency was a direct answer to the call for better representation and visibility of women in the African film industry, which was made at the last edition of FESPACO.
303. The Delegation of **Kenya** underscored that cultural and creative industries could be drivers of economic growth if properly harnessed and supported. It recalled that Kenyan film commission had established the annual Kalasha International TV and Film Festival in 2010, which provided a platform for young filmmakers, including women, to showcase their talent. It also mentioned that the Kenyan government had recently launched "Sinema Mashinani", a grassroots film initiative that promoted the production of vernacular cinema. The Delegation concluded by announcing that a new national film policy was being developed in Kenya to better support the film industry.
304. The Delegation of **Nigeria** expressed the hope that this residency would contribute to improving policies in the creative industries, while creating new opportunities for international cooperation.
305. The Delegation of **Senegal** expressed its appreciation for the project and cited similar initiatives in Senegal, such as the "Cinecyclo Tour" and the Festival of Neighbourhood Cinema in Dakar. He recalled that in 2013, the government of Senegal had set up a fund to promote the film industry, which had helped to nurture new talent in the country.
306. The **Secretary** thanked the representatives who took the floor and stressed once again the importance of this new initiative. He thanked the Director-General, Ms Kawase, the Government of Japan and others who contributed to the project.

II. **Create | 2030 Talk "10 years of creativity: The long-term impact of IFCD Investments" (12 February 2020)**

307. The **Chief of UNESCO's Media Relations Section, Mr George Papagiannis**, launched this Create| 030 Talks by highlighting that while development assistance had been steadily declining over the last few years, the IFCD had managed to mobilize more than US\$7 million in the last decade. He noted that the IFCD had contributed to strengthening the cultural and creative sectors of 54 countries in four main areas of action: governance for culture; participation in cultural life; professionalization and cultural entrepreneurship; and access to new markets at the national and international levels. In order to discuss the long-term impact of IFCD-funded projects, he introduced three former IFCD beneficiaries: Ms Maria Carolina de Vasconcelos e Oliveira, a member of the Development Studies Research Group at the Brazilian Centre for Analysis and Planning; Ms Simona Goldstein, a member of Croatia's Book Block-Initiative for the Book; and Mr Farai Mupfunya, co-founder and executive director of the Culture fund of Zimbabwe Trust.
308. **Ms Goldstein** noted that the IFCD-funded project led by the Book Block-Initiative for the Book, which ended in 2013, resulted in the first mapping exercise of any cultural industry in Croatia. The project also led to the publication of several recommendations, many of which had now

been achieved, including: defining cultural industries in Croatia; advocating for increased intersectoral cooperation; promoting the World Book Night event; and promoting a reading culture. Ms Goldstein mentioned that one of the most successful aspects of the project had been a survey on reading habits and underscored the importance of anchoring cultural policies in data. She also noted that while this project was undertaken with very low funding, it had nonetheless been successful.

309. **Mr Mupfunya** noted that the process of interfacing with creative and cultural industries in Zimbabwe predated IFCD funding and happened as a result of the self-mobilization of artists and cultural professionals. Zimbabwe Trust's IFCD-funded project, titled "Measuring the economic contribution of cultural industries", focused on gathering data in Harare in order to give an insight about the economic contribution of cultural and creative industries to the country. Mr Mupfunya underlined that this project required a challenging paradigm shift: Zimbabwe had to reframe its view of culture, shifting from an intrinsic perception of its value to an extrinsic perspective that was demonstrable and quantifiable.
310. **Ms Vasconcelos** presented the IFCD-funded project "Mapping and strengthening local cultural value chains", which aimed to improve the governance of culture in Brazil by fostering the public debate through workshops in cities with different cultural profiles. She reported that they had developed a mapping strategy that combined the establishment of social networks among cultural actors, with research activities such as surveys. She noted that all the cities in which they worked had similar difficulties in finding funding opportunities and in communicating with authorities at the local level.
311. **Mr Papagiannis** asked Ms Goldstein about the transformative power of books, and about the role they played in her life.
312. **Ms Goldstein** shared how books played a central role in her family history and upbringing. She then underlined the current challenges of working in cultural and creative industries and emphasized the importance of highlighting the intellectual and cultural capital of niche creative sectors. She concluded by praising the efforts of civil society and independent publishers, who played an important role in the promotion of books and reading at the grassroots level.
313. **Mr Papagiannis** asked Mr Mupfunya about the future of the IFCD: what new trends were emerging? What could be done differently?
314. **Mr Mupfunya** suggested that the IFCD could focus more on long-term projects, in order to place creative industries at the heart of national strategies, both for economic development and to foster a common identity and a culture of innovation. He emphasized that projects involving interministerial work and civil society should be encouraged in order to achieve tangible and sustainable results. He concluded by praising the new training tools developed by the Secretariat, which made the principles of the Convention simpler and more accessible.
315. **Mr Papagiannis** asked Ms Vasconcelos about the role of the IFCD in fostering the emergence of dynamic cultural sectors in developing countries or regions.
316. **Ms Vasconcelos** noted that the biggest challenge faced by developing countries was the lack of funding for cultural projects. She highlighted that one of the strongest points of the IFCD was that it often funded projects led by or involving civil society.
317. **Ms Goldstein** added that the IFCD had both a direct and an indirect impact. Its direct impact was on the beneficiaries who received funding to implement projects, which often had a multiplier effect. Its indirect impact lied in the recognition and visibility that resulted from receiving IFCD funding, which could attract new partnerships at the national and international levels.
318. **Ms Vasconcelos** remarked that in the case of her project, the increased visibility that resulted from receiving IFCD funding had helped to improve access to markets for local cultural agents and strengthened the cultural value chain.
319. **Mr Papagiannis** opened the floor to questions and comments from the audience.

320. The Delegation of **Azerbaijan** observed that its Ministry of Culture encountered challenges in obtaining statistics concerning creative and cultural industries. He asked about the methodologies and strategies that should be prioritized to obtain quantitative data about the cultural sector.
321. **Mr Mupfunya** recalled that the Statistics Office in Zimbabwe was receptive to the project and keen to undertake surveys in the culture and tourism sectors. Other governmental entities, including the Ministry of Finance, were very supportive of the project. He agreed with the Delegation of Azerbaijan that the UNESCO Culture for Development Indicators Suite (CDIS) and other statistical frameworks should be adapted to the particularities of each country in order to be effective.
322. A representative of NGO **Culture et Development** raised a question about measuring the impact of IFCD-funded projects. She stressed the importance of taking a broad view of the notion of impact, going beyond a purely financial outlook. She also noted that the impact of a project was not necessarily directly proportional to the financial investment made in the project; even a small investment to reinforce the capacities of a few people in civil society or in government could have a notable impact.
323. **Ms Vasconcelos** agreed with the comment and added that the definition of “cultural activity” was ambiguous and depended on the local context. Therefore, it was essential to adapt our definition of impact accordingly. She noted that reinforcing the capacities of a few individuals could have a multiplier effect in the medium to long term.
324. **Ms Goldstein** added that cultural products were also public goods. She remarked that cultural workers were often invisible, but nevertheless contributed greatly to the creative economy. She concluded by stressing the importance of entrepreneurial education and professionalization in the creative industries.
325. The Delegation of **Mali** questioned whether developing countries had really assessed the importance of cultural industries for sustainable development. He noted that in developing countries, access to books was limited, especially in rural areas and for youths. He asked Ms Goldstein whether her project helped schools buy books and if it had had an impact on reading habits in Croatia.
326. **Ms Goldstein** answered that most of the books in schools and libraries are bought by the Ministry. She mentioned the Bibliobus initiative, which is a mobile library that helps to broaden access to books. Regarding reading habits, she noted that despite an overall decline in book purchases, surveys did not detect a decline in the number of books read, in part thanks to libraries.
327. **Mr Mupfunya** highlighted the fact that their IFCD-funded project had revealed the needs of the book sector in Zimbabwe. Subsequently, additional support was given to the Book Fair in Zimbabwe and the Harare City Library was renovated, including the purchase of 300,000 books. While these activities went well beyond the initial IFCD funding, they were the indirect result of the IFCD project. He recommended that in Africa, IFCD funding should focus both on strengthening institutions in the creative sector and on supporting new creative endeavours in order to achieve sustainable results and promote development.
328. **M. Papagiannis** asked Ms Vasconcelos whether enough was done to educate youth about issues of culture and creativity.
329. **Ms Vasconcelos** recognized that many developing countries were not doing enough to promote creative industries in education curricula. She remarked that the first step was to enhance people’s sense of belonging through culture.
330. **Mr Mupfunya** added that in Zimbabwe, the government undertook a curriculum review in order to infuse it with artistic subjects from kindergarten to university. He also noted that African Union leaders had set up the Economic, Social and Cultural Council (ECOSOCC) to oversee the Plan of Action on Cultural and Creative Industries in Africa.

331. **Mr Papagiannis** closed the first Create | 2030 Talk by thanking the participants, the Secretariat of the Convention and the interpreters. He noted that the discussion had shed light on the long-term impacts of the IFCD around the world and concluded by urging Parties to keep donating to the Fund regularly.

**III. Create | 2030: Discovering diverse creative content in the digital environment
(13 February 2020, 4 pm)**

332. The **Chief of UNESCO’s Media Relations Section, Mr George Papagiannis** welcomed the audience to a panel discussion on addressing the challenges of discovering and accessing cultural content in the digital environment. He introduced the speakers: Mr Octavio Kulesz, digital publisher from Argentina and leading thinker in digital issues; Ms Awa Diop Girard, president and founder of Deedo, a new music-streaming platform; Ms Yenny Chavera, representative of the Colombian Ministry of Culture and coordinator of the “Retina Latina” platform. He asked the panellists to introduce their platforms.

333. **Ms Chavera** explained that Retina Latina, a public streaming video-on-demand, was a 6-country project led by Colombia and partly funded by the IFCD that aimed to provide platform for Latin-American films that were not found on major platforms, such as Netflix. She underlined that the service was free for users, as the countries provided the financial and human resources to run the project. She noted that this platform aimed at reaching users in all parts of the world.

334. **Ms Girard** expressed her belief that there was a place in the cultural market for smaller companies. She explained that Deedo was a music streaming platform that targeted primarily Africa but also the African diaspora. She stressed that her company also took up the role of producer by giving African musicians the opportunity to record tracks in a studio in Dakar. To differentiate themselves from other bigger companies such as Spotify, she said they implemented features such as the possibility to search music by country.

335. **Mr Kulesz** said he believed that digital platforms could serve as a levelling tool, allowing smaller companies to compete with bigger ones. He stressed the need for distributors to give artists the tools they need to create freely in the digital environment. He recalled that the idea behind his publishing house, Teseo, was to cater to readers interested in the social sciences around the world through digital technology.

336. **Ms Chavera** said that it was vital for Retina Latina to generate metadata for Latin American cinema, as it could serve to give more visibility to creators, while also creating stronger engagement with the audience.

337. **Ms Girard** admitted the importance of influencers to raise the profile of smaller platforms like hers. She noted that her company strived to play a strategic role in the emergence of new talent, by reaching out to villages in the countryside and adding new features to the streaming service.

338. **Mr Kulesz** highlighted the importance of data and underscored that it was essential to consider the entire cultural value chain, as demonstrated by Amazon’s success as a publisher, editor and distributor.

339. On the issue of free platforms and the fair remuneration of creators in the digital environment, **Ms Chavera** observed that the funding for Retina Latina mostly came from public institutions. She noted that for some creators, it was more important to reach audiences than to receive immediate compensation.

340. **Ms Girard** underscored that Deedo’s slogan (“Listen and engage”) was a direct reflection of the platform’s social engagement and commitment to supporting creators.

341. The **Chief of UNESCO’s Media Relations Section, Mr George Papagiannis** thanked the panellists, the audience and the interpreters.