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

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Item 10 of the provisional agenda: Quadrennial periodic reporting: new reports and analytical summary.

In accordance with Resolution 5.CP 9a of the Conference of Parties, this document presents an analytical summary of the quadrennial periodic reports submitted in 2015 by Parties to the 2005 Convention.

It also includes the executive summaries of the Parties' quadrennial periodic reports. The full reports are available on the website of the Convention at: <https://en.unesco.org/creativity/mr/periodic-reports/available-reports>.

Decision required: paragraph 10.

Background

1. In conformity with Article 9 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter ‘the Convention’) on *Information sharing and transparency*, Parties provide 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. The corresponding Operational Guidelines, including a thematic framework¹ for reporting, were first approved by the third ordinary session of the Conference of Parties of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter ‘the Conference of Parties’) in June 2011. Revised Guidelines were approved by the fifth ordinary session of the Conference of Parties to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Conference of Parties”) in June 2015.
2. The third ordinary session of the Conference of Parties adopted a timetable for the submission of the reports (Resolution 3.CP 10). 45 reports were received in 2012, 20 in 2013, 6 in 2014 and 5 in 2015 (totalling 76 reports). This is 44 short of the 120 reports expected during that period. Many Parties, in particular developing countries, found it challenging to prepare a report given the lack of data and competences at the national level. The need for capacity-building for monitoring and reporting was discussed by the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter ‘the Committee’) and the Conference of Parties, which in its Resolution 4.CP 10 (paragraph 8) and 5.CP 9a (paragraph 9), encouraged 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 (KMS). In response to these resolutions and the needs on the ground, the Swedish International Development Agency (Sida) provided the funds to launch the capacity-building programme in 12 countries and provide assistance in the preparation of quadrennial periodic reports.
3. The Committee has agreed upon specific guiding principles² for the quadrennial periodic reports (hereinafter ‘reports’). According to these principles, the objective of the reporting exercise is to share information and identify global trends and challenges, rather than to compare Parties on the state of implementation of the Convention. Bearing these guidelines in mind, the Secretariat was requested to draw up a strategic and action-oriented analytical summary of the Parties’ reports received (hereinafter ‘the summary’) and to submit it to the Committee at each of its sessions.³ In addition, the Secretariat was asked to actively fundraise for a first global report to monitor the implementation of the Convention.
4. The Committee is invited at this session to examine the following:
 - the reports submitted in 2015⁴ (available to Committee members through a password protected online platform);
 - the Secretariat’s analytical summary of the 2015 reports set out in Annex I of this document;
 - executive summaries of the 2015 reports set out in Annex II of this document.

¹ The themes are listed in paragraph 9 of this document.

² See links to the relevant documents and decisions on the website of the Convention (under Periodic Reports): <https://en.unesco.org/creativity/monitoring-reporting/periodic-reports>

³ In conformity with the revised Operational Guidelines adopted in 2015, the Secretariat will prepare an analytical report and submit it to the Committee every second year, and no longer on an annual basis.

⁴ Reports received by the Secretariat after 31 August 2014 are hereinafter referred to as the “2015 reports”.

Summary of actions taken by the Secretariat in 2015

5. In implementation of Resolution 4.CP 10 of the Conference of Parties and Decisions 7.IGC 5 and 8.IGC 7a and 8.IGC 7b of the Committee, the Secretariat undertook the following activities in 2015:
- sent out reminders in March and April 2015 inviting the 4 Parties concerned⁵ to submit their reports no later than 30 April 2015 (the original letter was sent in October 2014);
 - compiled the amendments and revisions made by the 8th ordinary session of the Committee on the preliminary draft revised Operational Guidelines on Article 9 into Draft Revised Operational Guidelines that were submitted to the Conference of Parties in June 2015 for approval;
 - worked with international experts and partner organizations to prepare the first edition of the global report to monitor the implementation of the Convention to be launched during the 9th ordinary session of the Committee (this publication, based on the analysis of periodic reports and other sources, was made possible thanks to the support of Sida);
 - carried out an analytical review of the five reports submitted in 2015;
 - revised and finalized, in cooperation with experts, UNESCO Field Offices and civil society partners, the training module on the preparation of quadrennial periodic reports. The module is part of a larger capacity-building programme launched by the Secretariat with the support of Sida;
 - finally, in line with the priority activities established by the Conference of Parties (Resolution 4.CP 7), the Secretariat has been working to improve its online Knowledge Management Platform and harmonize it with UNESCO's new software tools. Extrabudgetary funding was provided by Sida and by Italy in the form of an associate expert to further develop this platform into a full-fledged knowledge management system that can best serve stakeholder needs at the global and country level.

Overview of the reports received by the Secretariat

6. A total of five reports were received by the Secretariat in 2015⁶, 1 from Parties in Group II (Tajikistan), 1 from Group III (Honduras), and 3 from Group IV (Australia, India and the Republic of Korea). All five reports were submitted in English. Two of these reports were due in 2012, one in 2013 and two in 2014. Two Parties submitted statistical data.
7. The total number of reports received by the Secretariat in the first reporting cycle (2012-2015) is 76⁷ (i.e., 64% of the 120 reports expected during that period). The table below shows the number and share of the reports that were expected and received by region.

Number and share of quadrennial periodic reports expected and received during the first reporting cycle (2012-2015)

Region	Expected	Received
Group I	23	21 (91%)
Group II	23	18 (78%)
Group III	24	13 (54%)
Group IV	11	9 (81%)
Group V.a	30	9 (30%)
Group V.b	9	6 (67%)
Total	120	76 (64%)

⁵ Costa Rica, Gambia, Palestine, United Republic of Tanzania.

⁶ The following Parties submitted their reports between 1 September 2014 and 31 August 2015: Australia, Honduras, India, Republic of Korea and Tajikistan.

⁷ Including the report by the European Union.

8. The majority of the reports were submitted by **European countries** (a total of 39 reports from Groups I and II, including the European Union's report) and **Latin America and the Caribbean** countries (13 reports). However, this represents only half of the reports that were expected from that region, with the majority of the Caribbean countries not having submitted their reports. The **Asia-Pacific** region submitted nine reports, which is 81% of the expected reports. Nine reports were received from **Africa**, corresponding to only a third of the reports that were expected from that region. The **Arab States** submitted six reports, representing two-thirds of the expected number.

Methodology and scope of analysis

9. The Secretariat's summary (see Annex I) presents an overview of the measures and challenges described in the five reports received in 2015. It is organised according to the thematic groupings established in the Operational Guidelines on Article 9, namely:
- i. cultural policies and measures aimed at supporting the creation, production, distribution, dissemination and enjoyment of domestic cultural goods and services;
 - ii. international cultural cooperation;
 - iii. preferential treatment measures aimed at supporting the mobility of artists, providing greater market access and strengthening cultural industries in developing countries;
 - iv. integration of culture in sustainable development policies;
 - v. participation of civil society.
10. The Committee may wish to adopt the following decision:

DRAFT DECISION 9.IGC 10

The Committee,

1. *Having examined document CE/15/9.IGC/10 and its Annexes;*
2. *Recalling Resolutions 4.CP 10, 5.CP 9a and 5.CP 9b of the Conference of Parties and its Decisions 8.IGC.7a and 8.IGC 7b;*
3. *Takes note of the information collected as a result of the fourth year of quadrennial periodic reporting on the implementation of the Convention as presented in the Annex I to document CE/15/9.IGC/10;*
4. *Requests the Secretariat to forward to the Conference of Parties at its sixth ordinary session the quadrennial periodic reports together with the Committee's comments;*
5. *Invites the Parties whose first reports are due in 2016 to submit them to the Secretariat in a timely manner and encourages the Parties that have not yet submitted their reports to do so at their earliest convenience, if possible, in both working languages of the Committee as well as in other languages;*
6. *Invites the Parties whose second reports are due in 2016 to submit them to the Secretariat in a timely manner, if possible, in both working languages of the Committee as well as in other languages;*

7. *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;*
8. *Further encourages the Parties to provide extrabudgetary resources to expand the Secretariat's training programme on the preparation of the reports and for the implementation of a global knowledge management system, and to support the second global report (2017) to monitor the implementation of the Convention;*
9. *Requests the Secretariat, following this session, to make available on the 2005 Convention website the quadrennial periodic reports to the public for information.*

Annex I

Updated Analysis of Parties' Quadrennial Periodic Reports Submitted in 2015

Introduction

1. The present analysis is based on the five quadrennial periodic reports submitted to the Secretariat before 31 August 2015: Australia, Honduras, India, Republic of Korea and Tajikistan.
2. This analysis should be read in conjunction with the first global report to monitor the implementation of the Convention, that draws from the Parties' reports submitted in 2012-2015, as well as other available sources of information and data.

Cultural Policies and Measures

3. The three previous analyses based on the 71 reports submitted in 2012 - 2014 (see Documents CE/12/6.IGC/4, CE/13/7.IGC/5 Rev. and CE/14/8.IGC/7a) provided information on cultural policies and measures that support cultural-value chain related policy goals (artistic creation, cultural production, distribution/dissemination, and participation/enjoyment).
4. As in the previous years, a wealth of measures that provide support for **artistic creation** were provided. The full range of policies and measures that were reported on by the five countries can be categorized as follows:
 - *financial and/or fiscal support* to artists and their associations, such as grant and scholarship schemes. For example, the Australia Council for the Arts in 2013-2014 provided USD 175 million to support various projects and arts companies. The Government of India offers 26 grant-in-aid schemes to artists being implemented by the Ministry of Culture.
 - *artists' social security / pensions*: India cites its Artists' Pension Scheme, as well as financial assistance to persons distinguished in letters and arts and the creation of a national Artists Welfare Funds.
 - *targeted support* for specific categories or groups of artists, such as *female artists* (e.g., Republic of Korea, where cooperation projects between the Ministry of Gender Equality and Family and the Ministry of Culture, Sports, and Tourism include the establishment of an organization specializing in the gender-equal culture and arts policy and provide support for women in culture and the arts), *artists with disabilities* (Australia, Republic of Korea) and *artists from indigenous or immigrant backgrounds* (Australia, Republic of Korea);
 - measures providing *infrastructure for training, creation and expression* (cultural centers, spaces and hubs), such as in India, where support is provided for the establishment of drama schools, arts academies and cultural centers, as well as museums, partly through a Scheme for Public Private Partnership (PPP).
5. New, Convention-inspired, national legislation on the arts and culture has been reported on in 2015. The Republic of Korea, for instance, has developed a comprehensive legal framework in which new bills have been enacted to complement the existing laws. Thus, the Act on the Protection and Promotion of Cultural Diversity (2014), Framework Act on Culture (2013), Local Culture Promotion Act (2013 and 2014) have been added to the Culture and Arts Promotion Act, Artists Welfare Act, Support for Arts and Culture Education Act, Promotion of the Motion Pictures and Video Products Act, Promotion of Cartoons Act, and the Music Industry Promotion Act. It has also engaged five Ministries in the implementation of the Convention, including the Ministries of Gender Equality and Family and the Ministry of Employment and Labour, each in charge of distinct activities.

6. Tajikistan's 2005 "Concept of development of culture of the Republic of Tajikistan" became the basis for a number of programs and projects for the development of cultural industries. The Government of the Republic of Tajikistan has adopted and implemented sectoral programs on development of culture for the total amount of 133.108.000 somoni (over 2 million USD) that cover, among other areas, music, arts, circus and theatre.
7. The measures taken in the domain **of public service broadcasting** (for example, in Australia and Tajikistan) have aimed to enhance the diversity of cultural offering through the production and dissemination of a wide range of high-quality media content. This reflects the general view of public service media as a primary enabler of the diversity of cultural expressions.

International cooperation

8. International cultural cooperation is central to Article 12 of the Convention, which specifies that "Parties shall endeavour to strengthen their bilateral, regional and international cooperation for the creation of conditions conducive to the promotion of the diversity of cultural expressions."
9. Beyond the overarching goal of promoting the diversity of cultural expressions globally, the objectives of the majority of Parties to the Convention in pursuing international cultural cooperation are summarized in this statement excerpted from Australia's quadrennial periodic report submitted to UNESCO in 2015:

"The Australian Government ... supports activities which build awareness and understanding of Australian arts and culture overseas, activities which promote awareness and understanding of the arts and culture of other countries within Australia, and projects and partnerships that build the capacity of Australian artists and arts organisations and their counterparts in other countries."

10. Within the framework of Article 12, the Convention aims to promote:
 - dialogue on policy issues between **public officials**;
 - international cultural exchange programmes for **professionals working in public sector** cultural institutions aimed at building strategic and management capacities; and
 - international cultural cooperation programmes for **professionals working in the private sector** and the creative industries aimed at building creation and production capacities;
 - initiatives aimed at developing partnerships with and among **civil society organizations** and strengthening their capacities.
11. The 2015 reports demonstrate the increasing trend for governments to conduct international cooperation by providing support for initiatives of cultural institutes, arts organizations, national and private companies, NGOs, individual artists and cultural entrepreneurs. An example of this is the Caucasus Culture Festival held in the Republic of Korea in 2014 through cooperation between various organizations in Korea, Georgia and Armenia to promote cultural exchange and introduce cultural expressions from South Caucasus to the Korean public.
12. The *Dream Project in Developing Countries* launched by the Republic of Korea in 2013 aims to send Korean professionals to developing countries to provide arts and culture training for youth. Thirty-two cultural professionals have now delivered training in India, Bangladesh and Sri Lanka.
13. Many Convention Parties have concluded bilateral and multilateral agreements, Memoranda of Understanding and other arrangements to foster cultural exchange. Sector specific initiatives in the field of field are highly prevalent through the conclusion of co-production agreements. For

instance, under the International Co-production Program administered by Screen Australia to foster cultural development and exchange, Australia has entered into film and audio-visual co-production agreements with twelve countries: Canada, China, France, Germany, the Republic of Korea, Ireland, Israel, Italy, New Zealand, Singapore, South Africa and the United Kingdom of Great Britain and Northern Ireland.

14. In the Republic of Korea, a special visa system for international exchange between artists is under consideration as a way to stimulate international culture and arts exchange. In Korea, the Cultural Partnership Initiative has brought 776 professionals from 75 countries between 2005 and 2013.

Integration of culture into sustainable development policies

15. The importance of culture for sustainable development is a structural, transversal objective and principle of the Convention, which cuts across all fields of policy action. More specifically, Articles 13 and 14 of the Convention provide guidance as to how cultural aspects should be integrated in policies and programmes related to sustainable development, both at domestic and at international levels.

National level

16. The *integration of culture in national development planning* continues to be a strategic policy orientation. An example is the development and implementation of the Strategy for poverty reduction in the Republic of Tajikistan and Strategies to increase the level of welfare of the Republic of Tajikistan for 2013-2015. The main objective is to achieve sustainable development and reduce poverty, while provisions are made for the integration of culture as a strategic component at all levels (local, national, regional and international).
17. Improving the distribution of resources for culture between urban and rural centres was expressed in the report from Australia. Grants and other forms of support to regional organisations, including arts training organisations and performing arts bodies are provided through the Regional Arts Fund and National Collecting Institutions Touring and Outreach Program, initiatives delivered by the Australia Council and activities by Australia's key national cultural institutions. For example, the National Collecting Institutions Touring and Outreach Program provides USD 1 million annual funding to support the development and/or touring of exhibitions within Australia, with a particular focus on regional areas.
18. Parties pursue the principle of fairness by addressing the challenges to *equitable treatment* for disadvantaged individuals and social groups to participate in cultural life. The Republic of Korea provides two-pronged support to *people with disabilities*: facilitating access to culture and promoting their employment in the cultural sector; and a large-scale inter-ministerial programme on Arts and Culture Education in public schools, specifically targeting *marginalized youth* (USD 684,801). Australia's National Arts and Disability Strategy aims at improving access to, and participation in, arts and cultural activities by people with disabilities. The Australia Council for the Arts allots dedicated funding to its Artists with Disability program as well as specific support for Aboriginal and Torres Strait Islander arts practice, including the development and promotion of traditional arts practices and new forms of artistic expression. In 2013-2014, a total of USD 8.3 million was allocated for arts and cultural activities with a predominantly indigenous focus.
19. India reports on the activities implemented by the Ministry of Tribal Affairs and the Ministry of Environment, Forest and Climate Change (MoEFCC) that interlink culture with education, environmental protection and sustainable development. They include social security and scholarships to forest-dwelling scheduled tribes, vocational training centers in tribal areas, support for the development and marketing of cultural products, mobile libraries and resource units, materials for arts education, etc.

International level

20. India's Framework Act on International Development Cooperation was enacted on January 25, 2010, to ensure the legal security of Official Development Assistance policies, promote their consistency, and enhance the effectiveness of assistance. More systematic international development projects have been implemented since the act took effect on July 26, 2010. In such an environment, partial cooperation and support efforts through culture have been made to promote the diversity of cultural expressions.
21. Training and skills development of professionals working in the culture sector is a key feature of international cooperation programmes aimed at the transfer of technology and expertise. Targeted programmes are underway in different fields, with many focusing on media and broadcasting. India, for instance, has assisted in the expansion of Afghan National Television network by providing an uplink from Kabul and downlinks in all 34 provincial capitals for promoting greater connectivity. Another example is the bilateral financial assistance extended to Cambodia through grants and lines of credit. These are good examples of South-South development cooperation in the cultural field.

Awareness-raising and participation of civil society

22. In the context of the Convention, Parties are explicitly required to involve civil society in its implementation, monitoring and reporting. Civil society has therefore been assigned a central role in Article 11, and its potential participation is elaborated in the Operational Guidelines of that article: elaboration and implementation of cultural policy; capacity-building and data collection; advocating the ratification and implementation of the Convention; inputs to the periodic quadrennial reports; partnerships and international cooperation with public and private sectors as well as with civil society of other regions in the world.
23. Eight civil society organizations contributed to the periodic report of the Republic of Korea, including the International Women's Film Festival in Seoul and a Small Libraries association. Tajikistan consulted a variety of public, private and non-governmental organizations including the National Association of Small and Medium Enterprises, National Association of Business Women of Tajikistan, the Union of Artists of the Republic of Tajikistan and the Republic and the Union of Designers. In the case of Honduras, several organizations and agencies were consulted.

Monitoring and evaluation of policies

24. Monitoring and evaluation of cultural policies is an area that is becoming increasingly important to the Parties. In Australia, a range of monitoring and reporting mechanisms are used. For example, each public agency is required to produce an Annual Report which provides an overview of strategic performance as a whole, as well as performance against internal measures towards equity and diversity. This includes progress towards Australia's National Arts and Disability Strategy, which aims to ensure that all people with a disability have access to, and are able to participate in, arts and cultural activities, and are involved in the decisions that affect them. The Strategy's focus has been on improving access to, and participation in, arts and cultural activities by people with disability, both as audience members and participants, and addressing barriers that discourage emerging artists and cultural workers with disability from developing their practice.

Challenges and solutions

25. The challenges to the implementation of the Convention mentioned by the Parties reporting in 2015, and the solutions found, are:

Challenges	Solutions
geographical vastness and diversity of the country, the diverse nature of media delivery platforms and the many-faceted preferences and diverse nature of the society	establishing zonal centres to implement cultural policies on regional basis: North, North Central, North East, South, South central, East and West (India)
population density and the non-linear literacy rate of the country	integration of cultural literacy and advocacy in the existing education policies and fostering encouragement of the youth integration programs for culture and sustainable development (India)
coordinating international activities that are being delivered by different government agencies to ensure resources are allocated effectively and outcomes are maximised; coordinating programmes across all levels of government to ensure information and expertise is shared and that programmes are integrated and complementary to improve delivery and use resources effectively	conducting surveys and preparing annual reports on the current state of policy implementation and assessment results of detailed implementation (Republic of Korea)
lack of financial resources for implementation of programs and activities related to the Convention	<i>public-private partnerships</i> to encourage arts sponsorship, including innovative mechanisms to attract more substantial private funding (e.g., granting 100% tax exemption and high visibility to donors to the National Culture Fund in India)
lack of human capacity and qualified specialists that directly affects the quality of implementation of the cultural policy	providing support to women working in culture and the arts, addressing issues of career-interruptions due to family or other responsibilities
barriers to artistic and cultural practice and engagement	taking measures to reduce childcare burdens for women working in the performing arts and programmes to support women as leaders in culture related fields (Republic of Korea); adopting new legal norms that enhance the accessibility of culture for all groups of society (Tajikistan)
the definition of public policies aimed at promoting cultural diversity and creative expressions	further developing the National Arts and Culture Accord that seeks to harness the respective roles and responsibilities of each level of government to enhance cooperation and affirm the centrality of the arts and culture to government policy, including the contribution of the arts and culture to community wellbeing (Australia)
taking advantage of digital technology's potential to record, preserve and provide access to diverse cultural expressions in an efficient and coordinated manner	implementing strategies to enhance the leadership role of national cultural institutions, including with regard to digital technology, and ensure greater collaboration with libraries, galleries, museums and archives (Australia); digitizing the publishing sector and public libraries (Tajikistan)

Next steps

26. The Republic of Korea plans to take the following actions with respect to the implementation of the Convention: 1) provide an institutional base on which comprehensive policies can be promoted, 2) secure related funding, 3) conduct research to define the current state of the diversity of cultural expressions, and 4) organize educational programmes and train experts. The Act on the Protection and Promotion of Cultural Diversity enacted in 2014 is expected to be an important mechanism to transcend multicultural policy by establishing an all-embracing strategy. The government of the Republic of Korea has prioritized the establishment of a creative economy that promotes the diversity of cultural expressions as a sector contributing to the development of cities and society as an administrative keynote. Based on this, all the ministries are cooperating to implement related policies as an agenda for the entire nation.
27. Australia projects that the next four years will see increased digitisation of artistic and cultural content by the ABC, SBS, National Collecting Institutions and other organisations in order to improve access to the diversity of Australia's cultural expressions. The increasing availability of broadband internet will improve access to digital content across Australia, particularly in regional areas, opening up opportunities for new forms of expression. This could include greater potential for hybrid art forms, for example, incorporating visual arts, performance and online participation, as well as greater opportunities for education and training online. While these opportunities are harnessed, associated copyright issues will be considered.
28. India envisions further division of zonal cultural centres into sub-zonal centres with the proactive support of sociocultural organizations that are involved at the local and grass roots level. It also plans to support cultural organizations in spreading literacy by involving cultural tools and through the use of cultural expressions including puppetry, visual and performing arts. Participatory governance of culture and capacity-building for cultural industries are its other priorities.
29. Tajikistan will put the emphasis on the effective use of existing legal norms. Democratization and accessibility of all cultural achievements with the goal of closer cooperation in the integration process and for the protection and promotion of various forms of cultural expression will be a priority. The creation of appropriate institutions is expected to contribute to the implementation of measures related to the integration of culture into sustainable development.

Annex II

Executive summaries of reports

Australia

Australia is a culturally diverse nation; its population includes Indigenous Australians as well as millions of people from around the world who migrated to Australia or who are the descendants of migrants. A quarter of Australia's 23 million citizens were born overseas, and 44 per cent were either born overseas or have a parent who was born overseas. Four million Australians are able to speak a language other than English. Australians speak over 260 languages and identify with more than 270 different ancestries.

A central element of Australia's approach to implementing the Convention is in nurturing partnerships across and between all levels of government, commercial and not-for-profit organisations (including arts, cultural and educational institutions) and artists, philanthropists and the community.

The Australian Government's approach is guided by the six principles on which its arts and cultural policy is founded: excellence, integrity, artistic freedom, self-confidence, sustainability and accessibility. Excellence is a core value, encouraging and supporting artists to create diverse and innovative new works of the highest quality. The principle of integrity recognises that the arts and culture are intrinsically valuable, and an essential part of a confident and sophisticated society. Artistic freedom protects and defends the right of artists to develop their creativity without political interference. Self-confidence refers to a vision of the Australian arts and cultural sector that is outward-looking, in which Australians share their stories with the rest of the world. With the principle of sustainability, the Government seeks to encourage the commercial viability of the arts and cultural sector and support from a range of funding sources. Accessibility seeks to ensure that Australians across the states and territories, from rural and regional areas through to the suburbs and inner cities, can be involved in the arts and culture.

The Australian Government's support for the arts and culture ensures that artists can create and produce work that reflects the diversity of culture in Australia and that allows Australians and the international community to participate in and enjoy the range of artistic works that Australia has to offer.

The body of this report identifies a number of the many policies, practices and programs Australia has in place, with the aim of providing an overall picture of how the diversity of cultural expressions is protected and promoted in Australia. The broad range of policies and programs supporting the diversity of cultural expressions at national, state and local levels of government is a key achievement in Australia's ongoing implementation of the Convention.

In addition to measures implemented by agencies directly working in arts and culture, cultural heritage and cultural diplomacy, there are a range of policies and programs in other government portfolio areas—including Indigenous affairs, education, employment, environment, agriculture, broadcasting, and social equity and cohesion—that continue to support the diversity of cultural expressions.

The report considers a range of ways Australia engages internationally through the arts and culture. It notes a number of international agreements Australia has entered into which promote the exchange of information, expertise, and artistic and cultural content.

The report identifies two areas in which sustainable development policies including human development goals are integrated into Australian Government support for arts and culture: through initiatives that support Indigenous languages, visual arts and arts-based employment, and through support for regional arts and development.

Honduras

The achievements recorded from the accession of Honduras to the Convention resulted in actions of governmental, social and cultural organizations.

The government of Honduras by Legislative order No. 330-2002 dated December 24, 2002, recognizes the day and month of the African Heritage in Honduras.

The China Ethnic Day enacted in Honduras on October 28, recognizes the immigration of people from mainland China since the early twentieth century, they have been incorporated into Honduran society enriching its miscegenation and cultural identity.

The coordination of the Honduran Language Academy with the support of the Executive Direction of Indigenous and Afro-Hondurans, Executive Direction of Culture and Arts, with financing of the Spanish Agency for Cooperation and Development, published the Dictionary of Language of Honduras. There are language other than Spanish listed in the dictionary whose entries are designed in alphabetical order, namely Chorti, Garifuna, Islander, Misquito, Pech, Tawahka, and Tolupan. Committees of each of these ethnic groups have worked with the coordinator, for more than three year, in the development of the respective segments in the dictionary.

As a result of the implementation of the Joint Programme of the United Nations "Creativity and Identity for Local Development" during the year 2009-2012, the State of Honduras benefited from several results related to the promotion and protection of the diversity of cultural expressions and as detailed in section 2.2 these results highlight 42 local cultural schedules, 8 Regional Strategies of Culture, and a bill of Culture Setting has been submitted to the Legislature for approval.

The challenges the State of Honduras faces to implement the Convention include the definition of public policies aimed at promoting cultural diversity and cultural expressions. This requires that the institutions in charge of the implementation of programs and projects, mainly the current Department of Culture and Arts (formerly, Executive Direction of Culture, Arts and Sports) need to be strengthened.

Also, it is necessary that the Framework Law on Cultre should be revised and adapted so as to include issues of national laws and guidelines established in the framework of the 2005 Convention and other Conventions ratified by Honduras.

India

In the last few decades, the general perception of culture has gone through radical changes. The perception of culture that was earlier connected to celebration, encapsulating protection and promotion of tangible cultural heritage and providing support and safeguarding those has now metamorphosed to recognizing and safe guarding traditions or living expressions.

India ratified the Convention on 15 December 2006. The articles provided in the Convention and the operational directives as modified from time to time inter alia vests certain responsibilities and obligations on each state party to frame and adopt appropriate legal, technical, administrative, and financially supportive measures to safeguard and promote the cultural diversity based on the guiding principle that culture can no longer be just a by-product of development, but rather the mainspring for sustainable development.

The present legal framework for cultural heritage in India is effectively formulated for protection of cultural heritage that nurtures distinctive nature of cultural goods, services and activities as vehicles of identity, values and meaning and recognizing that culture also includes familiarizing , distinguishing and optimizing the overall contribution of the cultural industries enabling economic and social development, as well as fostering dissemination and accessibility to the public at large.

The Ministry of Culture of India in its guiding maxim states: Culture plays an important role in the development agenda of any nation. Firstly, it contributes immensely to economic growth by way of vast employment opportunities. Secondly, it provides goals in terms of quality of life and meaningful existence as an end to economic growth itself. Culture and creativity manifest themselves in almost all economic, social and cultural activities. Development of Culture should be considered as a catalyst to the economic and social development. Elements of the Culture encompass media, films, music, handicrafts, visual arts, performing arts, literature, heritage management, cultural and creative goods and services etc. The Cultural development inter alia includes areas of culture both in tangible and intangible fields. The functional spectrum of the Ministry is rather wide, ranging from generating cultural awareness at the grass roots level to promoting cultural exchanges at an international level.

Considering the above, it is felt that an appropriate national legislation may be made that works in conjunction with the Convention on the Protection and Promotion of the Diversity of Cultural Expressions the following recommendations are envisaged-

1. There shall be, by statute, an establishment of a National Commission for Conservation of Cultural Heritage with the following functions-
 - a. Study of treaties and other international instruments on cultural heritage and recommend suitable legislative and administrative measures
 - b. Undertaking the promotion of research in cultural heritage
 - c. Spreading awareness among the people to strengthen appreciation and respect of cultural heritage
 - d. Review national and state laws on cultural heritage and suggest reforms.

Republic of Korea

Cultural diversity and cultural expressions as defined by the Act on the Protection and Promotion of Cultural Diversity in the Republic of Korea are as follows: “Cultural diversity refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies.” This is the same as Article 4 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The same Act also stipulates, “Cultural expressions are those expressions that result from the creativity of individuals, groups and societies and refer to the symbolic meaning, artistic dimension and cultural values that originate from or express cultural identities.” This definition is the same in meaning as the UNESCO Convention.

Since Korea ratified the Convention in April 2010, the central government, local governments, and civic organizations have played various roles in order to protect and promote the diversity of cultural expressions. As a result of their support for continuous policies, the Act on the Protection and Promotion of Cultural Diversity was passed by parliament on May 2, 2014. Based on this act, the government has been able to implement policies on cultural diversity in more organized and systematic ways. When the Convention was first ratified, there was a need for the creation of national policies on the diversity of cultural expressions, which responded to social changes such as the increase in migrants (the number of migrants through marriage, recognition, and naturalization was 281,295 in 2013) and migrant workers. Later, a more comprehensive and fundamental approach was made regarding diverse ways in which the cultures of groups and societies are expressed. With regard to multicultural issues, the Act on the Treatment of Foreigners in Korea and the Multicultural Families Support Act were enacted in 2012 and 2013, respectively, and related policies have been implemented. In addition, as a way to expand cultural expressions by marginalized groups, ministries, local governments, and civic organizations carry out various policies.

The qualitative and quantitative expansion of the cultural industry such as the Korean Wave has also become a new platform to enhance the diversity of cultural expressions. The development of the content and industry has gone beyond a simple economic effect to create the basis on which various voices of society, such as diversity films and indie music, can be reflected.

As for international roles, the Framework Act on International Development Cooperation was enacted on January 25, 2010, to ensure the legal security of Official Development Assistance policies, promote their consistency, and enhance the effectiveness of assistance. More systematic international development projects have been implemented since the act took effect on July 26, 2010. In such an environment, partial cooperation and support efforts through culture have been made to promote international cultural diversity.

Despite the government’s policy implementation, there is still much to be desired in reality when it comes to a national consensus and awareness regarding diversity of cultural expressions. While acceptance of diverse cultures is still low, the domestic and international environment is changing dramatically. Therefore, the government and civic organizations have attempted to expand comprehensive and general policies by building governance through the implementation of the Convention and the establishment of new laws.

Tajikistan

As a member of the international community, the Republic of Tajikistan provides all citizens rights and freedom, independence, social security, integrity, access to cultural values and cultural activities, leisure activities of all cultural associations and movements.

Tajikistan, as a multinational State, pays great attention to the mutual enrichment of cultures of all peoples living on its territory and in turn allows the prosperity of multinational culture.

In the reporting period the achievement of the Republic of Tajikistan in this direction includes the implementation of a number of State programs and strategies aimed at implementing the UNESCO Convention of 2005. This is reflected in: the creation of conditions for conservation and sustainable development of diverse types and forms of traditional culture, determining the identity of the spirituality of the peoples of Tajikistan; ensuring equal access of all groups to cultural values; the development and popularization of the best examples of tangible and intangible cultural heritage of the Tajik people, sharing the traditional culture on a global level; infrastructure development; new forms of work; the modernization of the organizational, legal and financial mechanisms for the protection and development of tangible and intangible cultural heritage; training and coaching in the field of culture; legal protection of traditional cultural forms; collection, improvement of equipment, the use of various elements and objects of tangible and intangible cultural heritage (publications, audio-visual materials, musical decoding, etc..) publication of editions; creation of documentary series on the diversity of cultural expressions; carrying out various forms of activities to promote the diversity of cultural expressions; the undertaking of various expeditions to collect information and materials on tangible and intangible cultural heritage; creation of stationary laboratories in the organizations of tangible and intangible cultural heritage; the creation of favorable conditions for the creation, promotion and use of various forms and types of cultural heritage with State financial support for the people's tangible and intangible heritage.

Also, during the implementation of this Convention, the problems were identified as follows:

1. The lack of financial resources for implementation of programs and activities related to the implementation of this Convention.
2. The lack of human capacity directly affects the quality of implementation of the State policy in this area.
3. Poor coordination between government and public sector entities.