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OF THE DIVERSITY OF CULTURAL EXPRESSIONS**

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**FEASIBILITY STUDY ON THE CREATION OF A REGULAR CONSULTATION MECHANISM  
WITH MICRO, SMALL AND MEDIUM-SIZED CULTURAL AND CREATIVE ENTERPRISES  
INVOLVED IN THE IMPLEMENTATION OF THE 2005 CONVENTION ON THE PROTECTION  
AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS**

This report presents the main findings of the “Feasibility study on the creation of a regular consultation mechanism with micro, small and medium-sized cultural and creative enterprises involved in the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions,” developed by ECBN and 3Walks.

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## 0. Foreword

Article 23.7 of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter, the Convention) provides that the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter "the Committee"), in accordance with its Rules of Procedure, may "invite at any time public or private organisations or individuals to participate in its meetings for consultation on specific issues."

Likewise, bilateral, regional and international cooperation is seen as an effective means of creating conditions conducive to the promotion of the diversity of cultural expressions, in particular through the strengthening of partnerships with and among civil society, non-governmental organisations and the private sector (Article 12). Consequently, and in accordance with Article 15 of the Convention, Parties are encouraged to develop innovative partnerships with a focus on the concrete needs of developing countries.

By ratifying the Convention, Parties undertake to support cooperation for sustainable development, though, *inter alia*, the training of human resources in developing countries in the public and private sectors, the development of micro, small and medium enterprises, and the transfer of technology and know-how through the introduction of appropriate incentive measures, especially in the areas of cultural industries and enterprises (Article 14).

Finally, Article 19.3 of the Convention requires UNESCO to establish and update "a data bank on different sectors and governmental, private and non-profit organisations involved in the area of cultural expressions."

In comparison with the Convention's other stakeholders, such as public institutions and civil society organisations, the private sector is less frequently involved in the work of its governing bodies, even though private enterprises play a leading role in the production, distribution and access to a diversity of cultural expressions, particularly in the digital environment.

Consequently, Parties to the Convention requested the Committee, in June 2021, to "to continue supporting the good governance of the Convention and to broaden and diversify the range of stakeholders involved in its governance at the international level, notably by encouraging and supporting the participation of civil society in the work of its governing bodies through the effective implementation of the Operational Guidelines on the Role and Participation of Civil Society, *and considering the establishment of a regular consultation mechanism with micro, small and medium cultural and creative enterprises, taking into account possible synergies with existing participation mechanisms.*"

## 1. Introduction

In the above-mentioned context, this document presents the findings of the study developed in response to the call launched by UNESCO for a “Feasibility study on the creation of a regular consultation mechanism with micro, small and medium-sized cultural and creative enterprises involved in the implementation of the 2005 Convention.” The study was carried out by the European Creative Business Network (ECBN) and the cultural consultancy 3Walks, from October to December 2021.

Following the guidelines in the launched call, the main purpose of this study was to carry out a preliminary analysis to determine the possible modalities and costs of setting up a regular consultation mechanism with micro, small and medium-sized cultural and creative enterprises regarding the provisions of the Convention, as well as to assess the contribution that these enterprises could make to the work of the Committee.

For the purpose of this study, micro, small and medium-sized enterprises (SMEs) are defined, following the European Commission (2003), as those “which employ fewer than 250 persons and which have an annual turnover not exceeding EUR 50 million, and/or an annual balance sheet total not exceeding EUR 43 million. (...) Within the SME category, a small enterprise is defined as an enterprise which employs fewer than 50 persons and whose annual turnover and/or annual balance sheet total does not exceed EUR 10 million. (...) Within the SME category, a microenterprise is defined as an enterprise which employs fewer than 10 persons and whose annual turnover and/or annual balance sheet total does not exceed EUR 2 million” (art. 2). According to this single, entrepreneurs are considered microenterprises for the purpose of this study.

The results of this feasibility study will be presented to the Committee at its fifteenth session (February 2022) so that it can decide on the establishment of such a mechanism.

The study builds on the observation – based on the team’s long-lasting experience and knowledge about the work of micro, small and medium cultural and creative enterprises – that these enterprises nurture the cultural and creative sectors’ performance, and in doing so have the potential to contribute to the objectives of the UNESCO 2005 Convention. Along these lines, a member of the Committee highlighted that some core values embedded in the micro, small and medium cultural and creative enterprises’ activities are key for the advancement of the Convention – such as human rights, sustainable development by actively promoting cultural goods, supporting flows and mobility as well as integrating good governance for culture.

Based on this setting, the study was designed from a holistic, comprehensive and inclusive standing point, where the voices of selected main stakeholders related to the Convention – cultural and creative enterprises, Committee Members, civil society organisations (CSOs) and Secretariat of UNESCO – are considered. The different methods used to gather these different stakeholders’ inputs are described in the methodological section below.

## 2. Methodology

Regarding the methodological framework, the study is based namely on qualitative information, using content provided by UNESCO, as well as data gathered for the only purpose of this study.

### 2.1. Data collection methods

The following methodological steps were made:

- *Bibliographic review*: a non-exhaustive bibliographic review was carried out, focusing on the documentation provided by UNESCO, as well as some other content available online about the Convention.
- *Desk research*: about existing consultation mechanisms within UNESCO, on the one hand, and in the cultural and creative fields more generally, on the other.
- *Mapping of micro, small and medium-sized cultural and creative enterprises*: as a pre-step for the identification of the interviewees. Regional and global organisations were requested to help identify cultural and creative enterprises in their regions, to ensure the study's global scope.. In total, they were: 8 in Africa, 14 in Asia and the Pacific, 4 in Eastern Europe, 2 in Latin America and the Caribbean, and 13 in Western Europe and North America. Only 6 of them replied to our information request.
- *Semi-structured interviews*: online one-to-one interviews were conducted with cultural and creative enterprises' representatives, with CSO representatives and with the Secretariat of UNESCO. More specifically, the following interviews were conducted using Zoom platform:
  - o 15 interviews with cultural and creative enterprises' representatives
  - o 4 Interviews with CSO representatives
  - o 6 Interviews with members of the Secretariat of UNESCO

The interview protocols for the different target groups can be found in the annexes (2, 3 and 4). In general terms, the interview protocols include between 9 and 12 open questions, which are slightly adapted for each group.

All interviews were recorded with the interviewees' consent and then transcribed for the analysis.

- *Survey*: an online survey was designed to complement the data collection and reach a higher number of cultural and creative enterprises. It was decided to keep the same questions as in the interviews, but adapting them to the survey format and turning most of them into multiple choice questions, to ensure a higher response rate – people tend to be more reluctant to engage in surveys with many open-ended questions.

More specifically, the survey is structured as follows (see annex 5 for more information):

- o 7 questions for the identification of the respondent and sociodemographic data
- o 14 closed questions
- o 1 open-ended question

The survey was disseminated in English and French among ECBN members (over 170 contacts were targeted) and via UNESCO networks. A total of 34 responses were collected.

Apart from these mailings, all interviewed cultural and creative enterprises representatives and professionals were asked for collaboration to disseminate the survey. This action was taken with the objective to reach a larger number of micro,

small and medium enterprises within the different sectors.

In addition to the interviewees, the survey was also distributed to other organisations working in or in close relation with the cultural and creative sectors, such as Nesta (UK), Urban Media Art Academy (Berlin), Creative Industries Policy & Evidence Center (UK) and The Institute for Entrepreneurship and Economic Development (Montenegro), among others. These were the organisations that responded to the initial request for help to identify micro, small and medium cultural and creative enterprises for the interviews.

It is also to be highlighted that one of the interviewed cultural and creative enterprises, The Craft + Design Institute from South Africa, proposed we disseminate the survey via their newsletter. On the other hand, the arts and culture branch of the city of Cape Town (South Africa) offered to disseminate the survey among the contacts in their cultural and creative database, to which we agreed.

In this sense, the survey was disseminated through different channels: ECBN members database, interviewed cultural and creative enterprises' contacts, and other organisations previously identified through desk research.

- *Questions to 24 members of the Intergovernmental Committee of the 2005 Convention:* a set of 5 open-ended questions were put in an online form to gather the inputs of the Intergovernmental Committee members, both in French and in English. A total of 6 responses in English and 2 in French were gathered.

All data collected through this methodology is analysed and presented in this report.

## 2.2. Interviews – Sample selection

For this feasibility study, it was fundamental to consider a variety of criteria in order to be as inclusive as possible, particularly regarding the main object of the study, that is to say, the micro, small and middle cultural and creative enterprises.

Along these lines, although the sample is a small one – due to the limited timeframe of this study, diversity was ensured among interviewees in terms of: gender of the interviewed person, type and size of the organizations, geographic area, and cultural and creative domains in which they intervene. The sample was not intended to be representative in the sense, as it is mentioned later in this report, representativeness is highly difficult to achieve or even define in such diverse sectors as the cultural and creative ones. However, the sample reflects this diversity.

The sample is now described attending these different selection criteria<sup>1</sup>:

- *Gender.* Most of the interviewees were women, which reflects the reality of the cultural and creative sectors, where women are generally a majority. Actually, “according to Eurostat (...) women constitute the vast majority of students in all cultural fields. Women constitute 47.7 % of cultural employment, compared with 45.9 % in the total economy” (Open Method Coordination working group of Member States’ experts, 2021). Along the same lines, the Center for Strategic & International Studies (2020) highlights that “jobs in the creative economy tend to favor youth and women, according to the United Nations Development Programme (UNDP). If governments were able to meaningfully invest in the inclusion of women and youth in the job market, the creative economy would be likely to grow even more and spur increased economic development.”

In developing countries, “as many women work in the production of art crafts, fashion-

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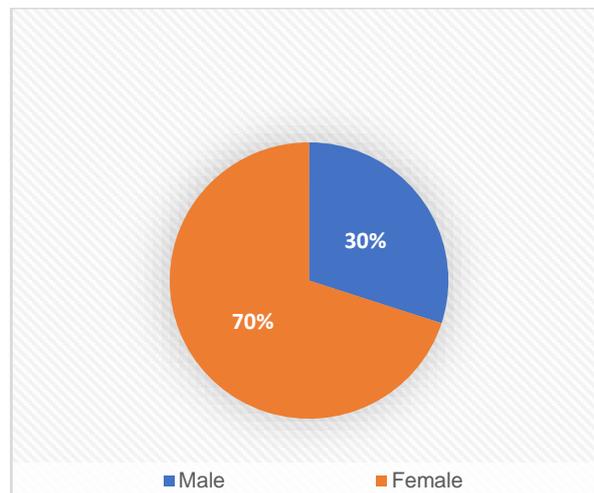
1. The data below correspond to the interview to cultural and creative enterprises and CSO representatives. Members of the Secretariat of UNESCO interviewed are not included in this analysis, as the mentioned criteria – cultural domain, demographic area, etc. – are not relevant in this case. That is why, while a total of 25 interviews were carried out, the data presented in this section refer to 19 interviews only – 20 individuals, as one of the interviews was conducted with two people.

related areas and the organization of cultural activities, the creative economy can also play a catalytic role in promoting gender balance in the creative workforce” (UNDP, 2010). While women are still underrepresented in specific sectors and geographic contexts, such as the African film industries, “African women are actively taking part in the film and television industries, and more and more female directors have emerged in the last two decades” (UNESCO, 2014).

From a gender perspective, more and more voices argue nowadays that “creative industries provide a platform to support the sustained empowerment of women. In communities across the world, rich cultural value and traditional designs have been protected and nurtured by women through creative industries. Women are economically empowered by being able to develop their skills, find jobs, and earn money” (UNIDO, 2013).

Gender of interviewees	
Male	6
Female	14

**Figure 1. Gender of interviewees**

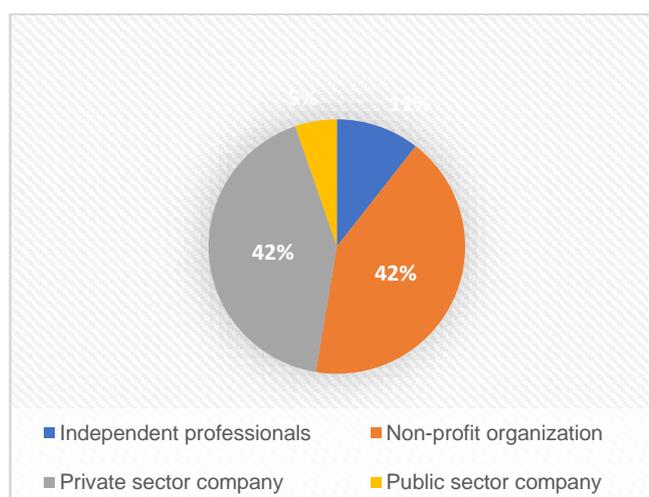


Source: ECBN.

- *Type of organization.* The nature of the companies in these sectors is very varied and includes numerous types of organizations that work for and with culture and creativity. – reaching from self-employed artists over architects with 10 employees to public radio stations to name a few examples. Among these, representatives from following types of organizations were interviewed in the framework of this study:

Type of the organization	
Independent professionals	2
Non-profit organization	8
Private sector company	8
Public sector company	1

**Figure 2. Type of the organization**



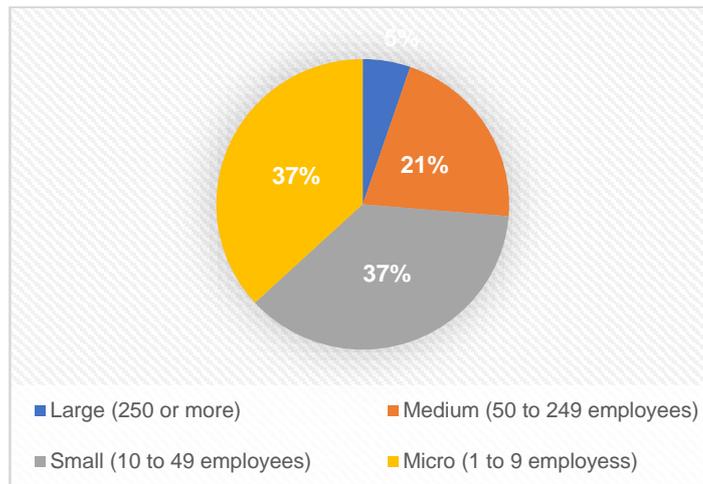
Source: ECBN.

- *Size of the organization.* As shown in the table and figure below – most people interviewed (a 74%) represented micro and small enterprises or organizations. This reflects a trend in the cultural and creative sectors, where there is a high concentration of micro, small and medium-sized enterprises. Actually, “A large proportion of cultural and creative professionals are either self-employed, work in very small or micro companies, or operate in the informal sector” (OECD, 2021). “There are nearly 30 million culture and media workers globally, and their work makes a significant contribution to their respective countries’ social and economic development. The creative and collaborative nature of their work – compounded by continuous technological developments – has resulted in a proliferation of diverse working arrangements for culture and media workers, including freelance, self-employment, and part-time work” (Gruber, 2019).

Different figures can be found for the different world regions, but they all generally reflect this reality. “In Europe, in 2019, 32% of the workforce are self-employed – more than twice as many as in the European economy as a whole (14%)” (OECD, 2021). In Latin America and The Caribbean, “the average number of employees of creative entrepreneurship is barely 1.9. Among the enterprises surveyed, 76.2% (154 of 202) have two employees or less. Fully 87.1% (176 of 202) are micro enterprises” (Gasca & Luzardo, 2018).

Size of the organization	
Large (250 or more)	1
Medium (50 to 249 employees)	4
Small (10 to 49 employees)	7
Micro (1 to 9 employees)	7

**Figure 3. Size of the organization**

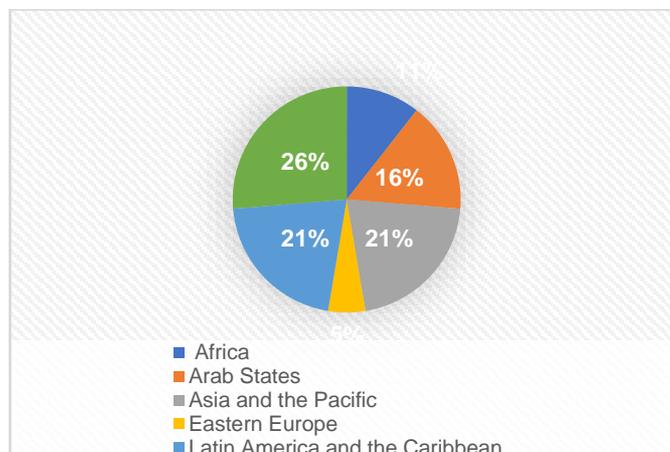


Source: ECBN.

- *Geographic area.* Given that the Convention is global in scope, it was crucial that the study covered the different world regions. The UNESCO categories for these world regions were used for the purpose of this study, resulting in quite a balanced situation, both among the different world regions – Africa and Eastern Europe being the least represented ones – and among the Global North and the Global South more widely:

Geographic area of the organization	
Africa	2
Arab States	3
Asia and the Pacific	4
Eastern Europe	1
Latin America and the Caribbean	4
Western Europe and North America	5

**Figure 4. Geographic area of the organization**



Source: ECBN.

It must be highlighted that we prioritized micro, small and middle cultural and creative enterprises, as well as CSO, from Member States which have ratified the Convention.

Only three of the interviewees came from countries which are not parties to the Convention – Thailand, Lebanon and Singapore. However, they were still included because they operate before the national borders, in their wider regions.

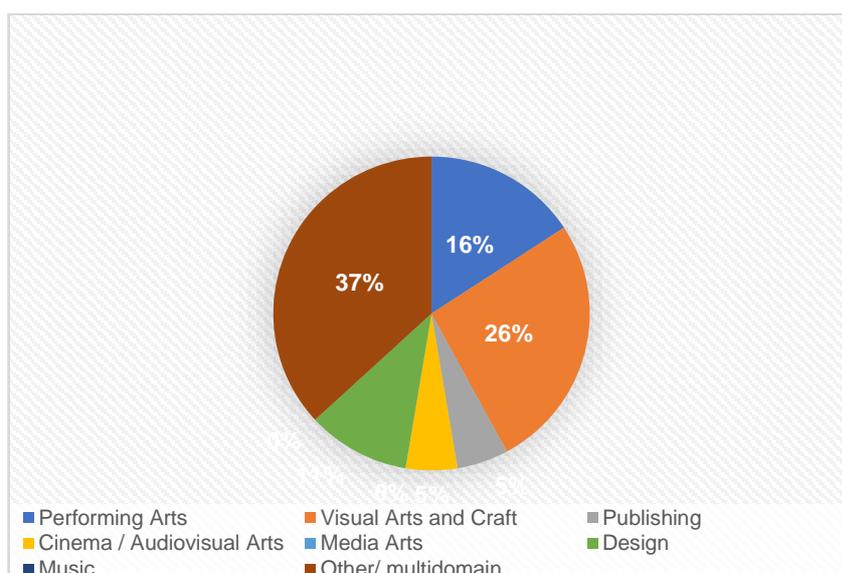
- *Cultural and creative domain.* The study tried to also reflect the wide array of activities within the cultural and creative sectors, using the classification provided by UNESCO. As shown in the table and figure below, most interviewees represent multidomain organizations, that is to say, those working in more than one cultural and creative subsector. These were followed by those working in the Visual Arts and Craft sector.

Cultural/creative domain	
Performing Arts	3
Visual Arts and Craft	5
Publishing	1
Cinema / Audio-visual Arts	1
Media Arts	0*
Design	2
Music	0*
Multidomain	7

\* Media arts and music are represented in the multidomain category. Actually, 7 out of 19 interviewees declared to work in the music sector, and 2 in the media arts sector. They were included in the multidomain category because, despite their strong focus on music and/or media arts, they also work in other sectors.

More specifically, the 7 cultural and creative enterprises and professionals included in the multidomain category are:

- **Al-Mawred Al-Thaqafy** (Lebanon): performing arts, visual arts and craft, publishing, cinema, media arts and music.
- **Caravan Cultura** (The Netherlands): design (fashion), visual arts and craft.
- **Centro Cultural Matucana 100** (Chile): cinema, contemporary art, theater, music and dance.
- **Chuan Li** (China): individual cultural researcher whose investigations focus mainly on design, visual arts and craft.
- **Culture Funding Watch** (Tunisia): cinema, media arts and theater among others.
- **Fondation HIBA** (Morocco): music, theatre, cinema and performing arts in general.
- **Mei Huang** (China): visual arts and craft, publishing, and audiovisual arts.

**Figure 5. Cultural/creative domain**

Source: ECBN.

### 2.3. Survey responses

As mentioned above, the survey was widely disseminated to over 170 micro, small and medium cultural and creative enterprises, the 19 interviewees (with the request to spread the word among their networks), and 6 organisations working in or in close connection with the cultural and creative sectors in different world regions – see point 2.1 above for further quantitative information about the dissemination of the survey. No previous filter applied for the selection of the respondents. Nonetheless, the responses are presented here considering the same criteria used for the selection of the interviewees.

In terms of gender, the situation was more balanced among the respondents than it was with the interviewees. 50% of respondents are men, 47%, women and a 3% identified as “other.”

Regarding the type of organization, most (a 42%) represent a non-profit organization, a 35%, a private sector company, and only a 23%, a public sector company. Furthermore, as it happened with the interviewees, most of the respondents to the survey represented small (a 28%) or micro (50%) cultural and creative enterprises.

With regard to the geographic area of the respondents to the survey, Western Europe and North America representing a 60% of the responses, and an 88% considering also Eastern Europe. This is explained by the efforts made by ECBN to disseminate the survey among its European membership. Very few responses were received from Africa and the Arab States (2 from each), and none from Asia and the Pacific or Latin America and the Caribbean. This might be partly explained by the fact that international organisations working in these regions, which were contacted at an early stage to ask them for help to identify micro, small and medium cultural and creative enterprises, did not actively engage in this study. However, these regions were represented in the interviews (4 representatives of cultural and creative enterprises from Asia and the Pacific were interviewed in the framework of this study, and the same number from Latin America and the Caribbean).

All cultural and creative domains have a representation among survey responses, and the situation is quite balanced, with all of them representing between and 11% and a 17% of the responses.

### **3. Observations**

#### **3.1. Existing consultation mechanisms and potential synergies**

##### **3.1.1. 2005 Convention mechanisms**

Moving onto the mapping of existing consultation mechanisms implemented under the 2005 Convention, the following ones must be highlighted (UNESCO, 2021b):

- “The Civil Society Forum, held biennially before each session of the Conference of Parties (2017,2019,2021).
- Civil society activity reports, requested by Parties on a regular basis (2017, 2019, 2022);
- Working meetings between the Bureau of the Intergovernmental Committee and civil society representatives before each session of the Committee session since 2017;
- The inclusion of an item concerning civil society on the agenda of each meeting of the governing bodies;
- The framework for Quadrennial Periodic Reports [QPR] on Measures to Protect and Promote the Diversity of Cultural Expressions (...), even if the process of the QPR is mandatory for the Parties (art. 9 of the Convention).

These consultation mechanisms implemented in the framework of the 2005 Convention the decision taken by the Committee in 2016 to better took in consideration the work of civil society during its sessions. They involve namely CSO, Parties to the Convention and the Secretariat. They are to be considered not only for inspiration for a potential consultation mechanism with micro, small and medium cultural and creative enterprises, but also to look for synergies connecting them with the new one if/to be created.

##### **3.1.2. Other UNESCO Mechanisms**

UNESCO, as mentioned above for the case of the Convention, has also put in place a wide array of consultation mechanisms in the framework of different initiatives. Among others, consultation has taken the form of one-time online surveys. That was the case of the online survey on the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. Open for two weeks between March and April 2021, the survey targeted 200 pre-selected experts, nominated by States Parties, who shared “their views on the main challenges identified so far on the listing mechanisms as well as on possible approaches for finding solutions” (UNESCO, 2021c).

In the format of a 2-day online meeting streamed via YouTube and bringing together “a diverse range of stakeholders, including representatives of the national governments, Indigenous peoples, Indigenous organizations, scholars and experts in the field of Indigenous languages” was organized by UNESCO in May 2021 from the Regional Office for Sciences in Latin America and the Caribbean, Montevideo Office. The aim of the meeting was to prepare the Global Action Plan for the International Decade of Indigenous Languages starting from 2022 to 2032.

UNESCO offers an example of regional consultation in the framework of the Global Education 2030 Agenda Steering Committee: “to create a common regional understanding of the Global Education 2030 Agenda through a series of consultations in the five specific regions. In some cases, sub-regional groupings provide a more appropriate forum for discussion. These consultation exercises will make recommendations for regional mechanisms for coordination, partnerships, review and follow-up” (UNESCO, n.d. a).

Another example of consultation mechanism is the consultation workshops, such as the one organized by UNESCO in 2017 on “Comprehensive Sexuality Education and Gender-based violence” in Bharatpur, Nepal. Designed as a 3-day face-to-face event and gathering 40 experts from different parts of the country, the main aim of the workshop was to “review existing policies, plans, programmes and curricula with regards to Comprehensive Sexuality Education and

Gender-based Violence inviting government officials, education experts, CLCs, NGOs and teachers from various districts” (UNESCO, 2017b).

Beyond UNESCO’s framework, other consultation mechanisms, within the cultural and creative sectors and beyond, have been identified.

### 3.1.3. Regional mechanisms

The desk research conducted in the framework of this study enabled us to identify other regional consultation mechanisms that can serve as an inspiration for the one proposed here, but also to better understand the benefits of consultation. In this regard, an OECD (2013) report focuses on consultation for public policymaking in the Middle East and North Africa (MENA) region and outlines a series of benefits of regulatory consultation. Some of these benefits can be applied to the consultation with cultural and creative enterprises and their involvement in the developments linked to the Convention:

- *Transparency and access to information.* Consultation with micro, small and medium cultural and creative enterprises can increase the transparency of the decisions related to the Convention because stakeholders have access to the process itself, as well as to timely and relevant information about the actions taken. Consultation therefore contributes to better access to information.
- *Added value.* Micro, small and medium cultural and creative enterprises are a source of contemporary and updated information, which is a valuable resource the Committee could make use of. This was mentioned by a member of the Committee, who highlighted the role of these enterprises to provide expertise from the ground and guidance to the Parties as well as to the Secretariat.
- *Awareness-raising and connectivity.* Micro, small and medium cultural and creative enterprises’ engagement can raise support for the Convention, as they feel connected to the process.
- *Regulatory literacy.* In conversation with the Intergovernmental Committee, micro, small and medium cultural and creative enterprises can learn about the complexities of setting regulations, finding compromises and trade-offs.
- *Anticipating the impact.* Consultation helps anticipate the likely impact of the decisions by the Intergovernmental Committee in the cultural and creative sectors.
- *Implementation and legitimacy.* Consultation is essential for comprehensive and responsive policymaking that meets the needs of citizens by factual implementation of at least parts of the consultation learnings, and in this case of the cultural and creative sectors. This applies to the decision made by the Intergovernmental Committee itself, but also to the policymaking of the Convention signatories at national level.
- *Credibility.* Consultation can help reinforce UNESCO’s trust and credibility by means of creating new and better ways to communicate with cultural and creative sectors.
- *Sectoral cohesion.* Consultation provides a platform to bring diverse enterprises together and bind them for review and debate on core issues related to the Convention which may potentially affect them all. It can therefore contribute to greater sectoral cohesion.

In the European Union (EU), the Open Method of Coordination (OMC) is described as “a method of soft governance which aims to spread best practice and achieve convergence towards EU goals in those policy areas which fall under the partial or full competence of Member States” (Prpic, 2014). The OMC’s constant procedure can be described as follows: 1) the Council sets policy goals; 2) those are “then applied in Member States according to their understanding of them and their needs”; 3) “implementation is evaluated against benchmarks and indicators which have been agreed among the participants in the process,” and 4) “the results of these

comparisons and measurements are evaluated and compared, with best practices among Member States being shared and applied at that time” (ibid.).

Still within the EU, the Interactive Policy-Making Initiative (PMI) “is an Internet-based instrument that enables EU institutions and administrations at local, regional and national level to collect feedback to shape new policies and to improve existing ones” (Directorate-General for Enterprise and Industry, 2011). It consists of two instruments, a feedback mechanism that enables citizens and business to share their experience and difficulties in the marketplace at any time, and the online consultation mechanism, which “allows for more rapid and structured collection of stakeholders’ reactions to new initiatives within a certain period. It enables the creation of online, structured questionnaires, which are answered on the Internet and from which views on particular policy-related issues can be obtained” (ibid.).

More information about “the committees and other frameworks of the [European] Commission through which the civil society organisations are consulted in a formal or structured way” (European Commission, 2002) can be found at CONECCS database (Consultation, the European Commission and Civil Society).

The Regional Consultation on the Cultural Industries was held at the Pacific Islands Forum Secretariat (PIFS) in Suva, Fiji Islands, from 6 to 9 December 2010. The meeting was organised by the Secretariat of the Pacific Community (SPC) Human Development Programme and was funded by the European Union under its ‘Structuring the Cultural Sector in the Pacific for Improved Human Development’ programme. Delegates at the Regional Consultation discussed a range of issues related to the status, development, marketing, and financing of cultural industries in the Pacific (Secretariat of the Pacific Community, 2011).

Finally, Regional Consultations on Cultural Industries in Africa were organised in Cotonou on the 5-8 September 2000 (African Union, 2005).

#### **3.1.4. Other international consultation mechanisms**

Finally, an interested example of online consultation is offered by the World Economic Forum through its topical Platforms. Through this tool, the WEF “engages the most innovative companies, academics, and public officials to create systemic and strategic intelligence to help leaders understand and anticipate the forces transforming industries, businesses, and societies. The Forum also digitally maps these integrated insights to create a visually dynamic tool built on expert knowledge and AI” (World Economic Forum, 2019). This is a pitching tool, there is not a guarantee that ideas will be taken up. However, visibility is the major incentive for participation in this case. “Each Forum Platform is stewarded by public and private-sector leaders who provide insight into key drivers and interconnections between particular issues. (...) The Forum’s Platforms are curated and supported by more than 800 highly qualified and motivated team members, coming from over 80 countries” (ibid.).

The examples above show a wide array of possibilities, ranging from regional to global, from one-time consultations to processes in several steps, from bottom-up processes to States-initiated ones, from face-to-face to online or streamed, in the format of meetings, workshops, surveys or online platforms.

### **3.2. Criteria for the identification of micro, small and medium cultural and creative enterprises to be invited to the consultation mechanism**

UNESCO’s Secretariat was specifically asked in the interview about suggestions for the criteria to select micro, small and medium cultural and creative enterprises for this consultation mechanism. There seemed to be an agreement among them that selection criteria can only be rightfully established once the purpose – and maybe also the topics – of the consultation are clearly defined. It was also repeatedly noted that representativeness is almost a chimera in such a diverse sector.

Finding the appropriate interlocutors was also pointed out by some as an important challenge, as any selection may have political implications. Also, as pointed out by a Committee member, no

method of participation is equally accessible to all – usually those who have more resources can participate better, in particular if formats become more formalised. To compensate these differences, civil society infrastructure must be provided by the Parties and the consultation mechanism must be kept open and bottom-up.

That having been said, a few criteria were mentioned which could be applied as the basics regardless of the topic that the micro, small and medium cultural and creative enterprises are consulted on:

- *Global coverage*: the selection needs to ensure a geographical balance. Fair geographical representation was also pointed out by some Committee members as an important aspect to be considered.
- *Equality, legality, clarity, sustainability, fairness, accountability*: these are the values that partners of the PACT Strategy, adopted by the World Heritage Committee in 2013<sup>2</sup>, need to adhere. Adherence to these or similar values could also be a requirement to join the consultation mechanism with micro, small and medium cultural and creative enterprises.
- *Gender balance*: while it could be included in the previous point, this is such an important issue that deserves to be dealt with separately. In this case, the challenge is how to approach the issue: by ensuring that the sample of micro, small and medium cultural and creative enterprises is balanced in terms of male and female staff, or regarding the numbers of men and women in management positions, or if micro, small and medium cultural and creative enterprises would only be selected if they have an active gender equality policy, etc.
- *Experience*: a minimum duration of existence and/or activities to be established. It is assumed that this would entail a greater knowledge about the sector.
- *Second level representatives*: while it has been repeatedly acknowledged that no cultural and creative enterprise, regardless of its size, can represent anyone in the cultural and creative sectors due to the sectors' diversity, it is proposed to include what we may call second-level representatives – i. e. professional associations, chambers of commerce, etc. – to avoid too narrowed realities if selecting individual enterprises.

Regarding the selection procedure, some remarks were also made during the interviews:

- Parties could propose and/or select the micro, small and medium cultural and creative enterprises to be invited to the consultation mechanism.
- Existing UNESCO networks in the field may also be helpful as a starting point for the selection.
- An alternative view was also shared, proposing to leave the process as open as possible, by not defining selection criteria at all, but rather launching an open call and invite anyone to join.
- A proactive role in the invitation and selection may be considered less inclusive than an open call, but it would also allow to fill the gaps that may not be filled organically and ensure a higher degree of diversity and that the criteria above are met.
- A Committee member, in response to the question about how should CSO and the private sector work together in the framework of the Convention, a Committee member suggested a bottom-up approach to ensure diversity.

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2. The World Heritage Centre launched the Partnerships for Conservation (PACT) Initiative in 2002 to develop sustainable partnerships whose purpose, beyond financial issues, is the development of a dialogue, an exchange, and an interaction between all stakeholders interested in World Heritage conservation (UNESCO, 2013).

### **3.3. Representation of micro, small and medium cultural and creative enterprises amongst CSO**

Representatives of micro, small and medium cultural and creative enterprises were asked about their membership or participation in civil society organisations (CSO). In general terms, it may be concluded that an important share of them network with others, but an almost equal share work from a rather disconnected position, at least in terms of connection understood as the one that happens through CSO.

When they are part of CSO, it is mainly within their same sector and, to a lesser extent, within CSO focused on the wider cultural and creative sectors – by way of example, some of the networks or CSO mentioned were the Austrian Film Academy, the Architect Council of Thailand or European Theatre Convention. This reinforces the idea that micro, small and medium cultural and creative enterprises tend to connect more with those within their sectors.

Based on this, it is difficult to affirm that micro, small and medium cultural and creative enterprises are appropriately or significantly represented amongst CSO. This entails that micro, small and medium cultural and creative enterprises are currently not indirectly involved in the consultation mechanisms already in place with the civil society in the framework of the Convention. In this sense, a specific mechanism targeting these enterprises seems pertinent, insofar it fills a void of representation.

### **3.4. Modalities for the consultation mechanism**

#### **3.4.1.Format**

Data collected in the framework of this study suggest that a format combining both in-person and online/remote work is the preferred option for the micro, small and medium cultural and creative enterprises. While the power of face-to-face meetings is acknowledged, some expressed their concern about international travels' carbon footprint and the need for the cultural and creative sectors to actively contribute to a green transition. Moreover, in the context of the health crisis, it is difficult to anticipate a face-to-face mechanism in the short term.

There was also a suggestion to explore the ResiliArt debates model, organized by different actors in a bottom-up process, and whose main outcomes and ideas are then taken up by UNESCO. The mentioned Platforms by the World Economic Forum can be of inspiration to develop a model for grassroots participation.

New formats, such as virtual reality, could be explored for the online component, to try to reduce the financial and environmental costs, while still keeping some inter-personal connection for the consultation.

#### **3.4.2.Frequency**

Micro, small and medium cultural and creative enterprises are generally open when it comes to the frequency of the consultation, even though this was not an easy question to answer, as it was not clear to them at this point what the consultation would entail more precisely. In general terms, a contact in any form (online meeting, survey, e-mail exchange....) every three months was considered appropriate. A yearly consultation was generally considered not enough for a significantly deep process of joint reflection on a given topic. However, acknowledging that the Committee has only one session per year, the process could be conceived as an annual exchange with the Committee, which is fed by a longer process of discussion among micro, small and medium cultural and creative enterprises during the year.

#### **3.4.3.Motivation, Compensation and Incentives**

Most micro, small and medium cultural and creative enterprises did not consider that a monetary compensation was needed in exchange for this participation in this consultation mechanism. They are rather interested in the visibility – the idea of allowing to use the logo or creating a UNESCO label emerged – as well as on the opportunities for networking and bringing local reality issues to the global agenda.

It may also be highlighted that micro, small and medium cultural and creative enterprises expressed that they would be willing to participate in this consultation mechanism pro-bono, provided that the demand is not too high, that is to that, that it is reasonable in terms of time-consumption. Otherwise, a financial compensation might need to be considered.

This consultation mechanism is seen as an opportunity to capitalize their knowledge, expertise and skills while contribution to the diversity of cultural expressions, as well as a space to network and influence policy and public agendas.

In general terms, interviewed micro, small and medium cultural and creative enterprises see this as an opportunity to contribute to knowledge development and to learn from each other as actors in the cultural and creative ecosystem. That would be their main motivation to participate, together with the opportunities in terms of visibility, as just mentioned.

Committee members also provided pertinent ideas on how micro, small and medium cultural and creative enterprises' participation could be incentivised:

- Encouraging cooperation between local and international cultural and creative enterprises.
- UNESCO to support or encourage its member countries to initiate mechanisms (tax incentives, indirect or direct funding schemes, etc.) that could boost these enterprises' activities.
- Micro, small and medium cultural and creative enterprises to benefit from the training programs subsidized by Parties.
- UNESCO to digest the data collected from private sector and CSOs in an analytical manner; and, based on the findings, to raise global awareness of issues that affect artists' working conditions with the view to facilitate dialogues with all stakeholders to find solutions.
- Creation of a pitching forum in form of a meeting place for professionals and artists, on one side, and micro, small and medium cultural and creative enterprises, on the other.

#### **3.4.4.Return**

Micro, small and medium cultural and creative enterprises repeatedly expressed their willingness to stay updated about the findings of the study and, in case the consultation mechanism is finally established, to be kept in the communication loop and informed about the use and outcomes deriving from their contributions. The issue of return to their contribution is to be carefully considered, to avoid that they feel used.

Return can take multiple forms, but it is understood here as a way to give information back to cultural and creative enterprises about the knowledge generated from their contributions and the actions taken based on it. By way of example:

- If a survey is launched to micro, small and medium cultural and creative enterprises participating in the consultation mechanism, they should be the first to learn about its results.
- If online meetings are held, minutes shall be drafted, and cultural and creative enterprises are to be kept updated on the follow-up actions.
- If a face-to-face event is organised, the report should be shared with participant micro, small and medium cultural and creative enterprises, preferably giving the opportunity to further contribute.

Along these lines, a Committee member expressed that Micro, small and medium cultural and creative enterprises are incentivized when there are returns to their engagement.

### **3.5. Issues to be consulted to the private sector**

All interviewees – representatives of micro, small and medium cultural and creative enterprises, CSO and UNESCO's Secretariat – were asked about the issues they think the private sector could be consulted on in the framework of this consultation mechanism. One of them mentioned that the selection of topics will be key for the success of the mechanism.

The responses were very diverse, reflecting the diverse inherent to the cultural and creative sectors. It must also be highlighted that some of the proposals of key topics were very sector-specific. It may be argued that this reinforces the idea cultural and creative sector would only engage in a consultation mechanism of this kind if the issues it deals with are close to their activity and their interests.

A list is provided here of some of the main topics proposed by the interviewees, classified by themes.

#### *Sustainable development*

- Climate change and the green transition.
- Sustainable development – Cultural and creative enterprises and the SDGs.

#### *Digitalisation*

- Digital technologies and the impact on promotion, protection and encouragement of cultural expressions and cultural diversity.
- Digital technology – in particular, VR, AI and the Metaverse – to increase social interaction and discourse in times of the pandemic.
- Digital technology in the fight against climate change.
- Fair remuneration in the digital area.
- The implementation of the Convention in the digital era – touching upon all goals as set forward in the Open Roadmap.
- The role of UNESCO in the governance of the internet.

#### *Economic and commercial aspects*

- The intersections of the commercialization of cultural expressions and the purposes of the Convention.
- Economy of culture from a cross-country comparative perspective.
- Big trade agreements and their impact.

#### *Artists rights and working conditions*

- Inclusion, diversity, and gender equality.
- Freedom of expression (particularly in the digital environment), as a precondition for the achievement of the Convention objectives.
- Artistic freedom (particularly in the COVID-19 context).
- Intellectual property and (property) rights protection.
- Support to artists.
- Free movement of artists and creatives.

- Preferential treatment for the mobility of artists and circulation of cultural goods and services from the South.

#### *Public policies*

- Efficiency of public policies in the field of culture.
- Required policies and regulations to build a supportive and nurturing ecosystem for creatives and their businesses.

#### *Others*

- Qualitative impacts of cultural and creative sectors' products and processes.
- Context-specific indicators to measure cultural diversity.
- UNESCO's advocacy role at UN level.
- Micro, small and medium cultural and creative enterprises' role and form of participation in building intercultural dialogues, protecting diversity in culture and its expression.

The topic of climate change and sustainable development emerged as a hot topic for the micro, small and medium cultural and creative enterprises. The issue of digitalisation was also often repeated, focusing on different aspects. Another big block of topics focus on the economic dimension of the cultural and creative enterprises' activity. Some others expressed interest in being consulted on issues that have to do with the conditions in which the micro, small and medium cultural and creative enterprises operate: freedom of expression, IP rights, support to artists, preferential treatment, etc. Finally, issues related to the evaluation of, on the one hand, the efficiency of public policies and, on the other, the impacts of cultural and creative sectors' products and processes, were also mentioned, as well as some more specific topics such as context-specific indicators to measure cultural diversity (in line with the objectives of the Convention).

Among the topics mentioned above, some have been on UNESCO's agenda for some time and will continue to be valid in the coming years. The establishment of this consultation mechanism could be an opportunity to further work on these, while opening up to new, emerging topics, and therefore a chance for UNESCO to get the latest updates from the sector.

The inclusion of some of the topics proposed by the sector would guarantee the cultural and creative sectors engagement, which would be difficult to achieve with a top-down, one direction only approach to the definition of the topics.

As a pre-step for the selection of the topics, a Steering Committee, composed by cultural and creative enterprises, could be created, which would propose topics to the Intergovernmental Committee (see the different scenarios below on how the process would move forward from that initial pre-selection). This Steering Committee would function as a trends monitor for UNESCO. Actually, a Committee member highlighted that, by reporting periodically to UNESCO, micro, small and medium cultural and creative enterprises would help identify emerging trends and challenges that need to be addressed by Parties and other Convention stakeholders.

#### **4. Three different scenarios**

In light of the information provided above, three different scenarios are proposed for the establishment of a consultation mechanism with cultural and creative enterprises.

While before we looked at several issues – selection criteria, issues for micro, small and medium cultural and creative enterprises to be consulted on, etc. –, the difference between the proposed scenarios is basically one of process, and, to a certain extent, related to the different actors to be involved.

Each proposed scenario focuses on one of the most repeated ideas that emerged in the interviews. For instance, the topic-based selection of micro, small and medium cultural and creative enterprises is given a more central role in scenario 2, while scenario 3 proposed a more geographical approach – in response to those claiming that the regional contexts are to be strongly considered.

In general terms, all interviewees – especially among representatives of the micro, small and medium cultural and creative enterprises, but not only – agree in demanding a certain level of depth in the process, that it is not “consultation for the sake of consultation,” but that there is a true level of reflection which implies exchanges between the group and the Intergovernmental Committee.

##### ***Scenario 1***

This scenario’s main future is the proposal to establish a Micro, Small and Medium Cultural and Creative Enterprises Forum which will take place every two years, as an online event, organised before the session of the Conference of Parties, in parallel to the Civil Society Forum. This Forum will invite participation of representatives, not of individual micro, small and medium cultural and creative enterprises, but their representative organisations, e.g. professional associations, chambers of commerce, intermediaries, etc. With this, we try to ensure a higher degree of representativeness, which was an issue of much concern for most of the people we interviewed, as they all acknowledge the diversity among cultural and creative enterprises, in terms of size, interests, etc.

This event would be complemented by another online process involving a higher number of micro, small and medium cultural and creative enterprises. This would be a way to combine the advantages of many online gatherings involving a greater number of actors from the cultural and creative sectors. A Committee member suggested the creation of a global portal for the free exchange of ideas, opportunities for networking, training and professional exchanges – this idea certainly fits into this scenario.

The micro, Small and Medium Cultural and Creative Enterprises Forum would then connect to the Intergovernmental Committee, for instance, by providing a report with the conclusions and recommendations every two years and having some rounds of exchange on the results of the consultation process during the meetings of the Committee.

##### ***Scenario 2***

A significant number of references were made during the interviews to the importance of the topic. As previously mentioned, interviewees pointed out, for instance, that selection of micro, small and medium cultural and creative enterprises should be topic-based, but also that the modality of the consultation depends highly on the topic too. Working on topics of their competence and interest would certainly incentivize micro, small and medium cultural and creative enterprises – and benefit knowledge transfer.

In this case, it is proposed to combine the organization of different, topic-based working groups which would work remotely during a longer period of time, with an online feedback meeting – it could also be in parallel to the Civil Society Forum – which will be attended by a core group only. The core group, on its turns, would be composed by members of the different thematic groups.

In each thematic group, there should be an equal share of topical experts from the six world regions identified by UNESCO.

For the identification of the topics to be discussed in the different topical groups, a Steering Committee would work to forecast trends for UNESCO and propose topics on the agenda of the Intergovernmental Committee.

This scenario is based on the assumption that micro, small and medium cultural and creative enterprises tend to have more in common with others in their domain, even if from a different geographical context, than with those in their same country but working on a totally different thing within the cultural and creative sectors. This is due to the fact that a common language is easily developed among peers in the cultural and creative sectors – e. g. among designers, filmmakers, etc. –, particularly in times of highly digitalized communication. It also reflects that markets in cultural and creative sectors are highly globalized.

More specifically, this scenario would work as follows:

- A Steering Committee would propose a list of topics to the Intergovernmental Committee for its selection.
- Topical groups made of micro, small and medium cultural and creative enterprises would be formed.
- Topical groups would discuss on the different topics via quarterly online meetings and online collaborative tools.
- A report based on the topical group's discussions would be drafted and submitted to the Intergovernmental Committee.
- A Global Topical Core Group with members of the different topical groups and representation from all the six world regions would be created.
- An online event would be organised every two years, where exchange would take place between the Global Topical Core Group and the Intergovernmental Committee.

### **Scenario 3**

The third scenario is one where, in a first step, there is an exchange among micro, small and medium cultural and creative enterprises – on the issues on which the Committee wants to consult them – at regional level (one group per each of the six world regions defined by UNESCO). These regional groups would be formed with the help of UNESCO networks, local governments and CSO for the identification of the cultural and creative enterprises in the field. The regional work would be mainly carried out online.

Representatives of the different regional groups will then move, in a second phase, to a global level of exchange. This global group has the opportunity of a white card – that is not only to react to the demands of the UNESCO, but also to propose own issues to the Committee. This would incentivize activity and attract to move from a regional to a global more abstract level. Then it would connect directly, in a third phase, with the Intergovernmental Committee for the Convention.

More specifically, this scenario would work as follows:

- A Steering Committee would propose a list of topics to the Intergovernmental Committee for its selection.
- The regional groups – one per world region – made of micro, small and medium cultural and creative enterprises would be created with the help of UNESCO networks, local governments and CSO.
- Regional groups would discuss on the different topics via quarterly online meetings and online collaborative tools.
- A report based on the regional discussions would be drafted and submitted to the Intergovernmental Committee.

- A Global Group would be created with representatives of the different regional groups would be created.
- An online event would be organised every two years, where exchange would take place between the Global Group and the Intergovernmental Committee.

#### 4.1. Human and financial costs

What follows is an estimated budget for the different proposed scenarios. It must be mentioned that this estimation is based on the experience of the team who conducted the study in organizing events and comparable participatory processes with micro, small and medium cultural and creative enterprises and other actors in the cultural and creative sectors. The figures shown here are indicative only.

There are some commonalities to the different budget estimations, insofar the different scenarios for the consultation mechanism have some common elements, such as the organization of an online event. More specifically, human costs, costs for communication and dissemination, and those for the organization of an online event are the same for all the three scenarios.

The main difference is in costs of online participation. In scenario 1, this online element is foreseen as a wider, more open consultation process, and therefore the development of a specific online platform is proposed. However, scenarios 2 and 3 can build on existing tools for online participation.

Scenarios 2 and 3 are equal in terms of budget insofar as the proposed process is the basically the same – the difference being that the organization of selected micro, small and medium cultural and creative enterprises is made according to different criteria – topical and geographical, respectively.

<b>ESTIMATED COSTS - SCENARIO 1</b>	<b>USD Year 1</b>	<b>USD Year 2</b>	<b>USD TOTAL</b>
<b>Human costs</b>			
Consultant - Coordinator of the consultation mechanism	30 000	30 000	60 000
Consultant - Business Committee Mediation	17 000	17 000	34 000
Consultant - Evaluation	12 000	12 000	24 000
<b>Communication</b>		12 000	12 000
<b>Online platform (new one to be developed)</b>	56 500		56 500
<b>Online (F2F) event (50 people)</b>			
Interpreting	-	5 600	5 600
Reporting (translation, etc.)	-	4 000	4 000
Logistics (room, technical assistance, etc.)		5 000	5 000
<b>TOTAL</b>	<b>115 500</b>	<b>85 600</b>	<b>201 100</b>

<b>ESTIMATED COSTS - SCENARIOS 2 &amp; 3</b>	<b>USD Year 1</b>	<b>USD Year 2</b>	<b>USD TOTAL</b>
<b>Human costs</b>			
Consultant - Coordinator of the consultation mechanism	30 000	30 000	60 000
Consultant - Business Committee Mediation	17 000	17 000	34 000
Consultant - Evaluation	12 000	12 000	24 000
<b>Communication</b>		12 000	12 000
<b>Online platform (existing)</b>	9 000		9 000
<b>Online (F2F) event (50 people)</b>			
Interpreting	5 600	5 600	11 200
Reporting (translation, etc.)	4 000	4 000	8 000
Logistics (room, technical assistance, etc.)	5 000	5 000	10 000
<b>TOTAL</b>	<b>82 600</b>	<b>85 600</b>	<b>168 200</b>

#### 4.2. Evaluation of the consultation mechanism

The establishment of this consultation mechanism could be considered as a pilot, so that, after a year or two, an evaluation is carried out, to evaluate the efficiency of the chosen scenario and adjust it accordingly, assuming that the mechanism is as good as it is accepted.

A prototyping-test-change cycle could be conceived as an opportunity to make the mechanism a good tool, leaving some room for improvement in a process that is very common and aligned to the cultural and creative sectors' work. This would also allow to keep the mechanism open, alive entity that can adapt to the different expectations, needs and requirements, as suggested by one of the interviewees.

The evaluation would need to consider both the micro, small and medium cultural and creative enterprises participating in the study, and the Committee's opinions.

Several parameters are to be considered in this evaluation:

- Adequateness of the consultation mechanism (in terms of format, frequency, etc.).
- Extent to which the mechanism has fulfilled both parties' expectations.
- Contribution to the advancement of the Convention objectives.
- Applicability of findings/results.
- Both parties' overall satisfaction.

It would be suggested to have the evaluation conducted externally, to ensure reliability.

## 5. Conclusions

The three different scenarios proposed are considered to meet the main hopes and needs expressed by the micro, small and medium cultural and creative enterprises, Committee's Members, CSO and UNESCO's Secretariat via the different data collection methods in this study.

All the three proposed scenarios recommend online participation – of a larger number of micro, small and medium cultural and creative enterprises – which would allow exchanges with the Intergovernmental Committee.

Scenario 1, on the one hand, proposes a wider online consultation, that is to say, with a higher number of micro, small and medium cultural and creative enterprises – via a specifically designed online platform allowing for creative solutions, such as some of the ones identified in the desk research on existing consultation mechanisms (e.g. the WEF Platforms).

Scenarios 2 and 3, on the other, proposed a more focused approach via online group work – rather than a massive, open consultation – which would then feed an online encounter between a representative core group and the Intergovernmental Committee. The main difference is that in scenario 2 the working groups would be organised by topic, while, in scenario 3, they would be regional groups (one per each of the 6 world regions). In both cases, the creation of a Steering Committee is proposed, to determine the topics to be dealt with in the groups, which in practice would act as a trends monitor for UNESCO.

These two scenarios (2 and 3) imply a smaller investment, which might be a smart choice to run a “pilot” consultation mechanism which can be evaluated after one or two years. Among those two, scenario 3 might be the most appropriate to bridge the gap between the Global North and the Global South. If we are on a topic level (scenario 2), issues such as education, sector literacy or sector development status, among others, represent a clear advantage. However, these differences can be levelled out at the regional level (scenario 3).

After this analysis, we can recommend exploring the possibility of setting up a consultation mechanism with micro, small and medium cultural and creative enterprises following the models in scenarios 2 and 3. The selection of topics – that, according to the proposal in this report, would be made by the Committee based on a list of topics suggested by a Steering Committee – would be crucial to finally opt for scenario 2 or 3. The reason for this is that different topics need different approaches and in some case the thematic approach may be considered more appropriate than the geographical one, or vice versa.

Micro, small and medium cultural and creative enterprises generally expressed genuine interest in participating in a working body generating issues and content for the Intergovernmental Committee top level agenda. Some of them shared experience where they felt their contribution was instrumentalized, or part of a sort of 'legitimising illusion,' with no real impact or intended whatsoever. In response to this, they claim for a process that is deep in the knowledge and reflections generated, as well as rewarding for all parties involved.

The sole purpose of this study was sometimes difficult to convey, as for some the Convention and the work of the Secretariat and the Intergovernmental Committee are a distant reality. Along these lines, data collected in the framework of this study suggest that a translation from the Committee language to that of the cultural and creative sectors, and vice versa, might be a precondition for a fruitful development of the consultation in a way that meets both parties' expectations.

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## **ANNEXES**

Annex 1. List of interviews

Annex 2. Interview protocol to micro, small and middle cultural and creative enterprises

Annex 3. Interview protocol to CSO

Annex 4. Interview protocol to members of the Secretariat of UNESCO

Annex 5. Survey protocol

Annex 6. Questions to the Intergovernmental Committee

## ANNEX 1

### LIST OF INTERVIEWS

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#### Secretariat of UNESCO Entities

- Unit of communication, cities and events
- Bureau Strategic Planification, Private sector
- Executive office Culture sector
- 2003 Convention on living heritage
- 2005 Convention
- World Heritage Center, 1972 Convention on cultural heritage

#### Cultural and Creative enterprises

- **ArtsEquator** (Singapore)
- **Baxter Theatre** (South Africa)
- **Caravan Cultura** (Netherland)
- **Centro Cultural Matucana 100** (Chile)
- **Centro cultural MIXART - Museo a Cielo Abierto** (Chile)
- **Chuan Li** (China)
- **Craft and Design Institute** (South Africa)
- **Folkteatern** (Sweedeen)
- **GO! Pictures KG & GO!insideVR** (Austria)
- **Guggenheim Bilbao** (Spain)
- **Louvre Museum** (France)
- **Mei Huang** (China)
- **Museo del sonido** (Chile)
- **Museo Taller** (Chile)
- **Shma Desing** (Thailand)

#### Civil Society Organisations

- **Al-Mawred Al-Thaqafy** (Lebanon)
- **Artysh Lab** (Serbia)
- **Culture Funding Watch** (Tunisia)
- **Fondation HIBA** (Morocco)

## ANNEX 2

## INTERVIEW PROTOCOL TO CULTURAL AND CREATIVE ENTERPRISES

- **Name:**
- **Surname:**
- **Gender:**
- **E-mail:**
- **Organisation:**
- **Country:**
- **Region:**
- **Organisation size:**
- **Organization type:**
- **Cultural domain(s):**

1. Are you part of any civil society organization in your sub-sector or the wider cultural and creative sectors?
2. Have you ever been consulted by governmental or non-governmental institutions about issues concerning your activity as a cultural and creative enterprise? If yes, please explain further (for what, what was the topic, how were you consulted, etc.)
3. Considering the objectives of the UNESCO 2005 Convention (which can be consulted [here](#)), to what extent do you think your activity relates and/or can contribute to the purpose of the Convention?
4. Would you be interested in being part of a consultation mechanism regarding the provisions of the 2005 Convention (if finally established)?
5. In which modality(ies) would you prefer to be consulted?
6. In which frequency would you prefer to be consulted?
7. What would be your main motivation for you to participate in this kind of consultation mechanism?
8. On what issues do you think you could be consulted in the framework of this mechanism in relation to the 2005 Convention?
9. How should your contribution be rewarded and/or acknowledged so that it is useful for you?
10. What might be the barriers for you to participate in this kind of consultation mechanism?
11. Please, provide any other ideas you may have for the creation of such a regular consultation mechanism with cultural and creative industries

### ANNEX 3

#### INTERVIEW PROTOCOL TO CSO

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- **Name:**
- **Surname:**
- **Gender:**
- **E-mail:**
- **Organisation:**
- **Country:**
- **Region:**
- **Organisation size:**
- **Organization type:**
- **Cultural domain(s):**

1. Are you part of any multi-stakeholder alliances within the cultural and creative sectors?
2. In addition to UNESCO, with whom I understand you work regularly, have you ever been consulted by governmental or non-governmental institutions? If yes, please explain further (for what, what was the topic, how were you consulted, etc.)
3. Considering the objectives of the UNESCO 2005 Convention (which can be consulted [here](#)), what do you think is the role of cultural and creative enterprises towards the achievement of these objectives?
4. On what specific issues do you think cultural and creative enterprises could be consulted in the framework of this mechanism in relation to the 2005 Convention?
5. How do you think the civil society organisations like yours and the private sector should work together towards these objectives?
6. How do you think the cultural and creative enterprises' participation in this kind of consultation mechanism could be incentivised?
7. How do you think the cultural and creative enterprises' contribution could be rewarded and/or acknowledged?
8. Based on your knowledge of the cultural and creative sectors, what might be the barriers for cultural and creative enterprises to participate in this kind of consultation mechanism?
9. Please, provide any other ideas you may have for the creation of such a regular consultation mechanism with cultural and creative industries.

**ANNEX 4**

**INTERVIEW PROTOCOL TO MEMBERS OF THE SECRETARIAT OF UNESCO**

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| <ul style="list-style-type: none"><li>• <b>Name:</b></li><li>• <b>Surname:</b></li><li>• <b>Gender:</b></li><li>• <b>E-mail:</b></li><li>• <b>Organisation:</b> UNESCO</li></ul> |
|--|

1. What is your position within UNESCO and your experience with the 2005 Convention?
2. Do you know of any permanent consultation mechanisms within UNESCO? What actors do they involve? What is their purpose?
3. What would be, in your opinion, the most effective way to consult cultural and creative enterprises regarding the provisions of the 2005 Convention?
4. How can we ensure representativeness of the cultural and creative enterprises if a consultation mechanism is finally established? Which should be the selection criteria?
5. How to overcome the contextual differences among participating cultural and creative enterprises (regarding the geographical context, but also the different nature of the cultural and creative enterprises, sectors, size, etc.)?
6. Considering the objectives of the UNESCO 2005 Convention, what do you think is the role of cultural and creative enterprises towards the achievement of these objectives?
7. On what specific issues do you think cultural and creative enterprises could be consulted in the framework of this mechanism in relation to the 2005 Convention?
8. How do you think the civil society organisations and the private sector should work together towards these objectives?
9. How do you think the cultural and creative enterprises' participation in this kind of consultation mechanism could be incentivised?
10. How do you think the cultural and creative enterprises' contribution could be rewarded and/or acknowledged?
11. Based on your knowledge of the cultural and creative sectors, what might be the barriers for cultural and creative enterprises to participate in this kind of consultation mechanism?
12. Please, provide any other ideas you may have for the creation of such a regular consultation mechanism with cultural and creative industries.

## ANNEX 5

### SURVEY PROTOCOL

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#### **FEASIBILITY STUDY ON THE CREATION OF A REGULAR CONSULTATION MECHANISM WITH MICRO, SMALL AND MEDIUM-SIZED CULTURAL AND CREATIVE ENTERPRISES INVOLVED IN THE IMPLEMENTATION OF THE 2005 CONVENTION**

This **feasibility study** consists of carrying out a preliminary analysis to determine the possible modalities and costs of setting up a **regular consultation mechanism with micro, small and medium-sized cultural and creative enterprises with regard to the provisions of the UNESCO 2005 Convention**, as well as to assess the contribution that these enterprises would be in a position to make to the work of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions. The results of the feasibility study will be presented to the Committee so that it can decide on the establishment of such a mechanism.

In the framework of this study, which is being conducted by ECBN and 3Walks, the following interview protocol has been designed for **cultural and creative industries of all cultural domains, types and sizes, as well as from all over the world**.

For **more information**, you can contact the research team at [projects@3walks.com](mailto:projects@3walks.com)

**1. Name\***

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**2. Surname\***

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**3. Gender**

- Male
- Female
- Other

**4. E-mail\***

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**5. Organisation\***

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**6. Position\***

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**7. Country\***

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**8. Region\***

- Africa
- Asia and Pacific
- Western Europe and North America
- Eastern Europe
- Latin America and the Caribbean
- Arab States

**9. Organisation size\***

- Micro (1 to 9 employees)
- Small (10 to 49 employees)
- Medium (50 to 249 employees)
- Large (250 or more)

**10. Organization type\***

- Private sector company

- Public sector institution
- Non-profit organisation
- Other (please specify):

**11. Cultural domain(s) (choose as many as applicable) \***

- Performing Arts;
- Visual Arts and Craft;
- Publishing;
- Cinema / Audiovisual Arts;
- Media Arts
- Design;
- Music;
- Other (please specify):

**12. Are you part of any civil society organization in your sub-sector or the wider cultural and creative sectors? \***

- Yes (please specify):
- No

**13. Have you ever been consulted by governmental or non-governmental institutions about issues concerning your activity as a cultural and creative enterprise? \***

- Yes
- No

**14. If yes, please explain further (for what, what was the topic, how were you consulted, etc.)**

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**15. Considering the objectives of the UNESCO 2005 Convention (which can be consulted [here](#)), to what extent do you think your activity relates and/or can contribute to the purpose of the Convention?\***

- To a large extent
- To a moderate extent
- To a small extent
- Not related at all

**16. Would you be interested in being part of a consultation mechanism with regard to the provisions of the 2005 Convention (if finally established)?\***

- Yes
- No

**17. If yes, please indicate the modality(ies) in which you would prefer to be consulted?**

- Online contact (e-mail, interview, survey, etc.)
- Online meeting
- Face-to-face meeting
- Other (please specify):

**18. If yes, please indicate the frequency in which you would prefer to be consulted?**

- Once a month
- Once a year
- As often as needed
- Other (please specify):

**19. Please indicate the main motivation for you to participate in this kind of consultation mechanism**

- To bring local issues to the international decision-making spheres and influence policy developments for the cultural and creative sectors
- To network internationally
- To contribute to achieve the purpose of the 2005 Convention
- Other (please specify):

**20. On what issues do you think you could be consulted in the framework of this mechanism in relation to the 2005 Convention?**

- Public policy dedicated to cultural sectors
- Policy developments for cultural sectors
- Programmes and projects development in the field of cultural and creative enterprises
- Cultural and economic impact of your cultural sectors
- Dissemination and communication of your work
- Other (please specify):

**21. How should your contribution be rewarded and/or acknowledged so that it is useful for you?**

- By publicly acknowledging my contribution
- By a monetary compensation
- By inviting me to participate in related events, working groups, etc.
- Other (please specify):

**22. What might be the barriers for you to participate in this kind of consultation mechanism?**

- Linguistic barrier (in French and English)
- Lack of knowledge
- Lack of time
- Lack of technical accessibility
- Other (please specify):

**23. Please, provide any other ideas you may have for the creation of such a regular consultation mechanism with cultural and creative industries**

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## ANNEX 6

### QUESTIONS TO THE INTERGOVERNMENTAL COMMITTEE

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#### **FEASIBILITY STUDY ON THE CREATION OF A REGULAR CONSULTATION MECHANISM WITH MICRO, SMALL AND MEDIUM-SIZED CULTURAL AND CREATIVE ENTERPRISES INVOLVED IN THE IMPLEMENTATION OF THE 2005 CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS**

1. Considering the objectives of the UNESCO 2005 Convention, what do you think is the role of micro, small and medium-sized cultural and creative enterprises towards the achievement of these objectives?
2. How do you think the civil society organisations and the private sector should work together towards the achievement of these objectives?
3. On what specific issues do you think micro, small and medium-sized cultural and creative enterprises could be consulted in the framework of this consultation mechanism in relation to the 2005 Convention?
4. How do you think the micro, small and medium-sized cultural and creative enterprises' participation in this kind of consultation mechanism could be incentivised?
5. Please, provide any other ideas you may have for the creation of a regular consultation mechanism with micro, small and medium-sized cultural and creative enterprises.