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

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Item 5 of the provisional agenda: Quadrennial periodic reporting: new reports and analytical summary

In accordance with Resolution 4.CP 10 of the Conference of Parties, this document presents an analytical summary of the quadrennial periodic reports submitted by Parties to the 2005 Convention, the executive summaries of the Parties' quadrennial periodic reports and points for discussion on possible revisions to Operational Guidelines on Article 9.

Full reports are available on the website of the Convention at:
<http://www.unesco.org/culture/cultural-diversity/2005convention/en/programme/periodicreport/>.

Decision required: paragraph 44

Background

1. Article 9 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter ‘the Convention’) on *Information sharing and transparency* stipulates in paragraph (a) that the “Parties shall provide appropriate information in their reports to UNESCO every four years on measures taken to protect and promote the diversity of cultural expressions within their territory and at the international level.”
2. To streamline the preparation of quadrennial periodic reports (hereinafter ‘reports’), the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter ‘the Committee’) established several guiding principles.¹ It was agreed that the purpose of the reports was to facilitate the sharing of information and the promotion of transparency. It was also agreed that the objective of the reporting exercise was to identify global trends and challenges, rather than to compare or rate Parties with regard to the state of implementation of the Convention.
3. It was stressed on many occasions that the reports are working tools expected to evolve over time, and acknowledged that not all Parties would be able to answer all the questions with the same level of detail. It was agreed that Parties would report on measures that have contributed to the implementation of the Convention regardless of whether they were introduced after ratification or were already in effect prior to ratification of the Convention. Finally, it was determined that the reports should include an optional statistical Annex and be illustrated with cases of good practices.
4. The third ordinary session of the Conference of Parties in June 2011 approved in its Resolution 3.CP 7 the Operational Guidelines on Article 9 of the Convention (hereinafter, ‘the Guidelines’), specifying that Parties shall report on measures they have taken to protect and promote the diversity of cultural expressions as well as on their impact and results. The Guidelines include a ‘Framework for Quadrennial Periodic Reports on Measures to Protect and Promote the Diversity of Cultural Expressions’ (hereinafter, ‘Framework for Periodic Reports’).
5. Paragraph 3 of the Guidelines states that ‘the information and data provided in Parties’ reports will serve to facilitate an exchange of experiences and best practices in order to contribute to the implementation of the Convention and its follow-up’. According to the Guidelines, Parties are to report on five major themes², rather than on the implementation of each of the the articles of the Convention. .
6. The third ordinary session of the Conference of Parties also adopted a timetable for the submission of the reports (Resolution 3.CP 10). The timetable is based on paragraph 1 of the Guidelines that stipulates: ‘Each Party submits, the fourth year following the year in which it deposited its instrument of ratification, acceptance, approval or accession, and every fourth year thereafter, a report to the Conference of Parties for its examination in accordance with Article 22.4 (b)’.
7. According to this timetable, the Parties having ratified the Convention between 2005 and 2008 were to submit their first report to the Secretariat before 30 April 2012. Those having ratified the Convention in 2009 were to submit their reports before 30 April 2013. In total, 105 reports were to be submitted in 2012-2013, in English and/or French and, if possible, in other languages for purposes of information sharing’ (Decision 5.IGC 4).

¹ See links to the relevant documents and decisions on the website of the Convention (under Periodic Reports).

² The themes are listed in paragraph 19 of this document.

8. The third ordinary session of the Conference of Parties also requested the Secretariat to draw up a strategic and action-oriented analytical summary of the Parties' reports received (hereinafter 'Secretariat's analytical summary') and to submit it to the sixth ordinary session of the Committee in December 2012. The reports were made available to Parties on a password-protected website on 12 November 2012, and to the public following their deliberation by the sixth ordinary session of the Committee in accordance with paragraph 7 of Resolution 3.CP 10 of the Conference of Parties.
9. The sixth ordinary session of the Committee (December 2012) examined the first 45 reports received by the Secretariat in 2012 and the Secretariat's analytical summary of those reports (available online at <http://www.unesco.org/culture/cultural-diversity/2005convention/en/programme/periodicreport/>). Following its deliberation, the Committee forwarded the reports, together with its comments³ and the Secretariat's analytical summary, to the fourth ordinary session of the Conference of Parties.
10. The fourth session of the Conference of Parties in June 2013 examined the Secretariat's analytical summary of the first 45 reports, the Executive Summaries of these reports, the Committee's comments, as well as the reports themselves. In its Resolution 4.CP 10, the fourth session of the Conference of Parties established the deadlines for the submission of reports for the Parties having ratified the Convention in 2010 and 2011, requested the Secretariat to update its analytical summary of the reports received each year, "including a thematic focus on the status of the artist", and to submit it to the seventh ordinary session of the Committee (paragraph 7 of the Resolution 4.CP 10). It also encouraged the Parties to provide extrabudgetary resources for a training programme on the preparation of the reports and for the implementation of a global knowledge management system (paragraph 8 of Resolution 4.CP 10).
11. The same Resolution of the Conference of Parties mandated the Committee to re-examine and revise, if needed, the Operational Guidelines on Article 9 including the Framework for Periodic Reports, and to submit the results to its fifth ordinary session to be held in 2015 (paragraph 8 of Resolution 4.CP 10). In doing so, the Committee was requested to pay specific attention to "important implementation-related issues which have not yet been sufficiently addressed through the reporting exercise, such as the status of the artist" (Resolution 4.CP 13).
12. The Committee is invited at this session to examine the following:
- reports submitted in 2013⁴ (available online)
 - executive summaries of these reports set out in Annex II of this document
 - analytical summary of the reports submitted in 2013 including a preliminary review of policies and measures related to the status of the artist (Annex I of this document),
 - points for discussion on possible revisions to Operational Guidelines on Information sharing and transparency (paragraphs 32-40 below)
 - outline of the training programme on periodic reporting (paragraphs 41-43 and Annex VI below)

³ A detailed report of the Committee's deliberation can be found in the *Detailed draft summary record of the sixth ordinary session of the Committee* at: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/Conv2005_6IGC_Summary_Record_EN.pdf.

⁴ Hereinafter "reports submitted in 2013" and "2013 reports" refers to the reports received by the Secretariat after 31 August 2012, i.e., after the first 45 reports were processed and submitted to the sixth session of the Committee in December 2012.

13. Paragraphs 21 – 31 below summarize the key messages that emerged from the analysis of Parties' reports submitted in 2013. Following examination, the Committee is invited to forward the analytical summary to the fifth ordinary session of the Conference of Parties for review, along with its comments and the reports themselves.

Summary of actions taken by the Secretariat in 2013

14. In implementation of Resolution 4.CP 10 of the Conference of Parties and Decision 6.IGC 4 of the Intergovernmental Committee, the Secretariat undertook the following activities in 2013:

- sent out reminders in March 2013 and April 2013 inviting the Parties concerned to submit their reports no later than 30 April 2013 (the original letter was sent in October 2012);
- revised its *electronic report form*, updated the instructions on how to use it, clarified certain definitions and posted the revised form on the Convention website in January 2013;
- recruited two international experts to carry out a transversal analysis of the new reports according to the five themes set out in the Framework for Periodic Reports. Their contributions informed the updated analytical summary presented in Annex I of this document;
- carried out a preliminary transversal review of the reports submitted in 2012 and 2013 (64 in total), with a thematic focus on the status of the artist. The results of this preliminary review are summarized in Annex IV of the present document;
- organized an exchange session between Parties and experts prior to the fourth session of the Conference of Parties “in order to benefit from the knowledge gained, to stimulate the exchange of good practices and to identify issues of common interest” (Decision 6.IGC 4). Following the session, the Secretariat distributed an electronic survey to all participants and observers to elicit objective evaluation and feedback on the organization of the fourth session of the Conference of Parties and the two exchange sessions that preceded it (on periodic reporting and IFCD). The summary of the Parties' feedback is presented in document CE/13/7.IGC/INF.3). The summary of the discussion during the exchange session on periodic reporting is presented in Annex V of this document;
- worked, in close cooperation with the UNESCO Institute for Statistics (UIS) on evaluating the modifications that could be made to the Sources and Statistics Annex and the corresponding electronic form. The objective of this exercise was to render the Annex “easier to complete and more relevant for Parties” (Decision 6.IGC 4). A mid-term report on the progress of this work was submitted to the fourth ordinary session of the Conference of Parties (document CE/13/4.CP/INF.9). The work was completed during the summer 2013, and a summary of the proposed revisions is presented in paragraph 40 below;
- worked, in close cooperation with the UNESCO Office in Dakar, on elaborating a training programme for Parties on the preparation of quadrennial periodic reports;
- finally, in line with the priorities of work established by the Conference of Parties (Resolution 4.CP 7), the Secretariat launched a low-cost, online platform that supports the implementation of the 2005 Convention and the broader creative economy community. It is a space that features best practices, tools, analysis and resources drawn from the periodic reports and intended to support the promotion, protection and production of cultural and creative industries. Extrabudgetary funding will be required to further develop this platform into a full-fledged knowledge management system that can best serve needs at the country level.

Overview of the reports submitted in 2013

15. A total of 20 reports were received by the Secretariat⁵, mostly from developing countries. Of these, 63% were submitted in English, 31% in French and 1 report in Spanish⁶.
16. The Secretariat registered the reports and acknowledged their receipt, reminding the Parties who had submitted only the electronic version of their report to also send the printed version signed by the designated official.
17. Eight Parties representing 42% of the reports submitted statistical data, either using the Sources and Statistics Annex, or incorporating some cultural statistics in their main report.

Methodology and scope of analysis

18. The Secretariat's strategic and action-oriented analytical summary (hereinafter 'the summary') is the result of the examination of 19 reports submitted to the Secretariat in English or French. The Secretariat has not been able to reflect Guatemala's report in its analytical summary, as no English or French translation was provided.
19. The analysis of the reports follows the thematic approach agreed upon by Parties for reporting at the national level (Resolution 3.CP 7), namely:
 - i. cultural policies and measures aimed at supporting the creation, production, distribution, dissemination and enjoyment of domestic cultural goods and services;
 - ii. international cooperation and preferential treatment measures aimed at supporting the mobility of artists, providing greater market access and strengthening cultural industries in developing countries;
 - iii. integration of culture in sustainable development policies;
 - iv. protecting cultural expressions under threat;
 - v. awareness-raising and participation of civil society.
20. The Secretariat commissioned two transversal thematic studies from recognized international experts⁷ to inform its analytical summary. Among their tasks was to identify innovative examples of policies and measures implemented by Parties that are presented in Annex III. In identifying these examples, the experts were guided by paragraph 6 (ii) of the Operational Guidelines on Article 19, which refers to 'meaningful best practices on ways and means to protect and promote cultural expressions' and paragraph 6 of the Operational Guidelines on Article 11, which talks about 'innovative cultural processes, practices or programmes that help achieve the objectives of the Convention.'

⁵ The following Parties submitted their reports between 31 August 2012 and 31 August 2013: Albania, Andorra, Armenia, Bangladesh, Bosnia and Herzegovina, Burkina Faso, Cambodia, China, Côte d'Ivoire, Dominican Republic, Egypt, Guatemala, Guinea, Kuwait, the Netherlands, Romania, Serbia, Togo, the United Kingdom and Viet Nam.

⁶ Guatemala

⁷ Yudhishtir Raj Isar (India) and David Throsby (Australia)

Summary of the analysis of new periodic reports – key findings

21. The majority of reports submitted in 2013 are from developing countries where culture is seen as a sector that can foster social cohesion and economic development. The transversal analysis of these reports confirms the key trends outlined in the 2012 reports.
22. The vast majority of the cultural policies and measures described in the 2013 reports fall under one or more of the cultural value chain-related policies goals (artistic creation, cultural production, distribution / dissemination, and participation / enjoyment). This confirms that the value chain approach is increasingly recognized by governments as a valid overarching framework for the cultural industry sector.
23. With regard to **artistic creation**, policies and measures to support individual artists and/or arts organizations are reported in the majority of reports. Legislation on the arts and culture in general (including the status of the artist) is the most frequently reported measure in this regard, followed by financial and/or fiscal support to artists and their associations.
24. In respect to **cultural production**, legislation for the cultural and creative industries and support for promotional events such as ‘markets’, ‘fairs’, ‘Festivals’ or ‘Years’ are the most widespread measures, reported by half of the Parties.
25. With regard to **dissemination / distribution** of cultural goods and services, a wide array of policies and measures were taken by Parties, including schemes to build distribution platforms, enhance marketing capacities, establish new physical infrastructures, promote public service media and mobilize support in combating piracy.
26. With regard to **cultural participation / enjoyment**, strengthening legislation and programmes on cultural and arts education was the most frequently reported measure.
27. The reports show an increased participation by Parties in **international cooperation frameworks and programmes**, as a result of their adherence to various cultural conventions, treaties and international agreements. This has helped developing countries to strengthen their cultural industries, by facilitating technical assistance schemes, partnerships, information sharing and exchanges. The reports signal that developed countries are also directing their Official Development Assistance budgets or other international cooperation efforts to foster more specifically the growth of the cultural economy in recipient countries.
28. In terms of **preferential treatment** measures, the main focus of policies and measures has been on promoting the mobility of artists from developing countries and their works. These measures have been taken both by the receiving and by the sending Parties.
29. The analysis shows a growing recognition by Parties of the potential of culture for economic and social development. This is translated by the fact that about half of the countries under review reported on the ways culture is integrated in their **national development plans**. Several reports, in particular, highlight the economic potential offered by the small-to-medium-enterprises (SMEs) in the cultural industries of developing countries. In this development planning process, however, some Parties continue to express concerns with issues of fairness and equity in the treatment of regions or of specific disadvantaged groups.
30. In respect to the role of **civil society**, Parties acknowledge its fundamental role in the protection and promotion of the diversity of cultural expressions. Most of the Parties outline the benefits of civil society participation in
 - *formulating, monitoring, evaluating and amending cultural policies;*
 - *sharing information and raising awareness about the Convention.*

31. In submitting their reports, all Parties list the lack of resources, both human and financial, as one of the main **challenges** to the implementation of the Convention. As outlined in the 2012 Reports, measures and incentives to support cultural production are particularly required. The second critical challenge reported remains a lack of awareness, both in governmental circles and the general public, of the policy issues surrounding the ‘protection and promotion of the diversity of cultural expressions’.

Points for discussion on possible revisions to the Operational Guidelines, the Framework for Periodic Reports and the templates

32. Below is the summary of the suggestions made by the international experts and Parties on possible modifications to be introduced in the Operational Guidelines on Article 9 of the Convention (“Information sharing and transparency”), their Annexes on the “Framework for Quadrennial Periodic Reports on Measures to Protect and Promote the Diversity of Cultural Expressions” and on “Complementary data and information (sources and statistics)”, as well as the corresponding electronic templates (questionnaires).

Operational Guidelines on Article 9 “Information Sharing and Transparency”

33. It was observed both by the experts and the Parties that the cultural sector is governed and impacted not only by the Ministries of Arts and Culture, but also by Ministries of Trade, Industry, Tourism, Labour, etc.. Decentralized governance patterns also add on to the regional and local levels of intervention. Points of contact for information sharing are therefore diversified. Accordingly, it was noted that the Operational Guidelines on Article 9 should encourage the Parties to **capture the entire range of existing levels of engagement and sources of information** in their reports.
34. To this end, an additional paragraph may be introduced under the heading “Ensuring a Participatory Process” (currently including paragraphs 7 and 8 of the Guidelines and focusing on the involvement of civil society and specialized bodies). This paragraph would encourage Parties to form inter-Ministerial working groups to compile their reports and to ensure that other Government tiers, such as regions and cities, contribute to the preparation of the report.
35. Considering that it is desirable to have a critical mass of new reports before updating the Secretariat’s analytical summary, it is also proposed to modify paragraph 12 of the Guidelines under the heading “Submission and Dissemination of the Reports” to change the **update frequency of the Secretariat’s analysis from annual to biennial**. Thus, the Secretariat would forward to the Committee its analytic summary of the reports received, together with good practices and the reports themselves, before its ordinary session preceding the Conference of Parties, rather than to “each of its ordinary sessions,” as is the case at present.

Framework for Periodic Reports and Report Template

36. The first conclusion made both by the Parties who used the Framework to compile their reports and by the experts who analyzed the reports was that the coverage of the Framework was too vast. This resulted in very widely diverging degrees of detail, relevance and comparability from one report to another. To remedy this situation, it was suggested that the Framework should be revised to elicit **more focused reports** through:
- explicitly mentioning the domains that fall outside of the scope of the Convention and, therefore, *should not be covered* (for instance, preservation of tangible and intangible heritage);
 - listing the specific steps of the cultural value chain that are at the heart of the Convention and that *should be covered* (i.e., creation, production, distribution and enjoyment of cultural goods and services);

- focusing on a *particular domain of policy-making or a transversal theme* for a period of several years. This would allow for more in-depth reporting and analysis and offer opportunities for improved policy making for all;
 - obtaining *greater precision* in the answers by revising the template questions to be more *directed*;
 - *sharpening the focus on artistic creativity* by adding targeted questions on the measures taken to improve the status and conditions of artists and to promote the freedom of artistic expression, in response to the 2013 report on artistic freedom by Ms. Farida Shaheed, UN Special Rapporteur in the field of cultural rights.
37. It was also suggested that the Framework should request Parties to describe how their policies and measures adapt to **existing social and economic contexts**. This would include reporting on policies and measures that facilitate the access of women and of vulnerable socio-cultural groups to the cultural industry marketplace.
38. In respect to the **check boxes** that were introduced in the electronic template, it was suggested that they be deleted as they did not yield consistent and usable information. Instead, the reporting Parties could be encouraged to self-classify policies and measures according to a **typology based on the findings from the first two reporting years**. This would assist the analytical process and reduce the possibility for misinterpretation in the analysis of the reports.
39. It was also observed that the periodic reporting exercise does not fully assess whether a Party is achieving results or not. To address this limitation, it would be necessary to streamline not only the reporting template (i.e., sharpen the focus by asking fewer but better targeted questions), but also the evaluation. Taking this into account, it was suggested to shift the focus from **assessing the impact** of policies and measures to measuring the **effectiveness of the implementation process**, i.e. assessing to what extent a measure/policy achieves its objectives (at the level of individuals, institutions and industry/eco-system).

Sources and Statistics Annex

40. The UNESCO Institute for Statistics (UIS), in collaboration with the Secretariat, undertook a review of the Sources and Statistics Annex to the Framework for Periodic Reports and evaluated what modifications were needed in order to simplify it and make it more relevant to Parties. Below is the summary of the proposed modifications.
- (i) *Reordering of sections*: It is proposed to reorganize the questions according to cultural sectors and key categories. This would facilitate the data collection by combining all statistics relating to a sector or subject in a unique section.
- (ii) *Deletion of sections*: It is proposed to delete the following sections from the Sources and Statistics Annex:
- *Demographic context*: Demographic data are collected and available from other UN agencies and are not directly linked to the Convention. These data are used for analytical purposes, and if needed, could be obtained from other agencies including the UIS via its country profiles available on the UIS website.
 - *International Cooperation*: This indicator had one of the lowest response rates. OECD collects these data for a number of countries.

- *Cinema and cultural employment*: The UIS undertakes a regular international data collection of harmonized cinema statistics and is developing a new survey on cultural employment. UIS also helps build capacities of countries to produce data and indicators. In order to eliminate duplication of efforts, the UIS proposes to provide the data and indicators for cinema statistics and cultural employment directly to the Secretariat.⁸

(iii) *Updating of indicators and introduction of new indicators*: It is proposed to update selected indicators relating to media statistics in order to reflect current issues and practices. The new media indicators proposed are in line with new global guidelines and standards. The UIS Guidebook of Broadcast and Newspaper Indicators is available at the following url: <http://www.uis.unesco.org/Communication/Documents/tp10-media-indicators-2013-en.pdf>. It is also proposed to align the indicators on Connectivity, infrastructure and access with the recommendations of the International Telecommunications Union (ITU).

Training programme

41. An abstract of the training programme for Parties was presented in the working document CE/13/4.CP/10 of the Conference of Parties and a more detailed outline and budget estimate is presented in Annex VI of this document. A test workshop for this programme was conducted in Abidjan in spring 2013. Based on the results of this test workshop and the beneficiaries' feedback, the Secretariat is currently enhancing and fine-tuning the training programme, which would be delivered through a series of six regional workshops to be conducted in Africa, Arab States and Asia-Pacific regions in 2014-2015.
42. As a result of this programme, the institutional and professional capacity for the preparation of the reports is strengthened in the Parties to the Convention and networks of national experts formed in the above-mentioned regions. Platforms for multi-stakeholder dialogue at the national level involving governments and civil society representatives will be created and/or developed. In the long term, the programme will contribute to improved understanding of the Convention and to the collection and analysis of cultural data in developing countries, which would permit the design and implementation of evidence-based cultural policies and measures.
43. As indicated in Annex VI, an estimated USD 489,290 will be required to implement this training programme and deliver expected results in Africa, Arab States and Asia-Pacific. The Secretariat and Field Offices will be approaching potential donors with requests to fund this training programme following the present session of the Committee.

⁸ The UIS Cinema statistics page: <http://www.uis.unesco.org/Culture/Pages/movie-statistics.aspx>;
 the Latest version of the UIS Survey on Feature Film Statistics:
<http://www.uis.unesco.org/UISQuestionnaires/Pages/Culture.aspx>; Cultural employment:
<http://www.uis.unesco.org/culture/Pages/cultural-employment.aspx>

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

DRAFT DECISION 7.IGC 5

The Committee,

1. *Having examined document CE/13/7.IGC/5 and its Annexes,*
2. *Recalling Resolution 4.CP 10 of the Conference of Parties and its Decision 6.IGC.4,*
3. *Takes note of the information collected as a result of the second year of quadrennial periodic reporting on the implementation of the Convention as presented in the Annex I to document CE/13/7.IGC/5,*
4. *Requests the Secretariat to forward to the Conference of Parties at its fifth ordinary session the quadrennial periodic reports together with the Committee's comments and Secretariat's analytical summary of the reports it has received,*
5. *Invites the Parties whose reports are due on 30 April 2014 to submit them to the Secretariat in a timely manner and encourages the Parties that have not yet submitted their reports due in 2012-2013 to do so by 30 April 2014, if possible, in both working languages of the Committee as well as in other languages,*
6. *Encourages the Parties to engage in multi-stakeholder consultations in the preparation of their reports, involving various government Ministries, regional and local governments and, in particular, civil society organizations,*
7. *Further encourages the Parties to provide extrabudgetary resources for the Secretariat's training programme on the preparation of the reports and for the implementation of a global knowledge management system,*
8. *Requests the Secretariat, following this session, to make available on the 2005 Convention website the quadrennial periodic reports to the public for information,*
9. *Also requests the Secretariat, in cooperation with the UNESCO Institute for Statistics, to submit to the Committee for examination at its eighth ordinary session in December 2014 the draft revised Operational Guidelines on Article 9 ("Information Sharing and Transparency"), including the Framework for Periodic Reporting and the Sources and Statistics Annex, based on the discussions held at this session.*

Annex I: Updated Analysis of Parties' Quadrennial Periodic Reports Submitted in 2013

1. The present transversal analysis is based on the 19 reports submitted to the Secretariat before 31 August 2013 in English or French. These include 3 from Parties in Group I (Andorra, the Netherlands and the United Kingdom), 5 from Group II (Albania, Armenia, Bosnia and Herzegovina, Romania and Serbia), 1 from Group III (Dominican Republic), 4 from Group IV (Bangladesh, Cambodia, China and Viet Nam), 4 from Group Va (Burkina Faso, Côte d'Ivoire, Guinea and Togo) and 2 from Group Vb (Egypt and Kuwait). China's report contains two Annexes pertaining respectively to the Hong Kong and Macao Special Administrative Regions.

I. Cultural Policies and Measures

2. It should be recalled at the outset that Parties were requested 'to report on cultural policies and measures in place to promote the diversity of cultural expressions at the different stages of creation, production, distribution, dissemination and participation/enjoyment. Measures may be understood as those that nurture creativity, form part of an enabling environment for independent producers and distributors as well as those that provide access to the public at large to diverse cultural expressions.' The object of such 'cultural policies and measures' is defined in Article 4.6 of the Convention as the value chain consisting of 'the creation, production, distribution, dissemination and enjoyment of *cultural goods and services*'.
3. Article 6 sets out a range of possible policies and measures to implement the Convention at the national level. In addition, Article 7 requires Parties to introduce measures that pay due attention to 'the special circumstances and needs of women as well as various social groups, including persons belonging to minorities and indigenous peoples'. Such 'attention' means deploying policies and measures designed to overcome barriers to the participation of individuals belonging to these categories and at different stages of the value chain (e.g., specific measures of support for female artists). The article envisages as well that 'Parties shall also endeavour to recognize the important contribution of artists, others involved in the creative process, cultural communities, and organizations that support their work, and their central role in nurturing the diversity of cultural expressions'. The Operational Guidelines pertaining to Article 7 identify further specific measures that may be taken at each stage of the value chain.

General overview

4. As was the case in 2012, the Parties' responses reveal a multiplicity of understandings and usages of the term 'cultural diversity'. This semantic and operative open-endedness adds a layer of complexity to the implementation of the Convention. Yet in the 2013 reports there is a greater degree of **focus on the core themes** of the Convention than there was in 2012.
5. The vast majority of the cultural policies and measures described in the 2013 reports fall under one or more of the following cultural policy goals to support:
 - artistic creation,
 - cultural production,
 - distribution / dissemination, and
 - participation in / enjoyment of cultural life.

This confirms that the value chain approach is increasingly recognized by governments as a valid overarching framework to orient policy making to implement the Convention.

Specific policies and measures

Artistic creation

6. Policies and measures taken to foster and support **artistic creation** are the prevailing trend in the 2013 reports. Thus, measures targeting individual artists and arts-producing or delivery organizations were reported as significant components of the policies developed by a majority of Parties to implement the Convention (namely, Albania, Andorra, Armenia, Bangladesh, Bosnia and Herzegovina, Cambodia, China (for art collections), Côte d'Ivoire, Egypt, Guinea, Kuwait, the Netherlands, Serbia and the United Kingdom).
7. **Legislation on the arts and culture** (including the status of the artist) or in related fields was the most frequently reported measure in this regard (Andorra, Bosnia and Herzegovina, Burkina Faso, China, Côte d'Ivoire, Dominican Republic, Serbia, Togo, the United Kingdom and Viet Nam). Among these, Bosnia and Herzegovina and Burkina Faso have tackled health insurance for artists and Serbia – social security – through legal measures. For example:
 - Republic of Srpska (Bosnia and Herzegovina) adopted a Law on the Acquisition of the Independent Artist Status that introduces the concept of an independent artist and provides for procedures for artists to acquire this status. This law will operate in conjunction with the Law on Pension and Disability Insurance and the Health Insurance Law that enables unemployed persons – including artists – to exercise the right to health insurance.
 - Togo is currently conducting consultations to develop a law on the status of the artist. The Dominican Republic has prepared a draft law on private sponsorship of the arts that has been submitted to the National Congress. Burkina Faso, Cambodia, Côte d'Ivoire, Dominican Republic, the United Kingdom and Viet Nam have developed or are developing copyright legislation and fighting piracy and counterfeiting in order to protect artists' intellectual properties and ensure their incomes.
8. **Financial and/or fiscal support** to artists and their associations is the second largest thrust in supporting artistic creation, with measures cited in the reports of Albania, Andorra, Bosnia and Herzegovina, China, Dominican Republic, Kuwait, the Netherlands and Romania.
 - The Netherlands, for instance, reports on its system of planned subsidy through an extensive institutional infrastructure and dedicated funds for different art forms. In so doing, it highlights special programmes targeting professional arts education, innovation and talent development.
9. Andorra, China and the Dominican Republic provide financial support for artists' performances. For instance:
 - China recently extended to independent performing arts groups its various forms of support including financial support, access to government procurement, provision of performance venues and equipment, simplified approval processes, talent cultivation and commendation and awards.
10. A number of Parties provided targeted support for specific categories or groups of artists. This included measures targeting female artists (Armenia, Dominican Republic and Serbia), artists from ethnic minority backgrounds (Armenia, Bangladesh, Cambodia and Dominican Republic) and artists with disabilities (Dominican Republic).

11. Other measures reported on to support artistic creation are:

- training and ‘incubation’ schemes for young artists to allow them to carry out their projects (Côte d’Ivoire, Egypt, Serbia, Togo);
- support for reinforcement of Intellectual Property Rights through training, follow-up and monitoring (Cambodia, United Kingdom, Viet Nam);
- special fairs, festivals, exhibitions, prizes and competitions to encourage artistic creation and nurture appreciation of the arts among general public (Andorra, Armenia, Bosnia and Herzegovina, Dominican Republic, Kuwait, Togo);
- provision of infrastructures (Andorra, Dominican Republic, Kuwait);
- supporting publications on the arts (Kuwait);
- development of public/private partnerships (Dominican Republic, the Netherlands, United Kingdom).

Cultural production

12. The majority of measures to support **cultural production** reported on by Parties in 2013 had to do with adopting favourable legislation and developing entrepreneurial skills of local professionals and companies. Examples include:

- Armenia’s law “On state support to small and medium entrepreneurship” and the annual “Recommendation to subjects of small and medium enterprises” are the basis for developing SMEs that ensure 95% of the country’s cultural production.
- The following laws and regulations have been formulated in China since 2008: Administrative Measures for the Production of Audio and Visual Products, Regulations for the Publishing of Electronic Publications, Regulations for Publishing Books, Administrative Measures on Copying, Regulations for the Publishing Market and Administrative Measures on the Import of Audio and Visual Products.
- The Netherlands reported on its Cultural Entrepreneurship Programme (2012-2016, USD 4,4 million per annum) that supports cultural professionals in their entrepreneurial efforts in the areas of art and design, new media, film distribution, public libraries and digitalization.
- Serbia has supported the establishment/development of five cultural industry clusters dedicated to film, design, printing and arts production in different regions of the country.
- Togo highlighted the role of its Fund for Assistance of Culture (FAC), which supports artistic production and cultural projects, as well as the construction and rehabilitation of infrastructure.

Distribution of cultural goods and services

13. In respect to the third cultural policy goal, i.e., **dissemination / distribution** of cultural goods and services, a wide array of measures were reported by Parties, including:

- promotion of market access, both national and international, through funding and subsidies (for instance, China, Dominican Republic and Serbia);
- support to or organization of promotional events such as ‘markets’, ‘fairs’, ‘festivals’ or ‘years’ (Andorra, Armenia, Bosnia and Herzegovina, Burkina Faso, China, Côte d’Ivoire, Dominican Republic, Kuwait, Togo);
- local or national schemes to build distributional and/or marketing capacities in different fields of artistic or cultural production through platforms, networks, events, etc. (for instance, Armenia, Burkina Faso and Dominican Republic);
- development of local distribution mechanisms including the creation of physical infrastructure for arts and culture delivery (for example, Andorra, Bangladesh and Montenegro);
- measures to promote export of domestic cultural goods and services (e.g., China, Egypt and Viet Nam sponsor national cultural companies’ participation in international fairs and festivals);
- measures to promote import of foreign cultural programmes, goods and services (e.g., Armenia, China, Dominican Republic and Viet Nam offer tax reliefs and/or incentives for this purpose);
- support in combating piracy (for example, China and Côte d’Ivoire).

Promoting participation in cultural life

14. With regard to **cultural participation / enjoyment**, cultural and arts education was the most widespread measure, reported by Armenia, Bosnia and Herzegovina, Burkina Faso, Dominican Republic and the Netherlands. Armenia emphasized its efforts to provide a widened access to culture. Bangladesh and Cambodia reported on measures to facilitate access by ethnic minority groups to cultural goods and services.

15. Other policies and measures were:

- enhancing cultural education in both formal and non-formal settings, closely linking it with cultural participation schemes into one sectoral priority area (Armenia, Bosnia and Herzegovina, Burkina Faso, Dominican Republic, the Netherlands);
- promoting access and participation of specific individuals and social groups such as young people, women, the socially disadvantaged, the disabled, the elderly (Armenia, Dominican Republic);
- measures to facilitate cultural imports to promote access to diverse cultural products from other countries (Armenia, Egypt);
- promoting access to cultural services and goods in rural regions (China, Viet Nam);
- promoting access to the digital cultural products and the creation of a national digital library (Romania).

II. International cooperation and preferential treatment

16. The Convention calls upon Parties to create favourable conditions for the promotion of the diversity of cultural expressions in the framework of international cooperation agreements and activities⁹. It also covers preferential treatment measures that promote the mobility of artists and cultural professionals, particularly from the global South, and the balanced flow of cultural goods and services around the world.

Overview of international cooperation

17. Most Parties draw attention to their participation in international cooperation frameworks as a result of their adherence to various cultural conventions, treaties and international agreements, and their membership to various international organisations and agencies (including besides UNESCO, the European Union, the Council of Europe, the Commonwealth of Independent States, and the International Organisation of Francophonie). Cultural cooperation tools and mechanisms, for example, have been put in place in Côte d'Ivoire through its *Direction de la Francophonie et de la Coopération Culturelle* to enhance francophone and international cooperation, the strengthening of cultural exchanges, and the promotion of preferential treatment in North–South cultural agreements.
18. Several Parties, including Albania, Armenia, China, Côte d'Ivoire, Serbia and Viet Nam, referred to more specific bilateral and multilateral cultural exchanges. Regional approaches to intercultural exchange are reported in South-East Europe, with the signing in September 2009 of an agreement between the ministers of culture of Serbia, Montenegro and Bosnia and Herzegovina to promote cultural cooperation between the three countries. A programme of strong bilateral cultural agreements initiated by Côte d'Ivoire is presented in Annex III as an example of good practice in regional cultural cooperation.
19. More broadly, many countries underline the importance of cultural diplomacy as a structuring element of their foreign policy. The Netherlands, for example, refer to a policy document from 2012 that lays out a policy framework for improving international links between culture, diplomacy and economy, and strengthening the international market position of Dutch artists and organisations. Accordingly, financial support is being given to the Dutch Centre for International Cultural Cooperation, a multi-sectoral support organization for international cultural policy, to implement a broad programme including cultural diplomacy and the promotion of the international mobility of young artists.
20. Collaborative strategies, for example, have been initiated in the United Kingdom, where co-production agreements in the film, television and theatre sectors have been concluded with countries such as India, Jamaica, Palestine and South Africa, among others. In addition to pooling skills and resources, co-production status can help filmmakers in both the United Kingdom and the partner country to qualify for benefits such as tax-relief, production rebates and selective funding. In Serbia, which has prioritized the importance of cultural and creative industries, measures are also taken to support the participation of artists and cultural professionals in international networks and platforms to facilitate exchanges (book fairs, film festivals, etc).

⁹ See working document CE/13/7.IGC/11 for a survey and analysis of the impact of Article 21 “International consultation and coordination”.

Preferential treatment of cultural professionals and the mobility of artists

21. Article 16 of the Convention recognizes the importance of preferential treatment for artists and other cultural professionals in facilitating international cultural exchange. In some instances countries provide explicit preferential treatment for developing countries in the application of regulations governing the movement of artists and other cultural professionals. For example, Kuwait exempts foreign artists' works from customs when they participate in international events held in Kuwait.
22. Facilitating participation by cultural professionals in international events and programmes is mentioned by several Parties as an important means to support the outbound and inbound mobility of artists. For example:
 - Kuwait provides leave arrangements for authors and writers when they participate in cultural and artistic festivals abroad.
 - In Armenia, the Ministry of Culture provided support to the mobility of Armenian artists and art critics who took part in about 180 international programmes in 2007-2011. Over 2,200 cultural professionals came to Armenia every year during the same period.
 - The Government of Bosnia and Herzegovina provided support to its artists and cultural professionals to participate in major international fairs and festivals such as the Cannes Film Festival, the Venice Biennale and the Frankfurt Book Fair.
 - The Netherlands reports on permits and facilities offered to invite foreign artists in residence.
 - A specific project implemented by Andorra to promote international artistic exchange, entitled Project Art Camp, is outlined as an example of good practice in Annex III.

III. Integration of culture into sustainable development policies

23. The 2012 analytical summary of the periodic reports noted that, in relation to Article 13 of the Convention concerning sustainable development, the majority of measures adopted by Parties were aimed at delivering long-term economic, social and cultural benefits. Some of these measures address issues of fairness and equity in the treatment of regions or of specific disadvantaged groups. The reports submitted in 2013 and covered by the present analysis follow similar patterns. They are discussed below under four headings:
 - integration of culture into overall national development planning;
 - measures to assist the sustainability of the creative industries;
 - strategies to secure equitable treatment for regions or minorities; and
 - measures involving education and training.

Culture in national development plans

24. The inclusion of the cultural sector in national development planning is a matter gaining increasing attention around the world. Historically, medium- and long-term development plans have been oriented towards economic and social development without reference to the ways in which a country's culture can facilitate development and help to overcome some of the barriers traditionally encountered. Moreover, these development plans have generally overlooked the direct contribution the cultural sector can make to growth in output, incomes and employment in the economy. This situation has been changing slowly, with an increasing recognition of culture's role in development strategies. About half of the countries under review report on the way culture is accounted for in their national development plans. These countries include:
 - Albania: National Strategy on Development and Integration (2007–2013);

- Armenia: Plan for Strategic Development of the Republic of Armenia, and the earlier Strategy of Development of Culture (2008–2013);
- Burkina Faso: *La Stratégie de Croissance Accélérée et de Développement Durable* (2011–2015);
- Côte d'Ivoire: National Development Plan (2012–2015);
- Kuwait: Five-year Development Plan (2010–2014);
- Serbia: Action Plan for the Implementation of the Sustainable Development Strategy (2009–2017);
- Togo: *Plan Stratégique National et Décennal d'Action Culturelle*.

25. Culture is included in national development plans in a variety of ways. Three examples serve to illustrate the diversity of approaches taken by Parties. First, Kuwait's five-year development plan for the years 2010–2014 includes a series of specific projects covering a range of economic, social and cultural contributions that organisations and individuals in the cultural sector can make to Kuwaiti development.
26. The second example is drawn from Viet Nam, where culture is integrated into the national targets for rural development over the period 2010–2020, overseen by the Ministry of Culture, Sport and Tourism, together with the Ministry of Information and Communication. The latter provides assistance in overcoming economic, social and cultural isolation of rural communities, through information and communication systems.
27. The third example comes from the Macao Special Administrative Region (People's Republic of China), which has set up a Cultural and Creative Industries Promotion Department under the supervision of the Cultural Affairs Bureau and Cultural Industry Committee. An innovative "cultural industry zone" will also be set up in Henqin Island with the support of the Chinese Central Government.
28. These examples illustrate how Parties view culture as a 'driver of development' and link, through modernization and internationalization processes, the strengthening of the cultural industries in sustainable development objectives.

Sustaining the development of the creative industries

29. The long-term growth of the creative economy can only be sustained if the necessary infrastructure to support its operation is in place. About half of the Parties under review report measures undertaken to secure some aspect of the infrastructure relevant to the creative industries in their country. These measures include:
- the setting up of legal or administrative structures;
 - implementation of new funding mechanisms;
 - the establishment of bodies or centres to support one or more creative industries; and
 - support for physical or technical infrastructure such as communications systems used in the cultural sector.
30. In regard to administrative structures, both Burkina Faso and the Republic of Srpska (Bosnia and Herzegovina) have set up bodies to coordinate the administration of their creative industries. Burkina Faso has initiated a quadrennial (2012–2015) programme to support and strengthen the cultural industries (ARPIC) under the auspices of the culture and tourism ministry. The aim is to develop cultural networks in the book industry, the film and audiovisual industries, the performing arts, and music. The programme aims to strengthen governance,

diversify funding mechanisms, foster the professionalization of artists and cultural entrepreneurs, and contribute to the valorisation and development of culture in planning processes. The cultural industries in the Republic of Srpska are supported administratively by the establishment of an Intersectoral Group on Culture. This group, set up on the initiative of the Ministry of Education and Culture, includes representatives of a wide range of ministries, administrative organisations and institutions. Its overall task is to integrate culture and the creative industries across the whole range of administrative areas that have some interest in these fields, as described further in Annex III.

31. The physical infrastructure of the cultural sector is mentioned by several countries which have set up centres to support cultural industries and activities. For example, the Ministry of Culture in Egypt has established a centre at Fostat consisting of workshops, galleries, lecture areas and so on, also is intended to become a major teaching institution.
32. Several reports point to specific sectors that have been targeted. For example, in Armenia, the publishing industry has been assisted through free or reduced-price distribution of literature published with state support, with a considerable impact on the reading, popularization and dissemination of books (see further in Annex III). Countries also report on specific measures taken to support small-to-medium-enterprises (SMEs) in the cultural sector, such as in Bangladesh, through the Bangladesh Small and Cottage Industries Corporation (BSCIC). This organisation strives to create efficient SMEs that can compete in a liberalised market environment, by providing technical and marketing assistance,

Equitable treatment for disadvantaged groups

33. As noted in the 2012 analytical summary, the achievement of fairness and equity in access to cultural participation and in the allocation of cultural resources is an important principle of the sustainable development paradigm when applied to culture. Only a minority of the Parties under review report measures specifically pointed in these directions; they include measures aimed at promoting regional equity and measures providing assistance for disadvantaged sectors of the population. In some countries these two aspects of fairness and equity go hand in hand.
34. For example, in Viet Nam, a programme aimed at alleviating poverty in certain poor districts was commenced in 2008 with a view to progressive improvement over a series of years. The role of culture in poverty alleviation for disadvantaged groups is also mentioned by Guinea. In the Netherlands, there are a number of initiatives to make art and culture accessible to children from poor families, implemented at both local and national levels. At the national level, the Youth Culture Fund provides assistance to a range of children's activities across the country; this programme is subsidized by the national government and through a range of municipal and private contributions. Similarly, strong action has been undertaken in support of children in Bangladesh, as discussed further in Annex III.
35. China has attached great importance to the cultural needs of the blind, and has taken steps to secure the education and access of blind people to participate in cultural life. For example, China has established a National Braille Press to provide rich and diverse materials for blind readers, and has set up an extensive Braille library in the China Culture and Information Service Centre for the Visually Handicapped.
36. Support for artists from minority groups is provided in a range of ways in the United Kingdom through government agencies such as the Arts Councils, and through civil society and other organisations, for example, Tara Arts, a theatre troupe in South-West London that specializes in the production, promotion and development of cross-cultural theatre.

Achieving sustainability through education and training

37. Several Parties mention education and training measures as components of their sustainable development initiatives in regard to culture. Both Hong Kong and Macao in China have initiated education and training programmes at different levels. For example, the Leisure and Cultural Services Department in Hong Kong organises free arts education and audience-building activities in schools and communities across the territory. The Music Office provides a variety of music training courses and workshops among the general public, especially for young people to nurture their appreciation for music.
38. A further example of the importance of education in the achievement of sustainable development comes from Burkina Faso, which is implementing a strategy to raise the profile of art and culture in the country's education system. The strategy aims to reposition culture in the educational system so as to build an appreciation of culture as the fourth pillar of sustainable development.

IV. Protecting cultural expressions under threat

39. Pursuant to paragraph 11 of the Operational Guidelines on Article 8 and Article 17 of the Convention, Parties are invited to include in their periodic reports appropriate information about measures they have taken to protect cultural expressions that are determined to be under threat, in the event when they have determined a special situation¹⁰ under Article 8 (1) and taken measures under article 8 (2) of the Convention.
40. Once a Party has identified a special situation and taken measures, it is to report to the Committee at least three months before the opening of an ordinary session in order to allow for the dissemination of information and consideration of the issue (paragraphs 6 and 7 of the Operational Guidelines on Article 8 and Article 17). No such reports have been received by the Secretariat since the entry into force of the Convention.

V. Awareness-raising and participation of civil society

41. Under Article 11 of the Convention, Parties acknowledge the fundamental role of civil society in the protection and promotion of the diversity of cultural expressions. All Parties reporting in 2013, with the exception of Guinea, have cited efforts in this domain. Burkina Faso, China, Côte d'Ivoire, Serbia and Togo report on initiatives undertaken both by the government and by civil society organizations to raise public awareness of the Convention. Côte d'Ivoire underlines, however, insufficient awareness of the Convention in its civil society, the lack of funds to remedy that situation and the poor visibility of the country's National Coalition for Cultural Diversity. Bosnia and Herzegovina states that even with limited resources non-governmental organizations are able to achieve significant results. Romania refers to partnership agreements planned between different ministries and/or departments, but does not focus on the role of civil society as such.

¹⁰ Special situations are those where cultural expressions on the territory of a Party are at risk of extinction, under serious threat, or otherwise in need of urgent safeguarding (Article 8.1 of the Convention).

42. The various activities and initiatives reported on by Parties with the participation of civil society, or by civil society autonomously, to implement the Convention can be grouped as follows:
- *formulating, monitoring, evaluating and amending cultural policies:* Armenia reports on its Medium Term Expenditure Frameworks that centralize planning and budgeting processes for the cultural sector and involve the participation of civil society representatives drawn from the twelve sector-specific professional councils. Bosnia and Herzegovina mentions that one-third of its advisory parliamentary commissions and municipal councils on culture is made up of independent experts drawn from civil society. The Netherlands and the United Kingdom point out that cultural policy is formulated with the participation of various umbrella organizations of civil society, notably in the cultural and creative industries sector. Togo outlines the involvement of civil society representatives in developing cultural statistics for the country and their presence in the management committee for the National Fund for Culture.
 - *carrying out autonomous cultural activities that contribute to the Convention's objectives:* This has been the case for Albania, Andorra, Armenia, Bangladesh, Bosnia and Herzegovina, Burkina Faso, Cambodia, China, Côte d'Ivoire, Egypt, Serbia and Togo. In Burkina Faso, for example, the NGO *Carrefour international de théâtre de Ouagadougou* (CITO) organizes skills development programmes for independent theater companies. In China, 386 private museums were registered with the local authorities in 2009, making up to 13.3% of the country's total number of museums. In Togo, the NGOs *l'Association Filbleues* and the Togolese Coalition for Cultural Diversity (CTDC) organized a contest of cultural expressions produced by young people in 2012. All these activities initiated and undertaken by civil society with or without governmental support contribute to the objectives of the Convention to strengthen the cultural sector and promote the diversity of cultural expressions.
 - *distributing information and raising awareness about the Convention:* This has occurred notably through the organization of national events and gatherings, hearings and conferences, as reported by Andorra, Armenia, Bangladesh, Burkina Faso, Cambodia, China, Côte d'Ivoire, Egypt, Kuwait, Serbia, Togo, the United Kingdom and Viet Nam. China cites the World Cultural Diversity Forum established by civil society organizations in 2010. Côte d'Ivoire mentions a range of measures taken to spread the message of the Convention and stimulate reflection on cultural policy issues. The United Kingdom states that the promotion of the Convention has been largely driven by the UK Coalition for Cultural Diversity (UKCCD), a non-profit body established in 2007.

VI. Challenges to the implementation of the Convention

43. A number of **structural challenges** have been outlined by Parties throughout the reporting exercise. Among them, the lack of resources, both human and financial, tops the list: insufficient funding is mentioned in practically all the reports. This challenge is followed, with almost equal importance, by a lack of awareness, both in governmental circles and the general public, of the issues accompanying the 'protection and promotion of the diversity of cultural expressions'.
44. Other key challenges are the absence of enabling legislation, together with the regulatory and administrative mechanisms that flow from them; the absence of implementation structures and organizations; the inadequacy of competences and skills; the great heterogeneity of needs as regards the cultural industries field that is made up of many different micro-enterprises and the poor access to international markets.
45. Bosnia and Herzegovina mentions the lack of transparency in policy-making, while Egypt cites the political turmoil the country has undergone since 2011 as a major hindrance to effective policy-making and implementation. The United Kingdom makes specific reference to the financial crisis and related uncertainties in the Eurozone.

46. The challenges faced generally by developing countries were summarized in Viet Nam's report as being based upon 'practical matters relating to the implementation of the Convention, namely maintaining a balance between economic development and cultural development, ensuring that, at a time when the country turns to a market-based economy, activities are not run exclusively for profit...'. Viet Nam also underlines the high pressure from imported cultural goods, as domestic production of cultural goods cannot compete with those coming from the USA, Korea or Japan. A comparable statement, in the report from China, is also worth citing *in extenso*:

"China's current cultural development cannot keep pace with that of society and the economy, nor with people's growing spiritual and cultural needs. For instance, the public media has not fully stepped up to be a role model for values; public policy support for original works is clearly insufficient; the public cultural service system is still incomplete with an imbalance in cultural development between urban and rural, as well as different regional areas; and the systemic and institutional constraints holding back the growth of cultural productive forces are as yet unresolved".

47. In general, the main challenge has been to implement the new framework of governance of culture according to the principles and objectives of the Convention. Among the main issues related to this challenge are:

- lack of a national strategy – or holistic vision – for the promotion of the Convention and the evaluation of these efforts (Burkina Faso, Romania)
- poor communication between government, civil society and the private sector (Albania, Bosnia and Herzegovina)
- insufficiently organized and professionalized cultural sector (Côte d'Ivoire, Romania, Togo)
- insufficient involvement of civil society (Armenia) and over-centralization (Albania, Armenia, Dominican Republic)

48. Finally, a number of complexities challenge the full implementation of the Convention, namely:

- globalization
- lack of transparency in policy- and decision-making
- lack of trans-sectoral coordination in governmental decision-making
- inadequacy of public-private partnerships
- inadequate linkages between culture and education
- skewed distribution of resources within countries and the isolation of certain regions of a country

VII. Monitoring the impact of policies and measures

49. Few of the Parties reporting in 2013 have responded to the 'impact' section of the questionnaire, in which they were asked to indicate whether the impact of the relevant policy/measure has been investigated and if so, what that impact consisted of and what indicators were used to draw such a conclusion. Armenia, however, reports a range of domains in which impact data are being collected by its ministry of culture, including the number and volume of theatrical performances, films productions, concerts, services for museum visitors, publications, book fairs, library collections, etc. Bosnia and Herzegovina shares its reflections on how its cultural policies and measures have made a difference in stimulating the cultural sector (see the box on good practices in Annex III).

50. Burkina Faso mentions the indicators included in a 2012 study on the contribution of cultural activities to the economic and social development of the country but does not indicate what the findings were; however, its evaluation in 2013 of the framework programme for culture (*Programme cadre au secteur de la culture*) lists a range of positive impacts in the cultural and

creative industries sector, notably cinema. The Dominican Republic singles out the following fields in which measurable progress has been achieved, based on cultural statistics and indicators: democratization of culture; reinforcement of the music sector; and cultural activities for young people. The United Kingdom reports on its 2011 UK Arts Index, which provided a 'state of the nation' type health check for the arts sector as a whole, 'bringing together key data in terms of ticket sales, corporate sponsorship, philanthropy and public sector funding, attendance levels and numbers of volunteers.'

VIII. Next steps

51. Some of the Parties described in their reports the priority actions that they plan to undertake in the next four years to implement the Convention. They included:

- developing the capacities of local governments for the implementation of the Convention, including information about the Convention in the educational curricula and setting up a National Center for Cultural Diversity (Albania);
- raising awareness of the Convention among governmental and civil society actors, as well as conducting an evaluation of its implementation (Burkina Faso, Côte d'Ivoire and Guinea);
- evaluation and monitoring of the implemented measures (Serbia);
- identifying better metrics for informing national governments and civil society stakeholders as to whether sufficient efforts are being made to ensure the diversity of cultural expressions (the United Kingdom).

IX. Conclusion

52. As in 2012, several Parties recognize their adherence to the principles set out in the Convention and outline the various policy measures taken for their implementation.

53. While some of these measures were reportedly adopted before entry into force of the 2005 Convention, the reports offer a nuanced overview of the main trends and challenges in cultural policies after ratification in 2005, and mirror the various ways in which the concept of "cultural diversity" is understood and interpreted at national levels.

54. Lines of continuity of results can be drawn between the information provided by Parties in their reports submitted in 2012 and 2013. This concerns the adoption of new measures to expand domestic markets and, in particular, to strengthen cultural production and distribution capacities. More generally, the 2013 reports reflect new broadened and shared approaches around the role of culture, creativity and innovation in the pursuit of inclusive growth and development.

Annex II: Executive Summaries of Reports

ALBANIA

In the last decades, the world has been transformed fast, and the revolution of economy, communication and culture, has influenced largely in the development of cultural industries. These industries are playing more and more a crucial role in the development of economy in general. The 2005 UNESCO Convention on the Protection and Promotion of Cultural Diversity is the most important tool develops such industries according to commonly set objectives and measures. Encourage creation, support production, stimulate dissemination and promote access to cultural expressions are the objectives of this Convention.

The Republic of Albania ratified the UNESCO Convention on Cultural Diversity on 17.12.2006 and since then, it's the ambition of the Government of Albania to ensure the achievement of these objects in the country.

Albania has been a member of the Intergovernmental Committee for the years 2007-2009 and it participated at the First Intergovernmental Committee on Protection and Promotion of the Diversity of Cultural Expressions, held in Ottawa, Canada on 13 December, 2008.

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

Specific objectives have been set meanwhile such as:

- Establishment of the proper mechanisms to enable the development of diverse cultural communities in Albania;
- Encouragement of projects on regional and international cooperation amongst libraries, information centers and cultural institutions, aiming at motivating the presentation, the study and the deep understanding of diverse cultures;
- Involvement of cultural institutions in cooperation programmes and exchange of information and ideas, the reorganization of the library system whilst including new technology in drafting a common electronic catalogue;
- Promotion and distribution of the Albanian written art and culture, projects to finance different editions, literature evenings, supporting the diverse cultural expressions through National prizes in literature, bibliophile, drama etc.

ANDORRA

The Principality of Andorra, a welcoming land located at a cultural crossroad, has protected its identity in respect for the various cultures present on its territory for more than seven centuries of peaceful history. At the end of 2012, Andorra had a population of 76,246, of which 34,417 were of Andorran nationality. This represents 45.10% of the total population which includes more than 100 different nationalities.

Andorra's educational structure is based on plurality; schools depend on the French education system, Spanish education system or Andorran education system, managed by the Andorran Ministry of Education. Andorran schools provide a multilingual education where subjects are taught to students in Catalan, French and Spanish.

Catalan and Andorran history are compulsory subjects in all three educational systems. Since there is a large Portuguese community in the Principality, optional Portuguese classes are also offered.

The Ministry of Culture defines and establishes cultural policies nationally. Nevertheless, institutionally and territorially, the Principality of Andorra is composed of seven parishes (territorial units administered by the *Comuns*, or town halls) and each Comú allocates part of its budget to culture. Furthermore, the Andorran National Commission for UNESCO (ANCU) and civil society – through numerous associations – also promote cultural activities that fall within the scope of the 2005 Convention. In this first report we shall mention the most pertinent examples that illustrate the implementation of the Convention.

The Ministry of Culture plans national, regional and international activities (such as the “Meeting of Cultures” organized for international cultural diversity day and with the participation of cultural communities and associations present in Andorra, the Ramon Llull Prize, Art Camp, and events arising from bilateral cooperation with accredited countries in the Principality of Andorra).

The Department of Cultural Promotion and Linguistic Policy ensures the programming, implementation and development of cultural infrastructure; coordinates the management of public cultural services and public libraries; develops cooperation programmes with cultural institutions as well as programmes for cultural promotion and for the dissemination of publishing production and artistic creation. The Department is also responsible for implementing the language policy in order to guarantee and improve the use of Andorra's official language, Catalan, and to foster actions to protect, promote and disseminate the Catalan language.

Andorra, which has never known war and has preserved its identity while defending the values of peace and democracy, has hosted the Art Camp project since 2008. This bi-annual meeting of artists from five continents and from countries in conflict situations is a laboratory for cultural creativity and promotes intercultural understanding, peace and dialogue. Through this project, Andorra encourages dialogue between cultures to ensure more balanced cultural exchanges and to promote intercultural respect and the culture of peace.

The main challenge of the Principality of Andorra is to raise awareness of the objectives of the 2005 Convention among the general public.

Since ratifying the Convention, Andorra has contributed annually to the International Fund for Cultural Diversity. To date, the country's total contribution amounts to \$77,711.40.

ARMENIA

The preparation of this Report included the phases of organising and monitoring surveys, studying policies, collecting data, conducting analyses and forming conclusions.

This Report is a comprehensive study on the legal, social-economic, political and institutional opportunities for ensuring cultural diversity in the Republic of Armenia. The Report analyses state policies, measures and civil society developments, which contribute to the cultural expression of the individual, social group or community, as well as their realisation of the role of culture for the perception of diversity.

In cultural policies aimed at the implementation of the Convention, the Republic of Armenia has enshrined the protection, development and dissemination of modern art and cultural heritage of the Armenian and other nations by applying designated strategies for ensuring cultural diversity, such as the synthesis of formal and informal education about culture,, implementation of language policies ensuring language diversity, support to the culture of national minorities, active and balanced international cooperation based on cultural dialogue, ensuring availability, access to and mobility of cultural products and services, designated support to those who create and disseminate cultural products.

For the realisation of the aforementioned strategies, within its competencies, sub-structures and financial capabilities, the State has implemented actions, programmes, measures, acting as an equal partner to those who create, disseminate and consume culture.

The Report describes examples of activities, measures and programmes, numerical and content analyses, which help ensure cultural diversity.

As a result of the work done during the reporting period, the achievements and challenges of the state policy have been identified in the Report, providing the opportunity for revision of the development policies through the adoption of new principles and approaches.

BANGLADESH

Bangladesh has ratified the UNESCO Convention 2005 on the protection and promotion of the diversity of cultural expressions in 2007. Bangladesh is a unique example of multicultural country where along with the 98% Bengali population there are at least 45 small ethnic groups who possess different cultures like their own language, food habit, dress, music etc.

In the Constitution of the People's Republic of Bangladesh it is clarified that the State will safeguard the right of practice and development of all cultural trends of all the people in its territory regardless of caste, religion, origin, colour, gender, etc.

Bangladesh has been working on protection and promotion of Cultural diversity for long through different activities and programs. A cultural policy in this regard was also approved in 2006. Under the Ministry of Cultural Affairs there are several departments such as Department of Archaeology and Museum, National Archives of Bangladesh, Department of Public Library etc. apart from autonomous institutions like Bangla Academy, Bangladesh Shilpakala Academy, Bangladesh National Museum and Bangladesh Folk Art and Crafts Foundation. They are engaged in implementing the government programmes as well as activities formulated under the convention of Cultural Diversity. Bangladesh Shishu Academy under the Ministry of Women and Children Affairs, Bangladesh Small and Cottage Industries Corporation (BSCIC) under the Ministry of Industries also play significant roles for this purpose.

Under the approved Cultural policy, Bangladesh Government has taken remarkable initiatives to implement the agendas of the convention within and outside its territory, legal frameworks have been developed viz., Bangla Academy Ordinance 1978, Bangladesh Shilpakala Academy Act 1989, International Mother Language Institute Act 2010, Small Ethnic Groups Cultural Organizations Act 2010 etc. Besides, in the National Education Policy 2010 and National Women Policy 2011 the promotion and protection of the Diversity of Cultural Expressions in Bangladesh have been ensured. Through different Government agencies or organizations Bangladesh has done some other important projects and events to protect and promote Cultural diversity.

Bangladesh has also played significant role for the ratification of the UNESCO Convention aiming at the protection and promotion of diversity of cultural expressions of all the ethnic groups. Bangladesh, in association with UNESCO, organized the Cultural Diversity Ministerial Forum of the Asia Pacific Region in May 2012 in Dhaka. Cultural Exchange programs with different countries of the world are being regularly organized.

After the ratification, Government is consolidating endeavors for the protection, promotion and preservation of all cultural expressions in its territory and at international level. Awareness building and programs on the actual content and implementation of the convention is being undertaken.

BOSNIA AND HERZEGOVINA

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

Bosnia and Herzegovina ratified the Convention on the Protection and Promotion of the Diversity of Cultural Expressions in April 2009 and thus confirmed the need to elaborate and develop the authenticity of the existing cultural expressions based on the historical and cultural particularities of Bosnia and Herzegovina and to create new expressions. In this regard, certain activities were undertaken to implement the obligations arising out of the Convention. The Information and the text of the Convention are forwarded to all entity and cantonal ministries of culture for its implementation.

The Culture Development Strategy in Bosnia and Herzegovina was adopted by the Decision of the Council of Ministers of B&H in late 2008. The Action plan for implementation of the Culture Development Strategy in B&H 2011-2014 was adopted by the Council of Ministers of B&H on 15th of September 2011. The Federal Ministry of Culture and Sport is implementing above mentioned action plan. Also, the Government of Federation of B&H passed the Development Strategy of Federation of Bosnia and Herzegovina 2010 - 2020 in 2010, a strategic document which represents the first long-term projection of a comprehensive reform in the culture of Federation of B&H.

The Republic of Srpska Culture Development Strategy 2010-2015 is adopted by the decision of the RS National Assembly at its 35 session, held on 17 February 2010. The Culture Development Strategy of the RS was developed by the Ministry of Education and Culture, Department for Culture in co-operation with the cultural institutions and NGO sector of the RS. Action plans of the Culture Development Strategy of the RS have been developed.

The above mentioned strategic policy documents are solid basis in B&H for all the necessary steps for the further policy and related legislation harmonization and development, awareness-rising, promotion and implementation of the Convention 2005. Thus it is the basis for the preservation, protection and promotion of cultural diversity and especially for the development of cultural industries, sustainable development, economy and trade.

BURKINA FASO

Results obtained:

Development and adoption of a new cultural policy that takes into account the objectives of the Convention

Implementation of the operational measures of the 2005 Convention:

1. Regarding the protection and promotion of the diversity of cultural expressions:

Technical and financial support for numerous festivals and cultural events of private operators; support for the creation, production, dissemination/promotion of works of art; acquisition of heritage works from different cultural communities for the national museum; ongoing identification of a national development strategy of cultural industries.

2. Regarding information sharing and transparency:

Formalization of meetings between the State and different categories of stakeholders; organization of numerous exchange meetings on public policies and the modalities of their implementation, regulations and legislation; organization of information sessions for stakeholders concerning funding opportunities (International Fund for Cultural Diversity (IFCD), ACPCultures+, International Organisation of La Francophonie (IOF), etc.) and the new measures.

3. Regarding education and public awareness:

Identification study for the national strategy to promote art and culture modules in primary, secondary and higher education; strengthening of the provision of art and culture education for children (schools at the museum, museums in school, areas dedicated to children at cultural and artistic events, culture weeks in schools, etc.); support for the organization of community culture days; appeal to artistic and cultural companies, opinion leaders and bearers of knowledge so as to raise people's awareness of the issues of education, health, human rights, peace and social cohesion.

4. Regarding the participation of civil society:

Implementation of numerous partnerships with civil society through involvement in and responsibility for the development of actions of public interest; foster the participation of the Burkinabè civil society in the protection and promotion of cultural expressions (by organizing diverse cultural events and activities); development of initiatives that contribute to social cohesion and peace and encourage cultural dialogue.

5. Regarding the integration of culture in sustainable development:

Consideration of culture as a priority sector in the new economic and social development policy of Burkina Faso, known as the Strategy for Accelerated Growth and Sustainable Development (SCADD).

6. Regarding cooperation for development:

Strengthening of bilateral, multilateral and decentralized cultural cooperation.

CAMBODIA

The Ministry of Culture and Fine Arts in close collaboration with Development partners such as UNESCO Phnom Penh Office and UNESCO's field Offices in the region, European Union, etc. conducted several activities as follows :

- Organise national workshop on the dissemination and the implementation of the UNESCO 2005 Convention;
- Organise South East Asia Meeting on the UNESCO 2005 Convention from 20 to 21 October 2011;
- Establish the National Cultural policy of Cambodia;
- Organize several meetings of the programme management committee;
- Mission of the two experts from Paris insert creative industry component in the National Cultural Policy;
- Collaborating with local NGOs to promote minorities' culture, craft;
- Build a Cultural Center for minorities in Ratanakiri;
- Improved capacity of national institutions to preserve and develop Cambodia's tangible and intangible cultural heritage and living arts and promote its social and economic potential;
- Improved employment opportunities and income generation in the creative industries through enhanced cultural entrepreneurial skills, improved BDS and market access;
- Improved commercialization of local cultural products and services in domestic and international markets;

Cultural preservation:

- Research works initiated in view of publications
- Support to Preah Vihear Kuoy performing arts group
- Jars and pottery mentorship programme elaborated
- Entrepreneurship skills enhancement and BDS provision
- Support to resin producers in Mondulkiri province
- Financial literacy and rural marketing skills trainings
- Technical support to jars and pottery producers
- Skills assessment in Preah Vihear heritage site

Commercialization improvement

- Expertise on trade legislation and procedures
- Towards promotion from the grass roots
- increased employment opportunities amongst cultural producers through enhanced entrepreneur skills;
- increased revenues of cultural producers through improved commercialization of products and services.

CHINA

The Chinese government is fully conscious of the significance that cultural development, and promotion of the conditions for cultural diversity, have for the national realization of sustainable development in a globalized environment. With a view to implementing the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (hereinafter referred to as the *Convention*) at national and international levels, the Chinese government has taken a series of effective measures that have piloted various systemic innovations. These have resulted in considerable achievements and progress.

Over the past ten years and especially since 2007, China has further opened its cultural market through continued reform of the cultural system, made great efforts in developing the domestic cultural industry, and focused on enhancing sound and rapid development of cultural industry sectors through instruments of fiscal, financial and taxation policy. At the same time a public cultural service system has been established, correcting market failures, guaranteeing social justice and improving cultural livelihoods. The Chinese state has been taking numerous steps to protect traditional cultural resources and increase international cultural exchanges. As these measures are implemented, China's domestic cultural cohesiveness and international influence are on a growth track, domestic cultural diversity is seeing sustainable improvement, and the national cultural industry continues to sharpen its market competitiveness.

China is aware that the world is in the midst of a period of profound development, reform and adjustment, one moving further towards a multipolar and economically globalized world, and seeing leaps and bounds in science and technology. International cultural exchanges are more frequent, and culture is more prominent in competitions of overall national strength.

Comparatively speaking, China's domestic cultural development has not completely adapted to requirements of the times; its public cultural service system is incomplete; and its cultural industry is overall not large. However, China has both the determination and the capability to meet these challenges!

In accordance with Article 9 of the *Convention* and its Operational Guidelines, this report gives a full overview of the various measures and policies taken at national and international levels to protect and promote the diversity of cultural expressions since China's ratification of the *Convention*. As the *Convention* also applies to the Hong Kong and Macau Special Administrative Regions of China, periodic reports written by the governments of Hong Kong and Macau SARs will also be submitted as part of the Chinese government's report.

COTE D'IVOIRE

Since 2011, Côte d'Ivoire has been committed to modernizing the State and rebuilding its social fabric, after a decade of socio-political crisis.

Having participated in the negotiations on the preliminary draft of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, Côte d'Ivoire has made implementation of the Convention a priority in the ongoing process to reshape the country's cultural policy and to foster its cultural and creative industries.

That is why, in this perspective, creating and reinforcing the conditions of the diversity of Ivorian culture and its cultural expressions constitutes a fundamental challenge for the Ivorian society and for its social and economic development.

Cultural policies and measures for the protection and promotion of the diversity of cultural expressions

Since ratifying the Convention in April 2007, Côte d'Ivoire has started a review process of its cultural policies and measures by adopting new measures and strategies in successive stages and retaining those adopted before 2005 which are still suited to the current context.

In terms of international cooperation, Côte d'Ivoire has signed different partnership agreements with several countries

- Agreement on co-production in the audiovisual sector with France (1995) and Morocco (2010)
- Cultural cooperation agreement between Côte d'Ivoire and Burkina Faso
- Cooperation agreement with the Republic of Guinea in the field of training

Integrating culture in sectoral sustainable development policies

Since 2009, Côte d'Ivoire has strengthened the cultural aspects of its development policies, notably in the Poverty Reduction Strategy Papers (DSRP 2009-2011), the Government Workplan (PTG 2011-2012) and the National Development Plan (PND 2012-2015) All these programmes include an inter-ministerial component dedicated to national cohesion and cultural diversity.

Raising awareness and fostering the participation of civil society

Following the awareness-raising initiatives led by the Secretariat of the 2005 Convention, the Ministry of Culture and Francophonie (MCF), in collaboration with the Côte d'Ivoire National Commission for UNESCO, has been engaged in consultations with cultural and communication professionals and cultural associations to include them in the promotion of the Convention and to involve them in the development of the periodic report.

Main results achieved and challenges encountered in the implementation of the Convention

Main results:

- draft national cultural policy/draft publishing industry development policy (2006-2008);
- Support Fund for Culture and Artistic Creation (FSCCA) to finance creativity and promote the diversity of cultural expressions (2009);
- National Office of Cinema (ONAC-CI), with the Support Fund for the Film Industry (FONSIC);
- Press Support and Development Fund (FSDP), to promote freedom and diversity of opinion.

Main challenges:

- knowledge and understanding of the Convention and of the role of culture in sustainable development;
- effective implementation and monitoring of the Convention at the national level;
- constraints related to budget and specialized human resources.

DOMINICAN REPUBLIC

The Dominican Republic acceded to the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions on 24 September 2009, which is why this report covers a four-year period beginning in October 2009 and ending in July 2013. Given the newness of the Ministry of Culture, established in 2000 under Act No. 41-00, accession to the Convention had a significant effect on guiding the country's cultural policies and the advances made are considered as milestones in the field of culture.

In January 2010, there was a historic moment in Dominican culture when the cultural rights of the entire population were enshrined in the new Constitution of the Dominican Republic, whereby the diversity of cultural expressions was recognized. Following this breakthrough, the Dominican Government renewed its commitment to the promotion and protection of cultural diversity by including in the National Development Strategy of the Dominican Republic 2010-2030 a development objective based on interventions in the field of culture. General Objective 2.6 of the Dominican Republic National Development Strategy, "*Culture and national identity in a globalized world*", consists of recovering, promoting and developing the various cultural processes and events that reaffirm the national identity in a framework of participation, pluralism, gender equality and openness to the regional and global environment, as well as promoting decentralization in government intervention in the field of culture through strategic partnerships with municipalities and non-governmental popular cultural organizations that contribute to the integral and sustained development of communities. The aim is to promote the culture of equality, which gives new roles and values to men and women and makes women's contributions and rights visible throughout the life cycle. The goal is also to encourage participation in cultural activities that contribute to the development of critical understanding and individual thinking, based on the culture of reading and the ability to interpret cultural events, from as early as primary school, as well as the population's participation in cultural and artistic activities, especially girls and boys, teenagers and young adults.

Within this framework, the Dominican Government has acknowledged culture as an engine for development for the first time, immediately making cultural programmes an important part of national programmes, such as the national literacy plan, the plan to raise the quality of education, the programmes of the Social Cabinet – which runs the country's social policies – the social development programmes of the Presidency and the First Lady's Office and development plans in the sector of tourism – which is the country's main foreign currency generator – among others.

New opportunities regulated by the Ministry of Culture that until then had never been experienced in the country were opened to the entities of the National Culture System, enabling them to institutionalize legal and permanent measures and to develop decentralized or devolved programmes, which have democratized cultural management by engaging people in these events and protecting them while preserving them.

National standards have been extended to institutionally enable and ensure a policy framework for cultural expressions: extending, for example, free access to and circulation of ideas; ensuring copyright; and creating specialized entities and public-private management mechanisms that disseminate, protect and preserve the country's tangible and intangible cultural heritage, among other things. New tax incentives have been created to encourage private players to invest in the culture sector, forming new sources of funding for cultural activities. One example of this is the cinema law. A draft bill on sponsorship has also been submitted to the National Congress.

The democratization of culture is progressing, with the creation of assessor bodies for the official management of culture and the increase of partnerships, with the growing participation of private players; the operational establishment of organizations created by public laws and provisions that had become incompetent; the application of new management styles that include the planning of projects requested by the communities, based on a mechanism for convening public meetings in all the provinces; the use of cultural entities throughout the country, such as those that make up the national system of culture centres, fine arts schools and free schools, among others. Moreover, specific populations, such as children, women, elderly people and people with different abilities

now have programmes to express and share their artistic talents. The establishment of the Dominican Orchestral Theatre is one example, including people with physical disabilities.

The creative economy is a topic that has been recently introduced into cultural management, which has made significant steps in a short amount of time, such as the establishment of craftworker inventories and production units in the various productive cultural sectors. Ibero-American experts have worked together to guide the way. Lastly, and most importantly, the Dominican Republic has initiated the creation process for a Culture Satellite Account.

The participation of civil society has been crucial in the application of measures to promote and protect cultural diversity. The creation of the Dominican Network of Local Cultures, with representation from NGOs of all of the country's official regions, and the programmes developed by them are vital to the promotion of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, through holding development of workshops, seminars, festivals and other events around this theme. While the National Culture System is growing stronger by continuing the programmes that it has started, the Dominican Republic has yet to consolidate the recognition of culture as an engine for development – among the policy-makers as well as the general population – since there are still a large number of Dominicans who are not aware of their cultural rights and do not have access to the initiatives and projects that would allow them to enjoy and participate in culture.

EGYPT

Egypt is a country with an immense diversity of Culture expressions and its government has always believed strongly on the importance of working and living together.

Together, cultures could create a rich and strong tapestry and could be an engine for sustainable development for individuals, communities and countries.

In Cairo as well as major cities in Egypt, a large number of old Egyptian traditions remain from the time of the Pharaohs, and contrast with pure tribal customs brought in by many invaders throughout the centuries. That contradiction and contrast between areas of Egypt is what makes the singularity of the country as well as its culture's features.

“Our rich diversity . . . is our collective strength.”¹¹

Therefore, the management of the richness and diversity of Culture in Egypt has been always doubly balanced through:

The State:

(Within the Ministry of Culture):

The Supreme Council of Culture (SCC)

The Supreme Council for culture is the very high instance of Culture in Egypt. It was created in 1980 in substitution of the Supreme Council for Safeguarding of Arts, literature and Human sciences that took place in 1956. This SCC acts as Advisory body for the government with reference to cultural affairs and targets principally the development of Egypt's cultural policies, and the stimulation of creativity in culture and arts domain.

The SCC consists on 61 members. Thirty-two are appointed by the state and the other members are official representatives of relevant ministries and syndicates, as well as the heads of the Culture Ministry departments.

The private sector:

Egyptian Civil Society Organizations

Civil society organizations have been prevalent in the Egyptian public sphere since the 19th century. Its role has always been to complement the Egyptian government in providing social and cultural services.

The Egyptian Civil Society Organizations have played an important role over the Egyptian modern history, they use to be a very important partner for Development and Democracy.

In the frame of the national policies set up by the Egyptian government, large and various measures have been put in place with the aim of protecting and promoting the diversity of culture expressions.

These measures cover the administrative structures inside the Ministry, the cooperation with the private sector, the raising of public awareness, the reconsideration of the Curriculum of primary schools by enriching them with Cultural Heritage documents/materials and the contribution of women in the sustainable development of Culture. The measures also recognize the importance of Culture as an economic resource and the power of Social cohesion.

The report underscores a large number of activities undertaken in the framework of the ministry of Culture as well as other governmental institutions. In addition it highlights the efforts and

¹¹ Johannesburg Declaration, 2002

productivity of the private sector to protect and promote the diversity of Culture expressions. A list of the non-governmental associations is herewith attached (cf. Annex 1 of Civil Society in Egypt). Few among them –well known and active on the national and international grounds- are highlighted in the heading of 'Role of Civil Society'.

As per the challenges/difficulties that faced the Implementation of the convention, the most important 'handicap' would be the lack of institutional stability that hit Egypt in the last two years and that slowed down the import and export of culture activities. Despite this difficult and complicated atmosphere, Egypt kept a regular agenda in the Cultural domain and succeeded to hold festivals, symposiums, conferences convened with on the international map always respecting it's deadline, or committing to it's deadline.

However, this report shows the flourishing street and popular art that bloomed after the revolution, which took place on January 2011. Young artists have since experienced the taste of freedom allowing them to present a large and completely new panel of Culture expressions.

Realizing the importance that Culture expressions holds and the necessity of its protection, the Ministry of Culture documented the thousands of graffiti art that increasingly evolved in the last two years, and held many exhibitions inside and outside Egypt. This documentation was a very important demarche since a big number of these graffiti's rubbed on the Egyptian walls represent the voice of its youth.

THE NETHERLANDS

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

National policy is implemented roughly along three lines:

- A basic national infrastructure of institutions (BIS) which are directly funded by the government, because they have a specific function in national arts and culture or play a key role in the regional and urban infrastructure.
- Six cultural funds for the performing arts, film, visual arts, literature, the creative industries and cultural participation respectively.
- Policy programmes, such as cultural education and entrepreneurship, run jointly with other ministries including the Ministry of the Interior, the Foreign Ministry and the Ministry of Economic Affairs, with other tiers of government (provinces and municipalities) and/or with other parties in the public and private sectors.

Collaboration with provinces and municipalities is an essential element of cultural policy. All three tiers of government pursue their own, autonomous cultural policy with their own funding streams. Collaboration prevents fragmentation and bureaucracy and promotes cohesion and the effective use of available funds. Together, the three tiers of government are able to provide a robust and wide-ranging level of facilities. In 2009, the combined cultural budget was over USD 4.2 billion, of which USD 1.2 billion was provided by national government, USD 364 million by the provinces and USD 2.6 billion by the municipalities(1).

Dutch cultural policy is cyclical: the Cultural Policy (Specific Purpose Funding) Act states that the cultural policy must be renewed every four years. The policy is adopted as part of the subsidy planning system. The process is evaluated at the end of each cycle. The policy itself is continuously monitored. Once a year, the Ministry of Education, Culture and Science publishes *Cultuur in Beeld* (Culture in Figures) which contains the relevant figures from and over the cultural sector. Specific programmes are always individually monitored and evaluated.

All in all, this process results in an intricate, varied and high-quality cultural offering which in principle provides everyone in the Netherlands with the opportunity to participate in culture either as a practitioner or as a spectator.

Although the Act states that the policy has to be renewed every four years, there is a high degree of continuity in practice. Recent budget cuts have not changed this. Participation and education, innovation and talent development, entrepreneurship and internationalisation have long been predominant priority areas. The make-up of the basic national infrastructure is fairly constant and has not undergone significant fluctuations over the years. However, the emphasis in current policy is becoming focused, principally in the area of participation and entrepreneurship.

The current national priority areas for the period 2013-2016 are:

- cultural participation and education;
- innovation and talent development;
- philanthropy and entrepreneurship;
- internationalisation.

(1) Based on the exchange rate in 2009. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

ROMANIA

This report provides a summary of the measures initiated nationally to protect and promote the cultural diversity of Romania between 2007 and 2012. We must underline the fact that the information provided concerns, in particular, the activities carried out by the Ministry of Culture and its subordinate institutions.

We followed the role of cultural diversity in the development of coherent cultural policies that act unitarily to promote cultural values, support contemporary creativity, and protect and recognize cultural heritage, and regional measures and projects implemented and/or coordinated at the national level by the Ministry of Culture. These measures represent the incorporation of culture in sustainable development policies.

One example is the local development pilot project of the Regional Programme on Cultural and Natural Heritage in South East Europe (RPSEE), a Council of Europe initiative that is supported, directly or indirectly, by the European Commission, the Regional Cooperation Council, UNESCO, the Central European Initiative and the Forum of Heads of State and Government of South-East Europe, and has been implemented, in the case of Romania, in the Rupea-Cohalm region since 2007.

At the same time, in the spirit of the recommendations of the UNESCO Convention, the role of civil society has been marked by the conclusion of a series of partnerships with the public authorities at the central level along with other appropriate authorities, with the aim of stimulating the cultural and creative sector and fostering mobility.

By affirming the importance of the movable heritage, Romania has encouraged the mobility of the region's museum collections, both within South-East Europe and in Central and Western Europe, with joint exhibition projects that promote, in the spirit of tolerance and mutual recognition of values, the cultural diversity of the region, such as, for example, the exhibition project entitled "Imagining the Balkans. History, Memory and Dialogue in South-East Europe", initiated by UNESCO and for which the Romanian National History Museum hosted the fifth meeting of the working group in 2012.

As regards international cooperation, the Ministry of Culture has held activities with UNESCO as well as other organizations and structures, such as the Council of Ministers of Culture of South-Eastern Europe (CoMoCoSEE) and/or the Organization of the Black Sea Economic Cooperation (BSEC).

Within the framework of UNESCO, we note the projects carried out on the occasion of the International Year for the Rapprochement of Cultures, such as the international seminar "South-East European Experts Network on the Safeguarding of the Intangible Cultural Heritage", in Valcea, in partnership with the UNESCO Office in Venice.

The contribution of Romania, in terms of coordinating the activities of the BSEC Working Group on Culture during 2011-2012, aimed, among other things, to specifically promote national heritage in the Black Sea region, through the film industry. The Ministry of Culture thus organized the first documentary film festival, "Cultural Heritage Values Reflected in the Cinematography of the Black Sea Region", whose success facilitates the running of a second such festival in 2013. We note that Romania has established an enabling legal framework by which we ensure the integration of the capacities of regional and local authorities in commitments, through culture, with regional, local and foreign authorities (Law on Local Public Administration No. 215/2001).

The Ministry of Culture has signed international agreements in the field of culture, such as the Agreement on film co-productions between the Government of Romania and the Government of the State of Israel, for example.

In terms of regional and/or international cooperation, the Ministry of Culture also has commitments such as: the Sibiu International Theatre Festival; the George Enescu Festival and International Competition; the Cluj International Film Festival; the Sibiu Jazz Festival; the Dakino International Film Festival; and the RadiRo International Festival of Radio Orchestras.

SERBIA

Ratification of the Convention 2005 in Serbian Parliament scientifically contributed to the development of cultural system. In scope of 2009-2012., several new regulations and adopted laws have been addressing cultural diversity and intercultural dialogue, while it presents one of the basic principles of cultural development in the Law on Culture. The production, dissemination and diversity of cultural expressions were provided by the Ministry of Culture and Media through annual Open Competitions for co- financing, as well as various cultural and media projects/programs were funded due to the signed documents of cooperation on different government levels. The Working group for the development of creative industries within the Ministry of Culture and Media was established.

Reconstruction projects with a longer-term impact enjoy priority over short-term projects. Cultural institutions of national importance, such as National Museum, National Library of Serbia, Yugoslav Cinemateque, were reconstructed in this period and network of cinemas were digitalized. Special emphasis was put on reduction of income taxes contributed to the improvement of artists' social and economic status and tax deductions for investments into culture were increased.

The outcome of state support to the networking and cooperation (CSO, SMEs, etc) is appearing of several collaborative platforms and clusters in cultural industries. In the four year period, five professional associations from the field of visual arts gain status of the representative cultural associations on national level. Apart from the signed Programs and Protocols on cultural cooperation with many countries at the bilateral level, activities at the regional and multilateral level also resulted in signing of Declarations with countries of the Southeast Europe emphasizing cultural diversity. A new practice in international cooperation, within the strengthening of traditional cooperation, is to introduce the areas of culture and arts, into the documents concerning economic and scientific technical cooperation. Likewise, presentation of Serbian culture abroad was high on the agenda on international relations. One of the important dates is the accession of Serbia to the North-South Centre of the Council of Europe in 2009. Institutes of cultural studies conducted few national surveys addressing the cultural policy with focus on cultural resources of the cities and municipalities. The final results will be orientation for future cultural planning, in same time, ensuring an insight to overall cultural system of Serbia. Following this direction, unique local cultural potentials would become a vector for economic development of the Serbian regions, which is declared in the Law of Culture in force.

The visibility of the Convention was provided by organizing various public events dedicated to cultural industries field. In 2011 the Ministry of Culture signed the Protocol on cooperation with the umbrella organization "Independent Culture Scene of Serbia", which officially confirmed the significance and active role of the civil society in creating cultural policy.

It is clear that adoption of the Convention strongly contributed to cultural system reform process and on this way Serbia receives a stimulus for a long term development and democratic management reforms.

The main achievements in implementation of the Convention would be: new legislation becoming in force, financial support to cultural diversity and straitening partnerships with the CSO. Further implementation of the Convention, especially at local level, is considered as the main challenge.

TOGO

Prior to the adoption by the Council of Ministers of Togo, on 30 Mars 2011, of the National Cultural Policy document, cultural matters in Togo were regulated by the programme of the Rally of the Togolese People (RTP), the former ruling political party in a single-party system. The programme contained in the Green Paper of the RPT, though very ambitious, at least had the advantage of guiding cultural action towards the emergence of a new type of Togolese, without mimicry and evolving in a national environment where development options were clearly defined.

Unfortunately, like any cultural programme implemented by a political party, particularly in a single-party system, culture was soon instrumentalized, which led to serious setbacks.

The political action contained in the current cultural policy document is very clear and is based on the people's deepest aspirations that are supported by the ten-year national strategic plan for culture, which will guide Togo up to the end of the first quarter of this century.

This report, the first of its kind in an area that was previously overlooked, has the advantage of paving the way for future action to promote culture.

However, it should nonetheless be noted that sometimes, the instrumentalization of culture has positive aspects (relatively speaking). Owing to the political imperatives of the dictatorship, minority cultures were all valued through popular entertainment programmes, because no absence of any kind in the national arena was tolerated. The political control exercised by political commissioners was organized in such a way that no matter how small a minority, all communities must, through their cultures, extol the virtues of the Guide.

This report traces the interconnections that should necessarily exist between the diversity of cultural expressions and national development as well as the existing interrelationship between culture and the other development sectors, the support for creativity and artists, participation in cultural life, the role of women and young people, grassroots communities, civil society, the private sector, the consolidation of the foundations of cultural development and the essential cultural cooperation that should exist between nations and peoples. A prominent place is reserved for cultural events, particularly traditional ones, which are the mirror of cultural life in villages and the countryside. This does not mean that there is no place for other types of cultural events such as music concerts, festivals and art exhibitions.

THE UNITED KINGDOM

The United Kingdom (UK) ratified the Convention on the Protection and Promotion of the Diversity of Cultural Diversity in December 2007. This period has been one of vibrancy and achievement as different groups in society have developed their capacity for cultural expression in the arts and the media.

World class galleries, museums and orchestras have continued to attract millions of overseas visitors. Their presence acts as a stimulus for a diverse range of cultural activities: especially in London, one of the world's pre-eminent international cities, selected to host the Olympic and Paralympic Games in 2012 – and its Cultural Olympiad, which has engaged millions of people in cultural expression.

The future nevertheless holds some important challenges. Not least of these is the financial crisis, with its concomitant risk that cultural expression is seen as a luxury for which funding can be easily reduced.

Economic uncertainty, together with the crisis in Europe, has given rise to populist movements valuing national culture and identity above those of communities which have migrated to the United Kingdom from both the Commonwealth and Europe: this risks tensions which could inhibit the diversity and range of cultural expression.

VIET NAM

The Report was prepared by Ministry of Culture, Sports and Tourism, highlighting: *cultural policies and measures; international co-operation; the integration of culture in sustainable development policies; protection of cultural expressions under threat; awareness-raising and participation of civil society; main achievements and challenges to the implementation of the Convention*; as well as *data and information* (sources and statistics) in pursuance to the regulations of UNESCO.

According to the viewpoint of UNESCO, cultural diversity is reflected in three different aspects: the right to cultural enjoyment, the right to cultural expression; and the right to recognition and respect for traditions, customs, history and cultural differences. The Report is designed based on this orientation, reflecting the reality Viet Nam has experienced, including challenges with regard to the protection of cultural diversity.

As a member of the Convention, Viet Nam has carried out many policies and measures to preserve the cultural diversity of a multi-racial country with a long history which stretches over many geographical regions and has recently undergone the process of enhanced industrialization and international integration. This process has provided opportunities for cultural development, but has also exposed potential threats and challenges to the cultural diversity and identities of many ethnic minorities. Cultural diversity is indicated in the system of cultural policies, orientations, investment preferences, target programmes and tax system, as well as integrated into the general socio-economic development strategy and reflected in the preservation of the heritages and cultures of the ethnic minorities, which are affected by modernization and widespread internationalization. The biggest challenge faced by Viet Nam is how to minimize the impacts of modernization on cultural diversity, creating a fair social environment where, against a background of international integration, the capacity for creativity is enhanced and everyone can enjoy culture in a market economy. Making strategies and policies to develop cultural industries will be the key to this process, together with other policies designed to protect and develop traditional and ethnic culture, which is a major strength of Viet Nam.

Annex III: Innovative examples

1. Cultural policies and measures

Burkina Faso's national cultural impact study

In 2012, the government of Burkina Faso carried out a study on the economic and social impacts of culture. The study revealed that the cultural dimension is present in the primary, secondary and tertiary sectors of the national economy, in each of which cultural actors are significant contributors. They generate revenue from salaries and honoraria, their work yields interest on investment and produces dividends, as well as foreign exchange and tax income for the government. The study found that in 2009, the cultural sector directly employed 164,592 people, or 1.78 % of the workforce. Its contribution to Gross Domestic Product was 159 million US dollars, or 2.02% of GDP.

In addition, the majority of income earned by artists and performers was generated by their activities overseas. In the social sector, it was observed that the country's very large number of usages, practices and expressions are prime sources of social energy for development efforts, notably in the following domains: conflict resolution; nation-building; contribution to sustainable development via projects of environmental protection; the social emancipation of women, which plays a major role in the strengthening of the crafts and design sector.

This initiative responds to a key challenge for many developing countries, namely the need to compile a robust evidence base in order to support the advocacy for the strengthening of cultural and creative industries.

China: market development, investment and flow promotion measures

In order to foster the cultural market, in 2004 China's Ministry of Culture issued an Opinion on Encouraging, Supporting and Guiding Non-Public Sectors of the Economy to Develop the Cultural Industry, an instrument that lowered market access thresholds significantly. In 2005, the State Council published Decisions on the Access of Non-Public Capital to the Cultural Industry that opened up a range of cultural industry sectors to non-public capital and also promulgated a Regulation on the Administration of Commercial Performances; amendments in 2008, further expanding access for market entities from Hong Kong, Macau and Taiwan, as well as funding channels.

In 2009, the Ministry of Culture published similar extending support to private artistic performing groups in the form of funding, government procurement, performance venues and equipment, simplified approval processes, talent cultivation and commendation and rewards. Also, with a view to bringing in foreign capital in line with WTO entry commitments, the Chinese authorities have made it possible under certain conditions for foreign investors to establish enterprises as wholly-owned or joint ventures, notably in print publication or the production of read-only CDs. Without prejudice to China's rights of examination and approval of audio-visual products, foreign investors are now allowed to establish cooperative ventures, with Chinese partners as the dominant party, for the distribution of all audio-visual products except films.

Similarly, in order to improve the international trading in and commercial exhibition of artworks, the 'Interim Provisions for Export-Import Management of Artworks' were published in June 2009. From 2007 to 2010, China imported as finished articles from abroad: 2,982,414 book titles, 222,608 periodicals, 4,977 newspaper titles, 46,651 audio-visual products and 8,160 electronic publications. Copyrights were imported for another 52,669 book titles, 1,961 audio-visual products and 382 electronic publications. China admits 20 revenue-sharing international films every year in fulfillment of its WTO entry commitments. In the year 2011, total box office income nationwide based on imported films earned almost 9 billion US dollars compared to a little over 11 billion dollars from domestic films.

Each of these three sets of policy measures and the results they have had demonstrate the way in which the Government of China is applying both the letter and the spirit of Articles 6, 14 and 15 of the Convention.

Promotion and development of publishing, books and reading in Côte d'Ivoire

The Ministry of Culture in Côte d'Ivoire reports on having put in place a policy framework for the promotion of publishing and reading. The framework's key components are measures of direct support to the publishing industry; the creation of a national public library and school library network; promotion of E-book publishing; and measures to promote the international recognition of literary creation in the country.

This policy approach has been conceived and gradually implemented by a Department of Books and Reading that was created within the ministry in 2006. It has included the elaboration of legislation for the promotion of the publishing industry; the organization of national level consultations on authors' and artists' rights; the reinforcement of public library facilities through the CLAC programme of centres established for the dual purpose of promoting both reading and cultural animation (*animation culturelle*), and the plan to establish a national centre for this purpose – the *Centre Ivoirien de Lecture Publique et d'Animation Culturelle (CILPAC)*. Concurrently, the country has also resumed its participation at a range of book fairs and is also organizing the Abidjan International Book Fair (SILA). In line with these priorities, the year 2012 was declared Book Year by the Ministry and a range of activities were carried out: book presentation and discussion events (*carrefour du livre*) in all the regional cultural directorates; a book caravan that visited a number of key cities; a mobile library for women and the project to build a National Library (*Grande Bibliothèque de Côte d'Ivoire*).

This set of legislative, administrative and infrastructure development measures for the book sector is a good example of a 'joined up' approach to policy-making in the publishing industry sector.

Establishment of cultural and creative industry promotion mechanisms in Serbia

In May 2011, the Ministry of Culture of Serbia established the National Council for Culture, an arms-length body whose mission is to advise the National Assembly, the ministry and the Government as regards cultural affairs. After the ratification of the Convention, the Department for Contemporary Production in the ministry became the Department for Contemporary Production and Creative Industries. A special position of Coordinator for Cultural Industries Development was also established, with responsibility for providing administrative and professional support to the development of cultural industries, preparing analyses, reports and information on the results achieved in the field, proposing measures for the improvement of conditions in the field, as well as providing the groundwork for the elaboration of legal and regulatory texts.

In 2010, the Ministry established a Working Group to assist it in the development of support programmes in the cultural and creative industries and the promotion of trans-sector cooperation in this domain. The specific mandate of the Working Group was to propose priority measures and activities, to establish a competition procedure, to propose a budgetary envelope, as well as suggest alternative models of funding, potential partners for cooperation, etc. The Coordinator for Cultural Industries Development took part in the deliberations of the Working Group, which resulted in the "Creative Serbia 2020" programme, consisting of proposals for the improvement of institutional and developmental support to the sector and the encouragement of the entrepreneurial spirit amongst all creative industry actors. Although these proposals did not become a formal programme of the government, the different stakeholders continued their joint efforts to strengthen the sector's development, notably through the public private partnership platform called "Creative Serbia" coordinated by the Creative Economy Group in Belgrade. In 2011, a publication called Creative Serbia was also brought out.

This set of government-initiated mechanisms constitutes a coherent 'infrastructure' of measures to develop the cultural and creative industries sector.

The British Film Institute's 'First Light' Programme

This programme is based on the fact that film-making has become a popular pursuit among young people. Ever more accessible technology means that more and more young people are creating their own films. However the quality of these films varies greatly and young people require support from professionals to unlock their creative potential.

The aim of 'First Light' is to enable young people to learn the craft, structure and language of filmmaking using an industry model and high-end equipment, in collaboration with professionals. First Light's Young Film Fund was set up in 2001 to enable young people aged 5 – 19 to tell their stories, recount their experiences, learn new skills and share their views through creative filmmaking projects.

The Fund comprises two grant schemes: 'Pilot', for projects involving one short film and 'Studio', for projects involving between two and four films. In addition, First Light works in partnership to 'theme' funding rounds – offering extra support to applicants and a focus for the films. In 2011/12 the programme has continued to prioritize documentaries (with The Grierson Trust) and archive film (with BFI) and launched the first comedy shorts strands in partnership with YouTube. To fill an identified gap in talent development for the post 19 age group, 'First Light' launched 'Second Light' in 2009; this seeks to bridge the gap between the work that First Light does in reaching and engaging a wide range of young people from disparate backgrounds and abilities, and the new entry programmes and courses that feed talent into the film industry. The pilot, funded by the UK Film Council and Creative Skillset (the industry body in the UK that supports skills and training for people and businesses to ensure the UK creative industries maintain their world class position) aimed to test a model for an effective and sustainable scheme to help young under-represented filmmakers get into the industry.

The over-arching driver for the programme was that the UK film industry should have an up to date, technically informed, skilled and diverse workforce representative of the diversity of the country's population. Building on the pilot model, Second Light developed a series of one to four day, skills-specific work-shops targeted at groups under-represented in the industry. Through these grant programmes and other projects, First Light has enabled over 40,000 young people between the ages of five and 25 to make more than 1,000 films and to create hundreds of media projects, including magazines, TV and radio broadcasts, comics and games.

This programme is a good example of a strategy to promote the creativity of young people in a core creative industry sector, film, through the promotion of technological literacy.

Viet Nam: measures to bridge internal cultural divides

The project *Developing Information Technology and Communication in Rural Areas from 2011 to 2020* was designed to develop the infrastructure for a modern and compliant information technology-communication network at grassroots level. Its aims are multiple: reducing the information gap between rural and urban areas; creating favorable conditions for people in rural areas to get access to and process information quickly and conveniently; ensuring two-way communication from central to grassroots levels, so that people in rural areas can receive information and make their voices heard, thus promoting grassroots democracy. Its activities include radio and television services, and the provision of magazines and newspapers to rural people.

The aim under the project is to ensure that all towns and villages ('communes' in Viet Nam) will have post and telecommunication services, including both telephones and multi-service broadband connections; that the entire territory will be covered by the national radio and television network; that the newspapers, radio and television stations and news portals of the Party, state, socio-

political organizations at central and local level will have special contents and programmes on agriculture for farmers and rural areas, providing information suitable with the needs, educational attainment level and customs of people in rural areas.

Similarly, the national programme on *Providing Information to Mountainous, Remote, Border, Sea and Island Areas in the Period 2012-2015* of the Ministry of Information and Communication aims at strengthening the grassroots information and telecommunication system; reducing the gap between different areas in relation to the provision and enjoyment of information; contributing to economic development, improving the cultural and spiritual life of the people; and ensuring safety and national defense in mountainous, remote, sea, island and border areas. The Programme has been implemented in 62 poor districts and seven districts with high rates of poor households; many of these are in ethnic minority and mountainous areas.

These two sets of measures are good examples of how in a developing country setting with great disparities between urban and rural populations, the access to the basic technological infrastructure for cultural and creative industry development may be systematically put in place by the government.

2. International cooperation

Côte d'Ivoire's bilateral agreements for regional cultural cooperation

Bilateral cultural agreements between countries can be an effective means for focusing attention on particular aspects of the cultural, social and economic relationships between states. Such agreements may allow for greater specificity in identifying areas of potential cooperation and exchange than is possible in a multilateral context. For example, Côte d'Ivoire has had a longstanding accord for cultural cooperation with Morocco, which led five years ago to the establishment of a cultural representation for Côte d'Ivoire in Morocco itself. The accord promotes cooperation between institutions such as the countries' respective national libraries, as well as sharing experiences and knowledge across all fields of the arts. Two further bilateral agreements of a similar nature were entered into by Côte d'Ivoire in 2009. These agreements are with Guinea and Burkina Faso. Their objectives include: to contribute to a better mutual understanding; to promote cooperation in the film, book publishing and music industries; to reinforce the fight against piracy and fraud; and to exchange experiences in heritage conservation.

All of these agreements are helping to break down barriers between the countries concerned and to build a stronger sense of regional solidarity in the cultural field. They have been directed particularly at ensuring that appropriate administrative arrangements for implementing the objectives of the agreements are in place. Goodwill on its own is not enough; it must be underpinned by administrative and other mechanisms essential for putting goodwill to work.

Andorra's Art Camp Project to promote international artistic exchange

A unique means for promoting international artistic exchange can be seen in Andorra's Art Camp Project, which each year brings together more than 30 artists from around the world for an intense two-week period to work and to discuss common concerns about art and the future of the planet. Three editions of the project have been held so far, in 2008, 2010 and 2012, undertaken through the initiative of the Andorran National Commission for UNESCO. Funding has come via the Commission as well as from the government of Andorra. The artists attending the Camp, many of whom come from far away, share their culture at a series of thematic evenings held during the two weeks. They can work in a variety of locations for the duration of the Camp, including art schools, sports centres, or in the open air. They are also able to participate in a series of cultural visits to learn more about Andorran culture and to interact with local artists.

The Art Camp attracts wide media coverage in the press, radio and television. At the conclusion of the Camp, a Manifesto is produced, which is distributed in four languages: Catalan, French, Spanish and English.

Overall, the project is an effective means for promoting international artistic dialogue and exchange.

3. Integration of culture in sustainable development

Armenia: Promotion of literature and publishing

A varied programme of initiatives has been put in place in Armenia to support the film, theatre and publishing industries. We illustrate these initiatives here by reference to books, literature and publishing, a particular focus for Armenia's international cultural policy and its pursuit of sustainable cultural development. Measures undertaken include:

- support for individual writers, especially young and beginning authors who show literary potential -- the support is provided via assistance in publication, attendance at international book fairs, etc.;
- promotion of intercultural dialogue via translation processes that operate as a bridge between languages; in particular since 2007 a conference of translators and publishers from several countries in the region has been held, the effects of which have included enabling Armenian society to learn about books published in other countries;
- an annual festival called "Return to Books", which has been held since 2009 with the purpose of appreciating the role of books and reading in bringing people from different cultures together;
- designation of Yerevan as "World Book Capital", an honour that has promoted literary diversity via a series of city-wide events and exhibitions;
- implementation of a procedure for the free distribution and sale of literature published in Armenia with funding support from the state.

Armenia provides an example of good practice in implementing a multi-faceted strategy to support the promotion and protection of the diversity of its cultural expressions in line with the provisions of the Convention.

Bangladesh: National Children's Award Competition

Children are amongst the most vulnerable groups in any society, and their cultural needs may be neglected unless deliberate action is taken. These are needs that must be met if children are to grow up into well integrated, creative and culturally aware citizens.

Bangladesh has a National Children Policy that aims to ensure that every child under the age of 18, including those from ethnic minorities, receives services of education, health, nutrition, entertainment and security. One particular programme in this area, which has been in existence since 1976, is the National Children's Award Competition. This programme is the initiative of the Bangladesh Shishu Academy, a national organization dedicated to the development of the physical, mental and cultural talents of children. The Academy is an autonomous institution under the Ministry of Women and Children Affairs, and is run by a 13-member board of management.

The Award encourages children all over the country to participate in creative activities such as art, music, theatre and dance. It has enabled many child artists to be recognized for the first time and it has helped to build children's confidence as a basis for their future career development.

Bosnia-Herzegovina: The Intersectoral Group on Culture of the Republic of Srpska

In any country, a comprehensive cultural policy will involve not only the Ministry of Culture or its equivalent, but also a range of other areas of public administration, in recognition of cultural policy's multi-faceted nature. In implementing such a cultural policy spanning areas such as the arts, education, industrial growth, urban and regional development and so on, a government must ensure that appropriate administrative arrangements are in place to ensure coordinated action.

Such an arrangement is illustrated by the Intersectoral Group on Culture in the Republic of Srpska within Bosnia-Herzegovina, set up as a means for coordinating the administration of culture across the government. The Group includes a very wide range of ministries covering finance, economic relations, education, regional cooperation, trade, industry, justice and many others. The work of the Intersectoral Group is of great importance in stimulating culture through tax incentives and in protecting the rights of artists.

Different countries will deal with the question of administrative coordination in different ways. The Bosnian example is a case showing a very comprehensive approach to this issue, with every possible ramification of cultural policy accounted for.

Burkina Faso: Inclusion of culture in the Strategy for Accelerated Growth and Sustainable Development

As we have noted, many countries have national strategies for sustainable development, but not all of them take specific account of the importance of the cultural sector in the development process. Burkina Faso is a country where the role of culture in national planning is taken account of in exemplary fashion.

Burkina's development is subject to the Strategy for Accelerated Growth and Sustainable Development (SCADD), covering the period 2011–2015. The overall objectives of the strategy address issues of community health, education, poverty reduction, environmental sustainability and growth performance. Culture is included as a priority sector, with a range of objectives including development of the cultural industries, promotion of cultural exports, funding mechanisms and the advancement of cultural tourism.

The experience in Burkina Faso, which is being closely monitored through various mechanisms at national and regional levels, provides a good illustration of a comprehensive programme for taking effective account of culture in a country's national development strategy.

United Kingdom: Tara Arts, a case-study of cross-cultural artistic outreach

It is well established that the arts are one of the most powerful means to bring people together, to bridge boundaries between cultures, and to promote intercultural dialogue and understanding within the community. Occasionally a specific artistic enterprise such as a museum, a theatre group, or a music ensemble is established with the explicit objective of pursuing these intercultural ideals.

An excellent example is Tara Arts, a theatre troupe in South-West London that specializes in the production, promotion and development of world-class cross-cultural theatre. It was founded in 1977 by a group of young Asians, and was the first Asian-led theatre company to be formed in the United Kingdom. To celebrate its 30th birthday in 2007, Tara Arts reopened its theatre space as a full-scale venue and now hosts and presents theatre and other live performances there with the aim of showing "global theatre to local audiences".

The company is supported by funding from Arts Council England, donations from trusts and private sources, and earned income. Its mission is focused particularly on the development of emerging young and mid-career artists, and on the use of theatre as an intercultural space.

The company is a good illustration of the role of the arts in promoting social cohesion and interethnic understanding within a community.

4. Involvement of civil society

Governmental support to civil society in Burkina Faso for actions to implement the Convention

Government has worked with civil society organizations in Burkina Faso on measures that relate to the successful implementation of the Convention. The country's cultural policy, adopted in 2009, was elaborated and has since been implemented, in cooperation with a range of civil society bodies, for which mechanisms of financial and technical support have been put in place, notably as regards the development of cultural enterprises.

Civil society also has access to the statistics gathering unit created in the Ministry of Culture, which systematically informs civil society bodies and professional organizations about financing opportunities and supports various activities of cultural and artistic education, notably for the benefit of children and young people, organized by the latter. Various theatre and dance companies have mobilized foreign partners to help in financing activities of creation, production, distribution and training in the two fields. Four national forums of artists and intellectuals for culture were organized between 2010 and 2012.

The experience of Burkina Faso demonstrates how, despite very limited resources, a planned governmental strategy can be designed to support civil society initiatives that promote the implementation of the Convention.

The UK Coalition for Cultural Diversity's joined up efforts

In the United Kingdom, the Convention is being actively promoted by the UK Coalition for Cultural Diversity (UKCCD), a not-for-profit civil society body established in 2007, which circulates information on the Convention to government and civil society organizations, holds publicity events, and distributes regular newsletters. UKCCD is a founder member of the International Federation of Coalitions for Cultural Diversity (IFCCD), and is also a member of the European Coalitions for Cultural Diversity (ECCD), a body that monitors the impact of different policies on such sectors as audio-visual, copyright, education, public service broadcasting, and trade. UKCCD's work has included, *inter alia*, meetings with the Arts Council of England, the British Council, the British Screen Advisory Council, the Federation of Entertainment Unions, the National Association of Local Arts Councils and the National Campaign for the Arts. UKCCD members are experts in their respective fields within the arts sectors. They are also active in promoting measures to implement the aims of the Convention in domains such developing new digital licenses for greater legal access, ensuring the inclusion of arts and culture in the education system, and contributing to both national and EU policy.

The efforts of UKCCD are a good illustration of the ways in which a non-governmental entity is able to take the initiative in spreading the messages of the Convention in a developed country setting that is also one in which the cultural and creative industries are leading sectors.

Annex IV: Policies and measures on the status of the artist

1. In response to Conference of Parties Resolution 4.CP 10, a preliminary review of the reports submitted in 2012-2013 was carried out by the Secretariat to determine the types of policies and measures taken by Parties on the national and international level to improve the status and conditions of artists.

Measures to improve the economic conditions of the artist

2. Many Parties officially recognize a special status for artists (e.g., Austria, Bosnia and Herzegovina, Germany, Luxembourg, Monaco, Montenegro, Slovenia, Togo and Uruguay). This allows artists to benefit from health insurance and social security. In some countries, specific measures have been taken, such as:
 - in Austria, self-employed artists have the right to claim unemployment benefits;
 - in Serbia, the cities of Belgrade and Novi Sad finance payments of social security contributions for independent artists with the most vulnerable economic status. Serbia also reports a national pension scheme for prominent national artists;
 - in Montenegro, a special status was created for distinguished cultural creators, allowing the holders to receive a lifelong monthly compensation;
 - Monaco supports artists at the beginning of their career by paying for their social security charges and/or for part of their business rent during the first two years of their career;
 - Peru passed a law concerning artists' labour rights establishing a social security system, fixing a maximum working time and regulating the remuneration of overtime and night work;
 - Norway created a system for guaranteed income for artists regarded as having made qualitative contributions to the arts;
3. In order to protect artists' intellectual properties and ensure their incomes, the majority of Parties adopted copyright legislations. Several Parties reported that they actively fight piracy and counterfeiting (e.g., Burkina Faso, Côte d'Ivoire, France, Italy and Nigeria).

Norwegian Government's grants and guaranteed income for artists

The objective of the grants and guaranteed income programme is to give creative and performing artists the opportunity to actively pursue their artistic career and to aid younger artists in establishing themselves as artists. There is a variety of different grants for young artists, established and older artists. Guaranteed income is granted to professional artists who have made a qualitative contribution to the arts over a period of several years. In addition to work grants, miscellaneous grants are allotted to artists for specific purposes such as travel, studies or materials relevant to the applicant's artistic work and development. The schemes for grants and guaranteed income for artists are currently being revised. The main goal of the revision is to create a system that ensures that a greater number of artists can access the grants. Guaranteed income will gradually be replaced by long-term work grants.

The Norwegian grants and guaranteed income programme offers a comprehensive system of large-scale material support for artists.

Direct support for individual artists

4. Most of the reporting Parties offer direct or indirect financial support to individual artists in the forms of grants, subsidies, public orders, acquisition of works of arts and scholarships for further training. Brazil has a special programme for micro-projects, in which non-refundable funding is granted to independent artists.
5. Many Parties organize competitions and award ceremonies to reward and stimulate artists. Some of these measures target special groups such as young creators (e.g., Andorra, Austria, Portugal, Serbia and Togo) or writers in minority languages (e.g. Bolivia's Native Languages Writing Prize).
6. Some Parties fund residencies for foreign artists (e.g., Andorra, Austria, France, Germany and Italy). Denmark and Sweden specified in their reports that these residencies aim to provide refuge for artists persecuted in their countries and/or whose living and working conditions are difficult.
7. Other support schemes include mentoring programmes, in order to foster skill transmission from an experienced artist to a young artist (e.g., Austria, New Zealand, Sweden and the United Kingdom).
8. Some Parties (e.g., Albania, Argentina, Bangladesh, Bolivia and China) reported special measures targeting artists whose works are considered as traditional cultural expressions. For example, Argentina's Productive Identity network is a programme designed to foster creativity with a strong local significance, in order to bridge the gap between traditional handicrafts and contemporary creation.

Austria's mentoring programme for female artists

In 2011, the Austrian Federal Ministry for Education, Arts and Culture established a mentoring programme especially designed for female artists from all artistic branches. The objective of the programme is to encourage and support established female artists transferring their know-how to emerging female artists. The tandems of mentee/mentor are assisted through workshops, networking meetings and supervision.

This mentoring programme fosters networking and skills transmission among artists, and promotes female artists who are less likely than male artists to have visibility in the artistic sphere.

Tax relief and fiscal incentives

9. Several Parties mention tax relief or exemptions granted to artists' incomes (e.g., Latvia, Serbia and Syria), to cultural products (e.g., France, Germany and Latvia) and to organized events such as performances, concerts and exhibitions (Latvia). Montenegro offers a compensation for VAT costs and customs costs.
10. Kuwait exempts artists' works from custom duties when they participate in international festivals held in the country. Brazil, Serbia, Tunisia and Uruguay grant tax reductions to individuals and companies that sponsor artistic projects. Vietnam has adopted a plan to develop a similar system.
11. To facilitate access to credit, the Ministry of Culture of China has signed agreements with banks and backs credit applications for cultural industries.

Adaptation of the Latvian national tax system to artistic production

Latvia has a comprehensive system of tax exemptions. Reduced VAT rate is applied to educational and original literature publications. There is no VAT on cultural events such as theatre and circus performances, concerts and events organized by cultural institutions, exhibitions and performances for children. No taxation is applied on the remuneration received by the author for their works and for the utilization of their works, or on the remuneration received by a performer and a phonogram producer for neighbouring rights and their utilization.

Latvia's tax reductions and exemptions are a good example of a tax system that recognizes the specificity of the work of artists compared to commercial goods, and is adapted to the economic needs of the artist.

Fostering transnational mobility

12. Many Parties reported that they dedicated funds to ensure the participation of their artists in international events, in particular by allocating travel grants (e.g., Andorra, Armenia, Austria, Bosnia and Herzegovina, Canada, Cyprus, Greece, Ireland, Italy, the Netherlands, Poland, Portugal, Slovakia, Spain, Sweden, Switzerland, Togo and Tunisia). Some Parties explained that they fostered international mobility in order to enhance training opportunities for artists (Armenia and Mongolia).
13. A number of Parties took regulatory measures to facilitate international mobility of artists, such as facilitating access to visas (France and the European Union), working permits (Canada), performance licences (China), literary leaves (Kuwait) and art permits (Oman).
14. In order to set up a more comprehensive framework for exchange, bilateral agreements were signed between many Parties. They allowed for international mobility (Ecuador), exchange of artists and experts (e.g., Austria, Hungary, Mexico, Slovakia and Sweden), coproduction agreements enabling artists to apply for subsidies in both countries (e.g., Brazil, Canada, Côte d'Ivoire, Italy and the United Kingdom), increased networking (Cyprus), or the creation of common exhibitions (Austria and Poland). Those exchanges often took place in the context of broader regional organisations and cooperation, such as the European Union, Mercosur or Ibero-American cooperation.
15. Some reports (Switzerland and European Union) point out difficulties for artists from developing countries to obtain visas for developed countries, hence hindering their mobility. A committee of experts mandated by the European Union identified four major problems: obtaining visas and work permits, social security regulations, double taxation and VAT, and intellectual property rights.

Canada: support to mobility of artists from developing countries

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

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

Support to artists' associations, information systems and network-building

16. Organization of artists into professional associations and trade unions was promoted by several Parties (e.g., Nigeria and Serbia). They have been actively involved in the definition of the professional status of the artist (e.g., Austria, Burkina Faso, Serbia and Togo).
17. Information systems were set up by some Parties (e.g., Austria, Côte d'Ivoire, Germany, Luxembourg, Mongolia, the Netherlands and Peru) to update artists about opportunities (competitions, grants, residencies, international mobility schemes, etc.). Luxembourg produced a comprehensive Practical Guide for the Artist that compiles legal texts about the working conditions, protection, promotion and mobility of artists and other types of practical information.
18. Several Parties took initiatives to foster artists' network-building, for instance, through collaborative platforms (Poland and Serbia) or reference books of artists working in the country (Austria and Monaco). Austria created a reference book of the country's female musicians and composers.

Luxembourg's Practical Guide for the Artist

Luxembourg's Practical Guide for the Artist aims at increasing the visibility of cultural professionals on the status of the artist in the country. It centralizes all official information and makes it available to everyone. It also provides answers to the questions frequently asked by professionals in the cultural and artistic sector. The Guide compiles the legal texts regarding working conditions, social security, health care, mobility opportunities, taxation, copyrights, grants, subsidies, etc., and also contains practical information and useful addresses. The aim of the volume is to help and promote creativity as well as access to creativity. It also provides artists with a favourable environment for their professionalization and recognition.

This very comprehensive guide provides artists with complete information on their status and rights, hence securing their professional position.

Annex V: Summary of issues raised by Parties, experts and civil society actors with respect to periodic reporting

1. The paragraphs below summarize the various issues raised and solutions discussed during the Exchange Session on “Periodic Reporting on the Implementation of the 2005 Convention” held prior to the fourth ordinary session of the Conference of Parties in June 2013.¹²

Improving knowledge management and sharing

2. *How could Parties best benefit from the knowledge gained through the reporting exercise?* It was stressed that a huge amount of information is now available thanks to the periodic reporting exercise. The source of this information being vastly different, the challenge is in disaggregating and indexing it to make it useful and relevant for as many countries, organizations and individuals as possible. It was suggested in this connection that a Knowledge Management System, indexed by specific concrete topic (visas, mobility, networking) in addition to the key themes of the Periodic Reporting Framework (such as international cooperation) is called for.
3. The importance of good practices / innovative examples was also underlined in illustrating the different types of policies and measures taken to implement the Convention. It was pointed out in this context that the realities of the region / country must be taken into account when determining which policy or measure is a good practice.

Identifying and tackling implementation challenges

4. *What are the issues of common interest and how to address the implementation challenges?* The following “generic” implementation challenges were highlighted:
 - absence of legal and regulatory frameworks in developing countries
 - absence of implementation structures and organizations
 - inadequacy of competencies and skills
 - lack of available funding
5. In addition to these generic challenges, there were a number of specific ones that had to do with social and cultural change, fast developing digital technologies, lack of political will, lack of dialogue between government and civil society, lack of inter-Ministerial cooperation, insufficient data and cultural statistics and poor understanding of the Convention.
6. The issues of common interest centered on monitoring the implementation and evaluating the impact of cultural policies and measures through the collection of evidence and data. It was stressed that there is an urgent need to build the capacities of Culture Ministries to collect data. Considering that culture is a fast growing economic sector, it represents a huge opportunity for entrepreneurs, for tackling issues of social cohesion and marginalized groups, yet its tendency to be measured is very weak compared to other sectors such as agriculture. Due to this weakness, much of cultural policy-making happens “in a vacuum”. Another negative consequence is that the budgets for culture are shrinking in many developing countries while their cultural sectors are expanding.

¹² The revisions to the Framework for Periodic Reporting suggested during this exchange session are presented separately, under the corresponding heading of this document.

7. It was stressed that it would be counter-productive to create a long list of indicators that would be unmanageable. What is needed is a straightforward template that the majority of countries could use to frame an agenda for action.

Relationship of the Convention with other legal instruments: What other legal instruments have been referred to in the Parties reports? What are the relationships between the Convention and these other instruments?

8. It was pointed out that some of the confusion concerning the scope of the Convention was due to the polysemic term “cultural diversity” that is sometimes interpreted in the sense of the 2001 Universal Declaration on Cultural Diversity and sometimes to in the sense of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. The experts recommended in such cases to give clear advice to Parties that the 2003 and 2005 Conventions represent two distinct complementary frameworks covering different aspects of the 2001 Declaration. It is also advisable to accept that some overlap – for instance, in respect to the gray zone between crafts and design – may be unavoidable.
9. In this connection, it was underlined that are situations where an excessively restrictive approach to cultural industries would mean excluding small-scale crafts industries and other cultural expressions that would interface with intangible cultural heritage. Furthermore, it was suggested that a system for cross-referencing between the two reporting streams be devised, because in some cases what Parties are reporting under one Convention is (also) be relevant for the other.
10. With respect to the relationship between the 2005 Convention and trade agreements, the current negotiations between the European Union and the United States were evoked, in particular the question of excluding the audiovisual sector from the future agreement. It was argued that the Convention has provided a framework that helps countries advance the process in this area and ensure compatibility between public support schemes and competition regulations.
11. It was also observed that, in relation to the UN Special Rapporteur’s 2013 report on artistic freedom which refers to the provisions of the 2005 Convention, human rights and freedom of expression were connected to the Convention for the first time in an international forum.

Annex VI: Outline of the training programme on the preparation of periodic reports

1. Background

In 2012-2013, the Secretariat of the Convention received requests from many Parties for technical assistance in compiling their quadrennial periodic reports. The Secretariat responded to these requests, within limits of the available resources, through the following actions:

- producing and disseminating a series of video tutorials;
- developing of an electronic template for the reports, FAQs and a glossary of definitions;
- providing materials for several national and two regional workshops organized by UNESCO Field Offices in conjunction with other events.

Despite these actions, the difficulties related to the lack of national expertise and lack of resources to organize national consultations and produce the report persisted.

In response to these difficulties and the Decision of the 6.IGC 4 of the Committee and Resolution 4.CP 10 of the Conference of Parties, the Secretariat is in the process of developing a training programme that aims to build national capacities for the compilation of the report.

2. Objectives

The overall objectives of the training programme are to:

- 1) assist countries in their efforts to prepare their periodic report
- 2) facilitate understanding of the Convention at the national level
- 3) improve communication, transparency and sharing of information in respect to the governance of culture at the national and international level
- 4) foster the participation of civil society in the implementation of the Convention

The specific objectives of the programme are to:

- 1) establish a global network of facilitators (trainers) who would be able to intervene at the regional and national level, in close cooperation with the Secretariat and UNESCO Field Offices, to train national experts
- 2) provide methodological and practical tools to the of nationally designated experts to be able to assist and advise national teams in the compilation of the report
- 3) revise and adjust these tools to meet the needs of experts and national teams preparing reports
- 4) identify the most effective methods and good practices of organizing inter-Ministerial consultations, research and analysis of information, working with civil society;
- 5) generate a common understanding of issues related to the preparation of periodic reports
- 6) increase the number of reports submitted by developing countries.

3. Description

The training program involves the following steps:

- 1) Identification of facilitators (trainers) on the basis of their competency, experience, knowledge of the Convention, geographic representation, language skills and flexibility.

- 2) Training tools and materials are enhanced, finalized and translated into several languages in close cooperation between the facilitators, the Convention Secretariat, UNESCO Field Offices and the UIS.
- 3) The national designated official, in coordination with the national Point of contact for the Convention would be involved in the drafting of the report.
- 4) A series of six regional training workshops for these experts is held in different parts of the world on the preparation of the reports.

Each workshop will be organized around three modules: *Module 1: The periodic report, its structure and objectives*

This module will cover key definitions and concepts, scope of application of the Convention and scope of the report, global policy vision, identification of stakeholders, types of consultative processes, inter-ministerial cooperation, modalities of participation of civil society, implementation issues and challenges, possible solutions, cultural statistics, indicators, monitoring and evaluation as well as schedules and organizational aspects.

Module 2: Case studies and group work

Case studies will be presented based on real life situations and experiences gathered through periodic reporting exercises in other countries. Groups will work together to examine cases presented in other reports to determine how they respond or not to specific questions in the periodic reporting framework.

Module 3: Participatory drafting process

The contents of the training programme and module materials will be refined and adapted to the target audiences. A report of each workshop will be prepared by the facilitators with the participation of the training beneficiaries.

Guidance and remote monitoring after each regional workshop will be provided by the facilitators, in cooperation with the Secretariat and Field Offices.

- 5) Following the training, the experts assist the designated officials in preparing the national report on the implementation of the Convention. The assistance would include one or more of the following aspects:
 - data collection and collation
 - consultations with scholars, professional associations, private companies and civil society organizations
 - drafting, translation into English or French
 - verification and validation

4. Expected Results

At the end of the programme, it is expected that:

- 1) An international network of facilitators is formed and growing.
- 2) Networks of national experts are formed in six regions of the world; these experts have the skills and are able to assist national teams to draft periodic reports. An online community of practice is established and active.

3) The institutional and professional capacity for the preparation of the reports is strengthened in the Parties to the Convention. Platforms for multi-stakeholder dialogue at the national level involving governments and civil society representatives are created and/or developed.

4) Knowledge and understanding of the Convention, its principles, objectives, scope and mechanisms is improved among the Parties. The visibility of the Convention is increased visibility at the local, national and international levels.

5) The share of developing countries among those submitting their reports is increased and the quality of the reports improved.

6) Structured and sustainable information systems allowing data collection and evaluation of the design, implementation and impact of cultural policies and measures, as well as the preparation of the periodic reports, supported.

5. Estimated Budget and Timeframe

ACTIVITY	PROGRESS BENCHMARKS	TIMEFRAME	REQUIRED RESOURCES, in USD
Fundraising for the training programme	Funding secured for 2014-2015	November-January 2013	Staff time estimated at 3,000 (a total of 10 working days of a P-3, P-4 and P-5 level staff)
Identification of facilitators, establishment of an Implementation Partnership Agreement for the coordination of the training workshops, identification of national experts	Facilitators identified Contract established National experts identified	February - March 2014	Staff time estimated at 1,000 (a total of 5 working days of a P-3 and P-5 level staff)
Needs assessment for each regional workshop through communication with the identified experts and Points of Contact, as well as additional research	Existing capacities, knowledge gaps and strengths determined, and coherent groups of beneficiaries proposed	March - April 2014	3,000
Preparation of workshops and development of training materials	Materials and tools for the four modules developed, adapted to each regional context and level of the beneficiary group and translated; Training methods identified	May - September 2014	30,000
Organization of the first three regional workshops	Three regional workshops held in two of the following regions: Africa, Arab States, Asia Pacific	September – December 2014	180,000

ACTIVITY	PROGRESS BENCHMARKS	TIMEFRAME	REQUIRED RESOURCES, in USD
Survey- and outcome-based evaluation of the first three regional workshops and first phase of the training programme	Evaluation of the materials, format of the training, level of participation and first outcomes conducted	January – February 2015	6,000
Update of the needs assessment, materials and tools	The needs, materials and tools updated for the second series of workshops	March 2015	2,000
Organization of three regional workshops (second phase)	Three regional workshops held in two of the following regions: Africa, Arab States, Asia Pacific	April – September 2015	180,000
Evaluation of the 2014-2015 training programme and follow up for each of the six regional workshops through an online exchange platform	Evaluation conducted based on objective indicators Follow-up with the beneficiaries ensured	October 2015	22,000
Communication and visibility	Communication materials prepared, translated and disseminated Reporting to the Donor and Committee finalized	November – December 2015	10,000
PROJECT COSTS			433,000*
TOTAL COSTS including 13% overheads			489,290

* The staff time costs and the initial needs assessment would be covered from the Regular Budget.