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

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Item 4 of the provisional agenda: Secretariat's report on its activities for the period of 2018

This document presents the Secretariat's report of its activities for the period of 2018.

Decision required: paragraph 23

1. At its third session, the Conference of Parties to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Conference of Parties” and “the Convention”) requested the Secretariat to provide, at each of its sessions, a report on its activities. The Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Committee”), has taken similar decisions requesting the Secretariat to submit reports at each of its sessions.
2. At this session, in line with Decision [11.IGC 4](#), the Committee is to examine and take note of the Secretariat’s report on its activities for 2018 and determine the most appropriate mechanisms to support these activities, whether at Headquarters or in the Field.
3. To recall, the purpose of these reports is to present a summary of the achievements and challenges faced by the Secretariat to implement a programme of activities defined by the Convention’s governing bodies.
4. The Secretariat ensures that the workplan adopted by the Convention’s governing bodies on the one hand, and the performance indicators and targets that pertain to the Convention in the Approved Programme and Budget on the other, are aligned. [Expected Result 7](#) under the 39 C/5 Programme and Budget for 2018-2019 pertaining to the Convention has been defined as “**Policies and measures to promote the diversity of cultural expressions designed and implemented by Member States, in particular through the effective implementation of the 2005 Convention**”. The 39 C/5 defines the following five performance indicators to assess the progress towards ER 7:
 - a) Sound governance exercised through the adoption and implementation of strategic resolutions/decisions of the governing bodies of the 2005 Convention;
 - b) Number of supported Member States that have designed, implemented and monitored policies and measures to promote the diversity of cultural expressions, contributing to the goals of the 2005 Convention and in a gender-responsive manner;
 - c) Number of supported Member States and civil society stakeholders that have effectively implemented international assistance, including from the International Fund for Cultural Diversity;
 - d) Number of supported Member States that have designed, implemented and monitored policies and measures to promote the 1980 Recommendation on the Status of Artists, especially artistic freedom, contributing to the goals of the 2005 Convention and in a gender-responsive manner; and
 - e) Number of initiatives undertaken by supported stakeholders to enhance creativity and strengthen the creative economy in cities (only extrabudgetary).
5. **Annex I** provides reporting information for the 39 C/5, notably, the factors used to assess the progress, targets for 2018-2019 and the outputs achieved so far. **Annex II** provides key data on statutory meetings. The contribution of the 2005 Convention to the 2030 Agenda for Sustainable Development is presented in **Annex III** (extracted from the information kit of the 2005 Convention). Information document DCE/18/12.IGC/INF.3 provides the results of a questionnaire sent to Parties to evaluate the effectiveness of the Secretariat in the organization of these meetings. Working documents DCE/18/12.IGC/5a, 5b and 6 provide the Secretariat’s reports on the International Fund for Cultural Diversity (IFCD) including an update of activities to process international assistance requests, monitor project implementation, as well as the potential impact of the recommendations of the second external evaluation of the IFCD. Working Document DCE/18/12.IGC/10 provides the Committee with status report on the implementation of recommendations made by the “Working Group on the Governance, Procedures, and Working Methods of the Governing Bodies of UNESCO”.

6. The 2018 Secretariat's report is structured around the **four overarching goals of the Convention's monitoring framework**, with each goal referring to a corresponding **area of monitoring**. Actions of the Secretariat for the UNESCO Global Priorities, notably, Priority Africa, Gender Equality, as well as for target groups, Small Island Developing States (SIDS) and youth, are also included. This structure enables synergies between the Secretariat's reporting on results (through this report) and Parties' reporting on results through the quadrennial periodic reports presented in the Global Report, "[ReShaping Cultural Policies: Advancing creativity for development](#)" and featured on the new Policy Monitoring Platform¹. The objective is to provide a more integrated picture of the implementation of the Convention at both the global and country levels.

7. The worldwide promotion and distribution of the Global Report in multiple languages has been at the centre of actions taken by the Secretariat to **raise awareness of the Convention**. Since January 2018, events have been organised in 27 countries, the full report has been translated into English, French, Korean, Portuguese, and Spanish, and its Executive Summary in Arabic, Bahasa (Indonesia), Chinese, English, French, German, Khmer (Cambodia), Mongolian, Portuguese, Russian, Spanish and Vietnamese. Several events were organized with the Communication and Information Sector (CI)² and focused on specific areas of monitoring of interest to both Sectors. For example, joint thematic talks were organised in Dakar (on gender equality), in Harare (on sustainable development), in Accra (on artistic freedom), in Jakarta and Bogota (on media diversity). The thematic talk in Zimbabwe was particularly successful in terms of outreach to new audiences. UNESCO Harare partnered with *Capitalk FM*, Zimbabwe's first commercial, talk radio station. The event was moderated by Mr Napoleon Nyanhi, a popular radio jockey, and retransmitted live via [Capitalk's Facebook](#) reaching more than 1,600 people. In addition, awareness-raising efforts around the world were supported with the new passport-size text of the Convention available in the six official languages of UNESCO as well as in German, Kiswahili and Amharic and the new information kit of the 2005 Convention in English, French and Spanish.



¹ More information about the Policy Monitoring Platform (<https://en.unesco.org/creativity/policy-monitoring-platform>) is provided in Document DCE/18/12.IGC/7.

² The "World Trends in Freedom of Expression and Media Development, Global Report 2017/2018" by the CI Sector is downloadable at: <http://unesdoc.unesco.org/images/0026/002610/261065e.pdf>

I. Goal 1: Support sustainable systems of governance for culture

8. The Convention delineates a system of governance for culture as one that meets people's demands and needs and is transparent in decision making processes; participatory by engaging civil society in policy design and implementation; and informed through the regular collection of evidence that can support policy making decisions. In order to achieve this goal, cultural policies and measures are to be designed and implemented in accordance with Articles 5, 6, 7 and 11 of the Convention.
9. In line with the Convention's global capacity building strategy, the Secretariat has continued to prepare funding proposals to support the implementation of the strategy, develop a series of training materials, and implement various capacity development and awareness-raising activities at the country level. The results achieved from the Secretariat's action in 2018 under Goal 1 are presented below according to four areas of monitoring:
 - a) **Cultural policies:** National human and institutional capacities have been reinforced to design, implement and monitor cultural policies and measures. With **capacity development interventions** and **policy advice** provided by the Secretariat, various Member States pursued participatory policymaking that involves multi-stakeholder consultation process with government officials and civil society actors. With funding from various sources, the Secretariat has been providing **technical assistance** in the form of expertise to Bangladesh (Korean FiT), Djibouti, Samoa, South Sudan and St. Kitts and Nevis (regular programme), Mauritius, Costa Rica (UNESCO-Aschberg programme), Morocco (German FiT), Pakistan (Danish CKU + Korean FiT), Uzbekistan (Korean FiT). **Advice has been provided** on the development of new cultural policies for Seychelles and Somalia. In Cambodia, for instance, UNESCO Phnom Penh continued to support regular meetings of a Cultural Task Force and the organization of an Arts Forum whose inaugural session was held in 2016. The third edition of the Arts Forum in September 2018 brought together government, civil society and the private sector to discuss socio-economic benefits of arts and culture and possible tax incentives to engage the private sector for the funding of arts and culture. In addition, the International Fund for Cultural Diversity (IFCD) evaluation shows that many projects funded by the Fund have successfully contributed to the **development and adoption of legislations and other policies** related to culture. Some examples include the development of the Law on Cultural Spaces and National Cultural Law in the Plurinational State of Bolivia, design of the national cultural policy in Jamaica and the adoption of Malawi's Cultural Policy. **Policy implementation support** for the development of cultural and creative industries was provided to Lao PDR, Mongolia, Rwanda, Uganda, and Viet Nam with support from the Korean FiT. The participatory approach to policymaking has yielded a new framework law for culture in Burkina Faso where the 2005 Convention was used as a basis, and a first cultural policy and strategic plan for 2018-2024 approved by Tuvalu's Prime Minister. With funding from the government of Sweden (2018-2022), 16 countries³ will receive capacity building in participatory policy monitoring, data collection, policy elaboration and implementation. The European Union is also funding a new on demand technical assistance programme (2018-2021) to help 10 developing countries with the creation of new regulatory environments for the cultural and creative industries, including on Intellectual Property Rights related issues. This technical assistance programme will be supported by the UNESCO/EU international Expert Facility, currently in the process of being renewed.
 - b) **Public service media:** National capacities have been strengthened to support public service media in Colombia, Ethiopia, Indonesia and Zimbabwe, by training of media professionals using pilot training materials developed by the Secretariat. Such training has also enabled **synergies with UNESCO's Communication and Information (CI) Sector** and allowed for linkages to be made between artists, cultural professionals and

³ The partner countries of the Sida-funded project are: Algeria, Bangladesh, Burkina Faso, Colombia, Ethiopia, Indonesia, Jamaica, Mali, Mauritius, Mongolia, Palestine, Peru, Senegal, Tanzania, Uganda and Zimbabwe.

media professionals to promote the diversity of cultural expressions. Thematic panel discussions on media diversity and culture were organized in Ghana and Indonesia during the 2018 World Press Freedom Day celebrations in May and in Colombia during the Global Report launch in June. The Secretariat stands ready to provide media diversity training to countries interested in strengthening domestic media production, especially in light of the rapidly changing media landscape in the digital era.

- c) **Digital environment:** Awareness has been further raised about the opportunities and challenges of digital technology for the diversity of cultural expressions. In line with Decision [11.IGC 5](#), the Secretariat elaborated a roadmap to support the implementation of the “Operational Guidelines on the Implementation of the Convention in the Digital Environment” (see Document DCE/18/12.IGC/9). The Secretariat has also commissioned a research paper to assess the impact of artificial intelligence on the diversity of cultural expressions which is presented as Information Document DCE/18/12.IGC/INF.4. During this Committee session, the Secretariat is also organizing in the framework of UNESCO’s “Create I 2030” talks a session on “*Artificial Intelligence: A New Working Environment for Creators?*” The Secretariat is a member of a UNESCO Intersectoral Task Force on artificial intelligence. In addition, a **new partnership** has been established with **Ms Sabrina Ho**, a young entrepreneur, and an initiative “*You Are Next: Empowering Creative Women*” was launched in 2018. This initiative has so far granted funding to four projects from Mexico, Palestine, Senegal and Tajikistan that support women under 40 to access funding, infrastructure, equipment and co-production opportunities in the digital creative industries. In order to raise awareness of the innovative work done by women in the field of digital, this Committee session is organizing a panel discussion involving the project managers and Ms Sabrina Ho.
- d) **Partnering with civil society:** Civil society has been empowered to participate in policymaking, and new civil society stakeholders have been mobilized. Through the Aschberg programme for artists and cultural professionals and other initiatives such as the Sida-funded capacity-building project, the Secretariat has reached out to more than 200 civil society organizations operating in the field of culture and empowered them to work together with governments to monitor the impact of the 2005 Convention⁴ and the implementation of the 1980 Recommendation on the Status of the Artist. At the global level, the Secretariat is reaching out to new civil society actors working on specific monitoring areas (e.g., gender equality, media, trade) to encourage them to use UNESCO’s Global Report as a tool for policy revision. With funding from the Korean FiT and in cooperation with the Korean National Commission for UNESCO, the Secretariat **trained 30 mid-career professionals from 17 countries in the Asia/Pacific region** working in public policy or creative sectors, creating a professional “community of practice” that could, in the future, provide policy advice to the Member States in the region and strengthen regional cooperation. A number of civil society organizations are supported through IFCD funding to strengthen their role in the governance of culture. During this Committee session, the Secretariat is organizing a “Create I 2030” talks on civil society’s participation in policy making with the aim of providing a space for dialogue, discussion and reflection about civil society’s role in cultural governance.

II. **Goal 2: Achieving a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals**

10. Equitable access, openness and balance in the flow of cultural goods and services as well as the mobility of artists and cultural professionals from the global South are among the core objectives of the Convention. In order to achieve this goal, preferential treatment measures are to be implemented in accordance with Articles 16 and 21 of the Convention. Preferential treatment measures are understood as those that promote the mobility of artists and cultural professionals from the global South, as well as improve market access for cultural goods and

⁴ More information on the implementation and impact of the capacity building strategy for participative policy monitoring is provided in DCE/18/12.IGC/7

services through various policies and programmes as well as specific international cooperation and trade agreements. The UNESCO-Aschberg Programme has been instrumental for supporting the implementation of these objectives.

11. On the three monitoring areas under Goal 2, the Secretariat has achieved the following results so far:

- a) **Mobility of artists and cultural professionals:** New tools to monitor the mobility of artists and cultural professionals have been designed both within the revised framework of the quadrennial periodic report (QPR) and the global online survey on the implementation of the 1980 Recommendation on the Status of the Artist. This survey (to be completed by 23 November 2018) has been widely distributed not only to governmental but also to national and international non-governmental stakeholders of the Convention⁵. These monitoring tools are expected to support more systematic collection of data and information which would further support informed policymaking in the future.
- b) **Flow of cultural goods and services:** Market access of creative contents from developing countries is being improved thanks to projects funded by the IFCD. For instance, the Museum Association of Namibia is supporting musicians from Namibia's San community to gain access to new markets through tours, online network, as well as training activities and performances with European musicians. In Latin America, the Department of Cinematography under the Ministry of Culture of Colombia will implement an IFCD project involving Bolivia, Ecuador, Mexico, Peru and Uruguay. The project entitled "Retina Latina" aims to further develop the Latin American film industry in the digital era through supporting the distribution and access to Latin American cinema by improving the digital platform, reinforcing distribution strategies, creating partnerships and regional integration. Furthermore, in cooperation with the UNESCO Institute for Statistics (UIS), efforts are being made to produce new evidence on the flow of cultural goods that can be used to inform future policies and programmes to promote preferential treatment.
- c) **Treaties and agreements:** New evidence is being produced to gain a better understanding of the degree to which the Convention is being implemented to achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals through trade agreements. Building upon the Convention's Policy & Research series publication entitled "[Culture in Treaties and Agreements: Implementing the 2005 Convention in Bilateral and Regional Trade Agreements](#)" by Véronique Guèvremont and Ivana Otašević, the Secretariat has commissioned four impact studies concerning four trade agreements⁶. The aim of the studies is to assess the different ways in which Parties to the Convention have opted to address culture in the identified trade agreements. The Secretariat also continues to develop an online database to promote information sharing on issues related to preferential treatment, international coordination and consultation. Lastly, a training module on preferential treatment, targeting governmental actors and trade negotiators, is in preparation with the UNESCO Chair on the Diversity of Cultural Expressions (Laval University, Canada). Upon finalization, the Secretariat is to provide technical assistance and capacity development in countries requesting policy advice on the implementation of Articles 16 and 21.

⁵ Access to the Online Survey at <https://en.unesco.org/creativity/governance/status-artist#upcoming>

⁶ The four trade agreements in question are: 1) Free Trade Agreement between the Government of the People's Republic of China and the Government of New Zealand; 2) Free Trade Agreement between the Government of the Republic of Korea and the Government of Australia; 3) Free Trade Agreement between the European Union and its Member States and the Republic of Korea; and 4) the Economic Partnership Agreement between CARIFORUM States and the European Community and its Member States.

III. Goal 3: Integrate culture in sustainable development frameworks

12. Through the adoption of the 2030 Agenda by the UN Member States, the role of culture has been given an increased recognition as an enabler of sustainable development. Integrating culture in sustainable development frameworks is one of the primary goals of the Convention. Articles 13 and 14 and their respective operational guidelines explicitly call upon Parties to integrate culture in their international development assistance policies and programmes as well as in their national development plans. More specifically, they call upon Parties to support cooperation for sustainable development and poverty reduction by strengthening the cultural sectors in developing countries. This is to be accomplished through programmes to develop national capacities, transfer technology and provide support for small- and medium-sized enterprises as well as through regular voluntary contributions to the IFCD.
13. In relation to the integration of culture in national and international sustainable development policies, plans and programmes under Goal 3, the Secretariat has achieved the following during 2018:
- a) **National sustainable development policies and plans:** A solid foundation has been established through the revision of the framework of the quadrennial periodic reports (QPR) to support the designing of national frameworks to monitor the implementation of the SDGs (see Document DCE/18/12.IGC/8 and Information Document DCE/18/12.IGC/INF.6). As various Member States move towards the implementation of the Agenda, the adjusted QPR framework promises to serve as a guiding tool to monitor the progress towards SDG targets relating to the Convention, notably:
- SDG 4 on quality education⁷;
 - SDG 5 on gender equality⁸;
 - SDG 8 on decent work and economic growth⁹;
 - SDG 10 on reduced inequality¹⁰;
 - SDG 16 on peace, justice and strong institutions¹¹; and
 - SDG 17 on partnerships for the goals¹².

Furthermore, culture and creative economy are increasingly included as a strategic axe for the national development. For instance, within the framework of the National Programme for Culture and Creative Economy (NPCE) of Afghanistan, UNESCO Kabul is assisting the Afghan Government in establishing a long-term plan to access cultural programs and infrastructures through the construction of the Bamiyan Culture Center.

- b) **International sustainable development programmes:** The 2005 Convention as a platform for international development cooperation for the cultural and creative industries (CCIs) and creative economy has gained credibility among donors. Renewed political will is emerging to make culture a fully-fledged dimension of international development assistance. New extrabudgetary funding has been raised from the following donors, and

⁷ **Target 4.4.** By 2030, substantially increase the number of youth and adults who have relevant skills, including technical and vocational skills, for employment, decent jobs and entrepreneurship.

⁸ **Target 5.c.** Adopt and strengthen sound policies and enforceable legislation for the promotion of gender equality and the empowerment of all women and girls at all levels.

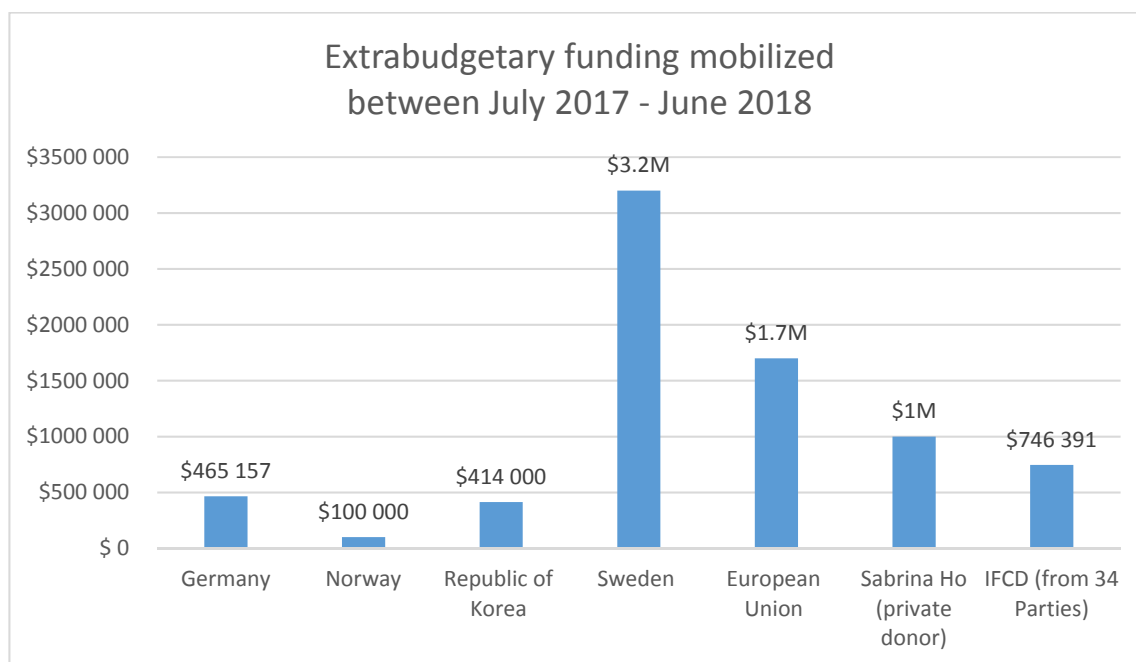
⁹**Target 8.3.** Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalization and growth of micro-, small- and medium-sized enterprises, including through access to financial services & **Target 8.a.** Increase Aid for Trade support for developing countries, in particular least developed countries, including through the enhanced integrated framework for trade-related technical assistance to least developed countries.

¹⁰ **Target 10.a.** Implement the principle of special and differential treatment for developing countries, in particular least developed countries, in accordance with World Trade Organization agreements.

¹¹ **Target 16.7.** Ensure responsive, inclusive, participatory and representative decision-making at all levels & **Target 16.10.** Ensure public access to information and protect fundamental freedoms, in accordance with national legislation and international agreements.

¹² **Target 17.19.** By 2030, build on existing initiatives to develop measurements of progress on sustainable development that complement gross domestic product, and support statistical capacity-building in developing countries.

34 Parties have also contributed to the **IFCD** between July 2018 and June 2019. More information about the IFCD is provided in DCE/18/12.IGC/5a, 5b and 6.



The Secretariat has also made contributions towards [UNESCO's brochure highlighting culture's contribution to the SDG](#) and to the UN Secretary General's 2018 report on the SDGs.

IV. Goal 4: Promote human rights and fundamental freedoms

14. Promoting respect for human rights and fundamental freedoms of expression, information and communication is a pre-requisite for the creation, distribution and enjoyment of diverse cultural expressions. These are among the core guiding principles of the Convention and the 1980 Recommendation concerning the Status of the Artist. Violation of these guiding principles, including those that artists and cultural professionals experience in conflict situations¹³, put at risk artistic freedom, the diversity of cultural expressions as well as individual wellbeing and quality of life. Furthermore, gender equality, which is one of the two UNESCO's Global Priorities, needs to be promoted, since the diversity of cultural expressions cannot be achieved without active participation of women as creators and producers of cultural expressions.
15. In 2018, the Secretariat achieved the following on the monitoring areas under Goal 4:
 - a) **Gender equality:** Awareness has been raised about the importance of collecting sex-disaggregated data in the culture sector and challenges women face as creators and producers of cultural goods and services. While the Secretariat continues to mainstream the principle of gender equality in all its actions, targeted gender-transformative activities have been undertaken. For instance, in Senegal, by participating in the 6th edition of the Urban Women Week (a women Hip Hop festival), UNESCO Dakar supported the empowerment of women Hip Hop artists through concerts, debates, film projection and capacity building workshops. In Argentina, women have been promoted through a new project "Creative Women: Gender Equality and Creativity" in cooperation with UNESCO Villa Ocampo, the Ministry of Culture of Argentina and the Swedish Embassy in Argentina. The 2018 Global Report included one chapter dedicated to gender equality, and in preparation of the next edition of the Global Report (planned for June 2021), the Secretariat is reaching out to NGOs with a specific mandate to promote gender equality.

¹³ See Information Document DCE/16/10.IGC/INF.10 on the Reinforcement of UNESCO's action for the protection of culture and the promotion of cultural pluralism in the event of armed conflict. See also: <http://en.unesco.org/heritage-at-risk/strategy-culture-armed-conflict>

Furthermore, on the occasion of the International Women’s Day in March 2018, a video message by Ms Sabrina Ho¹⁴ was diffused via YouTube promoting the new “*You Are Next*” initiative to support women’s participation within the digital creative industry. The Secretariat has also prepared a project proposal to raise extrabudgetary funds to undertake a study to assess main challenges of women working in the culture sector.

- b) **Artistic freedom:** Awareness has been further increased about the importance of artistic freedom for promoting the diversity of cultural expressions. This was achieved through the inclusion of artistic freedom as one of the performance indicators of 39 C/5 and also through the joint launch of UNESCO’s two Global Reports (2017/2018), “World Trends in Freedom of Expression and Media Development” and “Reshaping Cultural Policies: Advancing creativity for development” in Accra, Ghana, on the occasion of 2018 World Press Freedom Day celebrations. A new training module to support policy development on artistic freedom has been prepared and piloted during a national workshop with various governmental and non-governmental actors in this context (Accra, Ghana, 3-4 May 2018). Numerous outreach activities have also been conducted. UNESCO partnered on 4 September 2018 with Culture Action Europe (CAE) in the conference “Listen to the Silenced: The state of artistic freedom in Europe”, at the European Parliament. Synergies have also continued to be sought with the CI Sector. On the occasion of the International Day for Universal Access to Information on 28 September 2018, UNESCO Bangkok Office organized a collaborative exhibition on the concept of Internet Universality, together with a round table discussion on artistic freedom with culture professionals. Lastly, Costa Rica and Mauritius have been supported in their efforts to elaborate laws on the status of the artist, with clauses protecting the social and economic rights of artists. The online global survey to monitor the implementation of the 1980 Recommendation has also been designed to gather new information on policies and measures to support fundamental freedoms. During this Committee session, the Secretariat is organizing a “Create I 2030” talk (“What is artistic freedom to you?”) to discuss with cultural professionals new trends and challenges in this area.

V. UNESCO’s Priorities

16. UNESCO’s 39 C/5 Programme and Budget includes the following as Global Priorities and priority target groups for its action. Below provides a summary of how the Secretariat has contributed to these priorities.
- a) **Global Priority Africa:** The Secretariat is reinforcing its working relationship with regional organizations in Africa such as the African Union (AU) and the African Regional Intellectual Property Organization (ARIPO) in order to strengthen the cultural and creative industries in Africa as a way to respond to challenges and opportunities that Africa is facing today – such as demographic growth, social transformation, democratic governance and sustainable development and economic growth.
 - b) **Gender Equality:** The Secretariat promotes gender equality by mainstreaming gender in its activities and also by undertaking specific gender transformative initiatives, as described under paragraph 15 (a) above.
 - c) **Small Island Developing States (SIDS):** Considering that the question of the mobility of artists and cultural professionals as well as the market access is one of the important challenges faced by many SIDS, the Secretariat is undertaking impact studies looking at the cultural protocol between the European Union and CARIFORUM, as mentioned in paragraph 11 (c). The Secretariat is also supporting

¹⁴ The video message is accessible at: <https://www.youtube.com/watch?v=YrQFWc2KgVw>

SIDS such as Jamaica, Mauritius, Seychelles and Samoa in their efforts to elaborate cultural policies and policy monitoring.

- d) **Youth:** Youth around the world faces a number of challenges, and the CCIs represent opportunities to respond to such challenges as youth unemployment and their needs to express themselves creatively to prevent extremism. The Secretariat is currently implementing a capacity building project in the music industry in Morocco funded by Germany, which is expected to serve as a prototype project to strengthen a particular culture sector by looking at each stage of the creative value chain from creation, production, distribution to access. Involving youth in consultation meetings and round table discussions and providing youth with music training to make music an economically viable job opportunity are among the priorities of the project. The project also provides access to music to youth living in rural areas and in difficult geographic zones as a way of engaging them in socio-cultural activities.

VI. Conclusion

17. 2018 has opened a new horizon for the operational life of the Convention. Despite limited human and financial resources, all the targets for Expected Result 7 of the 39 C/5 for 2018-2019 are on track. The Secretariat has been successful in raising extrabudgetary funding for many activities of the Committee identified as priorities by the Conference of Parties. These new projects are allowing the Secretariat to consolidate existing partnerships and reach out to new stakeholders in order to reinforce the implementation of the Convention nationally and globally. The successful fundraising attests to the Member States' confidence in the Secretariat's capacity to achieve results and impact. It is also an indication of the growing recognition of creative industries as drivers and enablers of the creative economy for sustainable development.
18. Drawing upon the successful mobilization of extrabudgetary funds among its traditional donor base (i.e., governments), the Secretariat has started to prepare projects for private sector funding and other innovative partnerships. For instance, the Secretariat is involved in preparing operational project proposals for the reconstruction of Mosul in the framework of UNESCO's initiative, "Revive the Spirit of Mosul: The Recovery of the City of Mosul through Culture and Education"¹⁵.
19. UNESCO's action in the field of creativity was addressed through a dedicated forum discussion during the UNESCO Partners Forum- Structured Financing Dialogue (11-12 September 2018), designed to discuss with donors concrete opportunities for partnerships. Besides the forum on the "creative economy", three other panels were organized: "The data challenge - UNESCO's role in monitoring and reporting on the Sustainable Development Goals"; "Giving voice to value and norms: from policy to action"; and "Responding to opportunities and challenges of the digital age", to which the Secretariat of the 2005 Convention contributed.
20. While various projects implemented by the Secretariat are yielding results, it is important to keep in mind that the change espoused by the Convention through participatory, transparent and informed policymaking is a continuing process. The changes resulting from the implementation of new policies take time. It is therefore indispensable to view progress in the long-term and to acknowledge that reshaping cultural policies requires long-term commitment. The Secretariat notes that in many countries, an important first step has been taken to make

¹⁵ The 2005 Convention Secretariat has proposed the following 6 operational projects for Mosul: (1) "Cultural Relief Convoy" in partnership with Action for Hope; (2) Local cultural policy strategy to support the emergence of cultural and creative industries; (3) Mosul Music Garden: reviving the local music scene; (4) My Mosul in Words: books and reading, intergenerational exchange and entrepreneurship; (5) Reel Mosul by Moslawis; and (6) Mosul Photo Biennale: The Mosul we are Proud of".

a paradigm shift in the way CCIs are considered as a key element in national and international development strategies and frameworks. Investing in the building of sustainable regulatory environments and institutions is therefore critical. A case in point is the Agency for Creative Industries and National Events (CINEA), which was established as a result of the UNESCO/EU technical assistance mission conducted in Seychelles in 2012/2013. After 5 years, the Agency is now closely involved in the design and implementation of the new 2018 National Cultural Policy of Seychelles.

21. Considering that one of the principle responsibilities of the Secretariat is to ensure the continuous collection of information to support informed policymaking by Member States, the ongoing development of the Convention's Knowledge Management System (KMS) and Policy Monitoring Platform (PMP) represents an area of work requiring constant support. After the end of the associate expert position funded by Italy, the KMS is supported through the regular programme and various extrabudgetary funds. The Secretariat is exploring different possibilities to sustain and further consolidate the KMS work. It is to be noted that Japan has recently proposed to provide an associate expert in the field of communication in support of the Convention's KMS.
22. In order to effectively deliver on its mandate, the Secretariat requires further support on the followings:
 - a) Predictable funding and human resources for the development of the KMS and the PMP;
 - b) Collection of new data and information to generate new knowledge in order to demonstrate how the implementation of the Convention contributes to achieving various SDGs;
 - c) Extra-budgetary funds and new partnerships to enable capacity development interventions in developing countries;
 - d) Annual voluntary contributions to the IFCD from all Parties corresponding to 1% of their overall annual contribution to UNESCO, as well as from the private sector;
 - e) Outreach strategy and mobilization of existing and new stakeholders for its implementation, including funding to enable more civil society participation in the NGO forums to be organized in the margin of the Conference of Parties (next one planned for June 2019);
 - f) Specialized human resources to undertake fundraising and communication, project monitoring and evaluation activities to strengthen the capacity of the Secretariat.

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

DRAFT DECISION 12.IGC 4

The Committee,

1. *Having examined Document DCE/18/12.IGC/4.REV and its Annexes, as well as Information Document DCE/18/12.IGC/INF.3,*
2. *Takes note of the Secretariat's report on its activities for the period of 2018;*
3. *Invites each Party to determine the most appropriate mechanisms to support the activities carried out by the Secretariat at Headquarters and in the Field Offices that are identified in the 39 C/5 and the resolutions of the sixth session of the Conference of Parties for the implementation of the Convention at the country level;*
4. *Encourages Parties to provide extra-budgetary resources for the Secretariat's capacity-development programme and implementation of the global Knowledge Management System (KMS) and the Policy Monitoring Platform (PMP), and to support the reinforcement of the Secretariat by the appointment of Associate Experts or secondees to work on the implementation of the Convention;*
5. *Requests the Secretariat to present, at its thirteenth session, a report on its activities for the period of 2019.*

ANNEX I

Approved 39 C/5, MLA 2, Expected Result 7: Monitoring progress (2018)

Expected Result 7: Policies and measures to promote the diversity of cultural expressions designed and implemented by Member States, in particular through the effective implementation of the 2005 Convention

Performance Indicators (PI)	Targets (2018-2019) /Benchmarks	Assessment of progress against target
<p>1. Sound governance exercised through the adoption and implementation of strategic resolutions/decisions of the governing bodies of the 2005 Convention</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> - Priorities established through Conference of Parties' Resolutions - Resolutions are reflected in the Intergovernmental Committee work plan and implemented through Intergovernmental Committee Decisions 	<p>Yes</p>	<p>Preparations for the 12th session of the Intergovernmental Committee are underway for 11-14 December 2018, including 4 expert panels under the new label "Create 2030 Talks"</p>
<p>2. Number of supported Member States which have designed, implemented and monitored policies and measures to promote the diversity of cultural expressions and contribute to participatory systems of governance</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> - Policies are designed or re-designed to reflect the core goals of the Convention - Measures and/or action plans are defined to implement the policy - Quadrennial periodic reports submitted that address policies and measures include information on how they promote women as creators and producers of cultural goods and services as well as provide evidence towards SDGs targets - Level of civil society stakeholders engagement 	<p>70 of which 15 in Africa and 4 SIDS</p>	<p>19 of which 6 in Africa and 4 SIDS</p>
<p>3. Number of supported Member States which have efficiently carried out and implemented initiatives to promote the diversity of cultural expressions and contribute towards the achievement of the core goals of the Convention</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> - Level of contribution to the International Fund for Cultural Diversity (IFCD) - International assistance requests submitted - Projects successfully implemented 	<p>70 of which 25 in Africa and 10 SIDS</p>	<p>75 of which 11 in Africa and 6 SIDS</p>

ANNEX I

Performance Indicators (PI)	Targets (2018-2019) /Benchmarks	Assessment of progress against target
<p>4. Number of supported Member States which have designed, implemented and monitored policies and measures towards the 1980 Recommendation on the Status of Artists in synergy with the 2005 Convention</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> - Cultural policies and measures to promote and protect artistic freedom - Global survey submitted on policies that recognize the social and economic rights of artists - Evidence of measures and/or action plans that implement the policies and address digital technologies, mobility, artistic freedom 	50 of which 10 in Africa and 4 SIDS	18 of which 8 in Africa and 2 SIDS
<p>5. Number of initiatives undertaken by supported Parties which have enhanced creativity and strengthened the creative economy in cities (only extrabudgetary)</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> - New cities join the Creative Cities Network - Network initiatives strengthen the role of cities in the creative economy - North-South and South-South partnership agreements developed/implemented 	60 of which 15 in Africa and 5 SIDS	30 of which 5 in Africa and 2 SIDS

ANNEX II

Governing bodies to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions

Statutory meetings in figures (2014-2018)

Session	8.IGC (Dec. 2014)	5.CP (June 2015)	9.IGC (Dec. 2015)	10.IGC (Dec. 2016)	6.CP (June 2017)	11.IGC (Dec. 2017)	12.IGC (Dec. 2018)
Total number of Parties	134	139	140	144	145	145	146
Total number of participating Member States, (Parties, non-Parties), IGO and NGO observers	23 Members of the Committee 74 Parties not Members of the Committee 14 non-Parties 2 IGOs 10 NGOs	95 Parties 9 non-Parties 4 IGOs 9 NGOs	23 Members of the Committee 68 Parties not Members of the Committee 7 non-Parties 8 IGOs 26 NGOs	22 Members of the Committee 46 Parties not members of the Committee 4 non Parties 2 IGOs 39 NGOs	103 Parties 10 non-Parties 4 IGOs 28 NGOs	24 Members of the Committee 50 Parties not members of the Committee 5 non Parties 7 IGOs 49 NGOs 2 UNESCO Chairs 1 C2C =	TBD
Number of individuals registered at each meeting	293	279	253	246	347	298	TBD
Length of 1 session (hours)	6 hrs/day x 3 days = 18 hrs	6 hrs/day x 3 days = 18 hrs	6 hrs/day x 3 days = 18 hrs	6 hrs/day x 3 days = 18 hrs + 1 night session of two extra hrs = 20 hrs	6 hrs/day x 3 days = 18 hrs	6 hrs/day x 3 days = 18 hrs	6 hrs/day x 4 days = 24 hrs

ANNEX II

Number of exchange sessions organized / UNESCO's Create 2030 Talks	0	2	1	1	1	1	4
Number of languages (translation of documents and interpretation)	2	6	2	2	6	2	2
Number of agenda items	17	16	12	12	13	10	14
Average number of working and information document pages produced and distributed by the Secretariat per session	892	2304	631	491	1645	722	TBD

ANNEX III

2005 Convention Contribution to 2030 UN Agenda for Sustainable Development

