



United Nations
Educational, Scientific and
Cultural Organization

Diversity of
Cultural Expressions

Organisation
des Nations Unies
pour l'éducation,
la science et la culture

Diversité
des expressions
culturelles

Organización
de las Naciones Unidas
para la Educación,
la Ciencia y la Cultura

Diversidad
de las expresiones
culturales

Организация
Объединенных Наций по
вопросам образования,
науки и культуры

Разнообразие форм
культурного
самовыражения

منظمة الأمم المتحدة
للتربية والعلم والثقافة

تنوع أشكال التعبير
الثقافي

联合国教育、
科学及文化组织

文化表现形式
多样性

7 CP

CE/19/7.CP/8

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CONFERENCE OF PARTIES TO THE CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS

Seventh session
Paris, UNESCO Headquarters, Room II
4-7 June 2019

Item 8 of the provisional agenda: Secretariat's report on its activities 2017-2019

This document presents the Secretariat's report on
its activities for the period 2017-2019.

Decision required: paragraph 22

Introduction

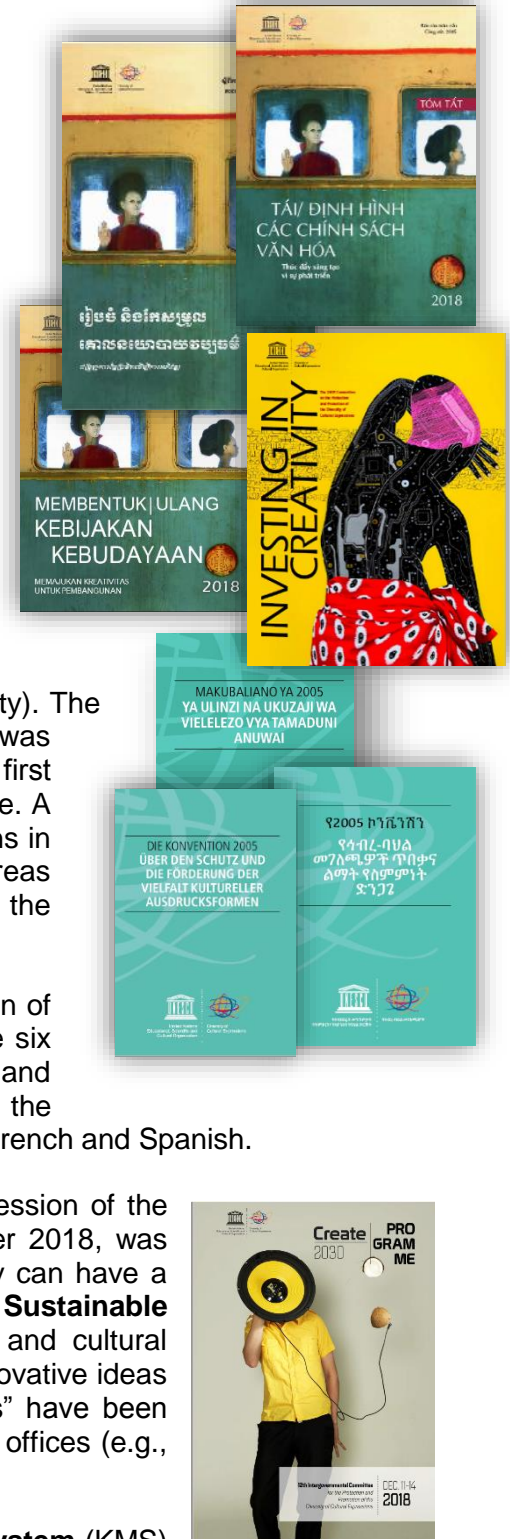
1. At its third session, the Conference of Parties to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Conference of Parties” and “the Convention”) requested the Secretariat to provide, at each of its sessions, a report on its activities.
2. Document DCE/19/7.CP/8 presents to the seventh session of the Conference of Parties this report on the Secretariat’s activities (2017-2019). It presents the achievements and challenges faced by the Secretariat in implementing a programme of activities defined in accordance with:
 - 39 C/5 Programme and Budget for MP IV, MLA 2, Expected Result 7 and related performance indicators (See Annex II) ;
 - [Resolution 6 CP 12](#), paragraph 4 (Priority activities for the 11 and 12 IGCs. See Annex III) ;
 - the Convention’s four goals and monitoring framework ;
 - selected Sustainable Development Goals (SDGs) and targets of relevance to the Convention (in particular SDGs 4, 5, 8, 10, 16, 17).
3. This approach provides a coherent presentation of results achieved, the performance indicators and targets that pertain to the Convention in the Approved Programme and Budget on the one hand, and the workplan of priorities adopted by the Convention’s governing bodies on the other. It ensures that they are aligned with the Convention goals and the SDGs (see Annex IV for implementing the SDGs through culture).
4. Annex I provides a table making the links between these reporting frameworks and provides examples of the main achievements of the Secretariat during the 2017-2019 period carried out both at Headquarters and in the field. The main types of activities reported on relate to the Secretariat’s efforts to operationalise the Convention through:
 - technical assistance and capacity development;
 - direct funding provided through the International Fund for Cultural Diversity (IFCD);
 - research and data collection;
 - policy monitoring and evaluation;
 - stakeholder outreach and advocacy activities.
5. Separate working documents have been prepared to provide more in-depth information on the implementation of specific statutory activities such as the International Fund for Cultural Diversity (DCE/19/7.CP/9), quadrennial periodic reporting (DCE/19/7.CP/11 and DCE/19/7.CP/12) and the implementation of recommendations made by the “Working Group on the Governance, Procedures, and Working Methods of the Governing Bodies of UNESCO” (DCE/19/7.CP/10).
6. In addition, the Secretariat has taken several actions during the 2017-2019 period to:
 - i. raise awareness of the Convention;
 - ii. train a new generation of experts by renewing the EU/UNESCO Expert Facility;
 - iii. support UNESCO Global Priorities (“Priority Africa” and “Gender Equality”);

- iv. target priority groups (“Small Island Developing States (SIDS)” and “Youth”) as well as
- v. develop projects in priority regions such as Iraq.

The main activities under these actions are described in the narrative text below.

Raising awareness about the objectives of the Convention

7. At the heart of the Secretariat’s action to raise awareness of the Convention during the 2017-2019 period was the promotion and distribution of the [Global Report](#) series, **Re]Shaping Cultural Policies**¹. Since January 2018, public launch events have been organized in 27 countries². Joint thematic talks were organised around the launch of the 2018 Global Report that created synergies with work undertaken by the **Communication and Information Sector (CI)**³ notably in Dakar (on gender equality), in Harare (on sustainable development), in Accra, Vientiane and Bangkok (on artistic freedom), in Jakarta and Bogota (on media diversity). The thematic talk in Zimbabwe was particularly successful, as it was retransmitted live via [Capitalk’s Facebook](#), Zimbabwe’s first commercial talk radio station, reaching more than 1,600 people. A media training workshop on the diversity of cultural expressions in Rwanda also helped to engage journalists more closely in areas covered by the Convention significantly increasing the use of the hashtag #supportcreativity on Rwanda’s social media.
8. Awareness-raising efforts were supported by the dissemination of the passport-size text of the Convention, now available in the six official languages of UNESCO as well as in German, Kiswahili and Amharic, and the dissemination of the new [information kit](#) on the Convention (“**Investing in Creativity**”), available in English, French and Spanish.
9. The “**Create I 2030 Talks**” series, inaugurated at the 12th session of the Intergovernmental Committee of the Convention in December 2018, was designed to raise awareness of how investments in creativity can have a direct impact on **achieving the UN 2030 Agenda for Sustainable Development**. Featuring artists, academics, policy makers and cultural professionals from around the world, it serves to introduce innovative ideas for the creative sectors. Since then, the “Createl2030 Talks” have been successfully replicated at the country level by UNESCO Field offices (e.g., Burkina Faso, Thailand).
10. The ongoing development of the **Knowledge Management System (KMS)** of the Convention has greatly improved effective knowledge sharing on innovative policy design for creative sectors. The **Policy Monitoring Platform (PMP)**⁴ was designed for that purpose in 2017, allowing for filtered research on innovative types of policies and measures implemented by Parties to the Convention around the world. This platform has become the Convention’s most visited webpage.



¹ The full report was 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.

² The list of launching events are provided at: <https://en.unesco.org/creativity/global-report-2018#wrapper-node-16488>

³ The “World Trends in Freedom of Expression and Media Development, Global Report 2017/2018” by the CI Sector is downloadable at: <https://unesdoc.unesco.org/ark:/48223/pf0000261065>

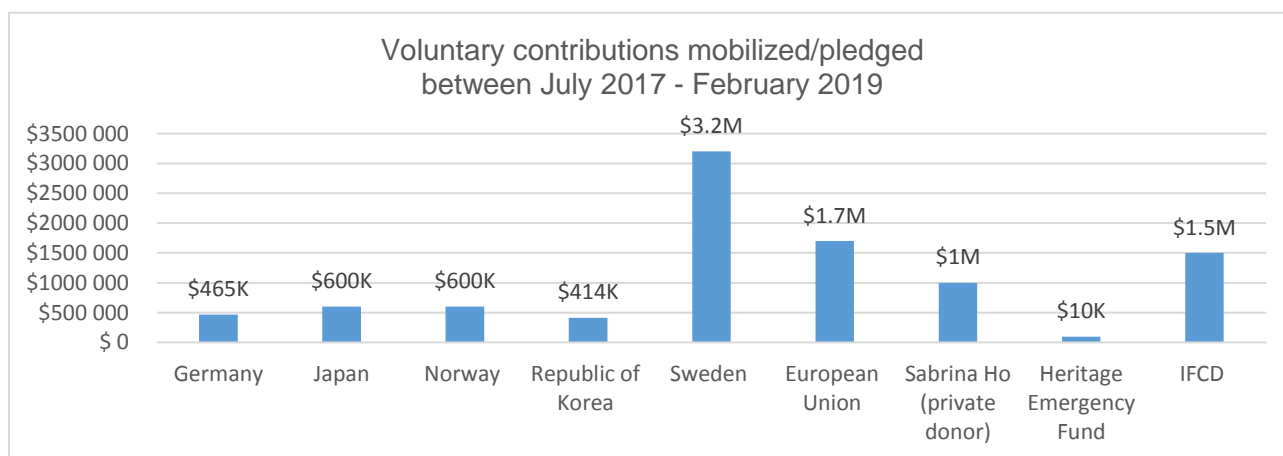
⁴ More information about the Policy Monitoring Platform (<https://en.unesco.org/creativity/policy-monitoring-platform>) is provided in [Document DCE/18/12.IGC/7.REV.](#)

Renewing the “Expert Facility” to support policy advice and peer-to-peer learning actions

11. In order to reinforce the implementation of the Convention at the national and global levels, the Secretariat renewed, through an open call, its network of international experts referred to as the “EU/UNESCO Expert Facility” for the 2019-2022 period. This renewal was achieved within the context of the project “[EU/UNESCO Expert Facility on the Governance of Culture in Developing Countries: Support for new regulatory frameworks to strengthen the cultural and creative industries and promote South-South cooperation](#)”. Comprised of 42 international experts, this group of 26 women and 16 men from 35 countries represents a wealth of cutting-edge expertise in issues related to creative industries, cultural entrepreneurship, cultural policy, cultural statistics and indicators, digital issues, artistic freedom, media diversity, trade, status of the artist, gender equality or intellectual property rights. The profiles are available from the [Expert Facility web page](#).
12. The Expert Facility supports many different areas of the Secretariat’s work, including: developing training materials and modules; writing research papers; evaluating funding requests for the IFCD; providing policy advice and technical assistance in the writing of new policies and legislation; undertaking training and capacity development activities; supporting policy monitoring and evaluation; and advancing advocacy and networking opportunities. An [inception meeting](#) was organized from 12-14 February 2019 in Bangkok, Thailand, in order to present UNESCO’s tools and strategic areas of intervention, and discuss challenges in delivering future capacity-development and technical assistance interventions.

Expanding the donor compact and enhancing stakeholder outreach

13. During the 2017-2019 period, the Secretariat has mobilised resources from the following donors:



14. These voluntary contributions support the implementation of activities that have been identified as priorities by the Conference of Parties, allowing the Secretariat to consolidate existing partnerships and reach out to new stakeholders. The positive engagement of public and private partners attests to the growing recognition of cultural and creative industries as drivers and enablers of sustainable development.
15. During the UNESCO Partners Forum – Structured Financing Dialogue (11-12 September 2018), designed to discuss with donors concrete opportunities for partnerships, the Secretariat organized a specific session on the “creative economy”, and supported other sessions devoted to data challenges in monitoring SDGs and on challenges in the digital age. The Secretariat also started to prepare projects for private sector funding and other innovative partnerships. The **UNESCO-Sabrina Ho partnership**⁵ is a case in point, as the first major private donor to

⁵ Through a strategic partnership (2018-2020), philanthropist Sabrina Ho and UNESCO launched in 2018 the “**You Are Next: Empowering Creative Women**” initiative, designed reduce the gender gap in the digital creative industries in developing countries. It particularly targets young women under the age of 40 to provide them with access to funding,

support gender equality in creative sectors. The Secretariat shall continue its active fundraising with the private sector especially for the IFCD.

Contributing to the implementation of UNESCO's cross-cutting priorities

16. UNESCO's 39 C/5 Programme and Budget includes the following as Global Priorities and priority target groups for its action. A summary of how the Secretariat has contributed to these priorities is provided below.

a) **Global Priority Africa:** The Secretariat is reinforcing its working relationship with 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 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. The majority of the technical assistance, capacity development activities and funds allocated for projects from the IFCD are allocated to Africa. A proposal to map the challenges and needs of the cinema and audiovisual sectors in Africa has been prepared.

b) **Gender Equality:** The Secretariat promotes gender equality by mainstreaming gender in its activities and has developed a gender transformative action plan to be used by Field Offices in all its activities to implement the Convention. It also organises specific events to bring stakeholders together and raise awareness of the challenges women face as creators and producers of diverse cultural expressions. For example, in February 2019, the Secretariat organized with the UNESCO Dakar Office several advocacy and networking events for women in the film industry in Africa within the framework of the Pan African film and television festival of Ouagadougou (FESPACO). This included a high-level round table discussion “**50 years of FESPACO: 50/50 for women**” in the presence of the Director-General of UNESCO, the First Lady of Burkina Faso and Ministers of Culture of Rwanda and Burkina Faso.



c) **Small Island Developing States (SIDS):** Considering that the question of the mobility of artists and cultural professionals as well as market access is one of the important challenges faced by many SIDS, the Secretariat is undertaking a study to assess the impact achieved from the EU-Cariforum Economic Partnership Agreement and its Protocol on Cultural Cooperation. The Secretariat is also supporting SIDS such as Jamaica, Mauritius and Seychelles in their efforts to elaborate new cultural policies. The new Samoa National Culture Framework (2018-2028), designed with the support from the Apia Office, was launched in January 2019. UNESCO is also supporting the upcoming Caribbean Festival of Arts (CARIFESTA) in Trinidad and Tobago (August 2019). These activities support the implementation of the UNESCO SIDS Action Plan (2016-2021) and its Priority 4 “Preserving tangible and intangible cultural heritage and promoting culture for island sustainable development”.

d) **Youth:** Young people around the world face a number of challenges, and the CCIs represent opportunities to respond to such challenges including youth unemployment.. The Secretariat is currently implementing, with funding from Germany, a capacity building project to support the music industry in Morocco, 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 and

participation. Involving youth in consultation meetings and round table discussions and providing them with specific 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. The Secretariat is also coordinating with the multi-sectoral [Net-Med Youth project](#) (funded by the EU) to explore opportunities for youth empowerment in the CCIs.

- e) **Culture and conflict:** The Secretariat is implementing in 2019, with funding from the UNESCO Heritage Emergency Fund, an operational project “Reviving cultural life in the city of Mosul”. It is expected to contribute to re-establish and revitalize artistic and cultural sectors in Mosul and to re-build mutual trust among the local population, contributing to social cohesion and the economic development of the city. In February 2019, UNESCO, in partnership with the Permanent Delegation of Iraq to UNESCO, also organized an avant-premiere screening of the film "Baghdad Station" by Mohamed Jabarah Al-Daradji. The film screening, followed by a public debate with its director, helped raise awareness about the importance of supporting creativity within a larger process of reconstruction and reconciliation.

Progress assessment

17. The 2017-2019 period provides evidence of how the Convention, as an international law and normative instrument, can set standards and inspire operations at the country level and work toward structural change. A long term strategy and workplan covering eleven policy areas has been constructed on the basis of several inter-connecting global frameworks (the Convention and SDGs) and the priorities established by its Parties through the decisions and resolutions of the governing bodies (See Annex I). Among the main results are:
- i) Dynamic cultural and creative sectors developed and national capacities reinforced to design, implement and monitor cultural policies and measures in a participatory, transparent and informed manner;
 - ii) National capacities strengthened to support diversity of the media and the diversity of content in the media;
 - iii) Awareness raised about the importance of promoting digital creativity and markets, and access to diverse cultural expressions in the digital environment;
 - iv) Skills and capacities of civil society strengthened, awareness raised among governments on the importance of involving civil society in policy making and civil society empowered to participate in the implementation of the Convention at national and global levels;
 - v) New evidence collected on the mobility of artists and cultural professionals;
 - vi) Market access of creative contents from developing countries improved and awareness raised about the importance of setting up information systems to monitor flows of cultural goods and services;
 - vii) New evidence produced to better understand the impact of Convention in trade agreements;
 - viii) Awareness raised about the QPR as a multi-dimensional platform to monitor support to diverse cultural expressions within national sustainable development policies and plans, to report on SDGs and to share innovative policy examples;
 - ix) Awareness raised about the important role of development cooperation programmes for strengthening creative sectors in developing countries and the Convention as a platform for international development cooperation for CCIs;

- x) Awareness raised about the importance of creating policies and measures to promote gender equality in the culture and media sectors and about the need to develop monitoring systems to evaluate levels of representation, participation and access of women in the culture and media sectors;
 - xi) Awareness raised about the importance of artistic freedom for promoting the diversity of cultural expressions and national capacities strengthened to elaborate policies and measures to promote and protect freedoms of creation and expression, participation in cultural life, and social and economic rights of artists and cultural professionals.
18. Policy advice to Member States in implementing the Convention and the 1980 Recommendation on the Status of the Artist has been among the main achievements of the 2017-2019 period. The Convention capacity building programme providing expertise to Member States pursues a participatory approach to policy design, implementation, monitoring and evaluation (M&E) that involves multi-stakeholder consultation processes with government officials, civil society actors, artists as well as the private sector. This approach has been applied to provide policy advice to Member States on the monitoring of the 1980 Recommendation (Kenya), media diversity (Colombia, Indonesia, Zimbabwe), diversity of cultural expressions in the digital age (Colombia), artistic freedom and status of the artist (Costa Rica, Ghana, Mauritius). A new framework law for culture has been prepared in Burkina Faso on the basis of the Convention and Tuvalu's Prime Minister approved a first cultural policy and strategic plan for 2018-2024. Advice has been provided on the design of new cultural policies in Seychelles and Somalia. Actions in Argentina and Senegal were taken to promote women as creators and producers of cultural goods and services. The IFCD has also supported projects that led to new cultural policies in Jamaica, Paraguay, Togo and Zimbabwe.
19. The wealth of data and information gathered through the periodic reports, the global survey on the status of artists and other policy monitoring activities are providing evidence of how operational activities in the cultural and creative industries contribute to the attainment of SDG targets to promote gender equality, fundamental freedoms, quality education, economic growth, decent jobs and equality between countries. A Policy Monitoring platform has been developed, presenting more than 2000 measures on the basis of 158 QPRs received between 2012 and 2018, and helping to inform policy decision making processes.
20. A key challenge remains the stagnating level of voluntary contributions to the International Fund for Cultural Diversity. Renewed and strong commitment from public and private partners will be required in the coming period to support this Fund that was established to promote international cooperation for development through support for dynamic cultural and creative sectors in developing countries.

Future needs

21. In order to effectively deliver on its mandate, the Secretariat requires further support including:
- a) **Predictable funding and specialised human resources**, especially for knowledge management, fundraising and communication, project monitoring and evaluation activities in order to strengthen the capacity of the Secretariat;
 - b) **Continued collection of data and information** at the global level to generate new knowledge about trends and challenges on the implementation of the Convention and how this contributes to achieving various SDGs;
 - c) **Voluntary contributions** and new **partnerships** to enable capacity development interventions in all areas of monitoring defined in the Convention's framework and Parties recently adopted road map for implementing the Convention in the digital environment;
 - d) **Annual voluntary contributions to the IFCD** from all Parties corresponding to at least 1% of their overall annual contribution to UNESCO, as well as from the private sector;

- e) **Mobilization of existing and new stakeholders** through implementing the stakeholder outreach strategy, including funding to enable more civil society participation in the CSO Forums to be organized ahead of the Conference of Parties;

22. The Conference of Parties may wish to adopt the following resolution:




DRAFT RESOLUTION 7.CP 8

The Conference of Parties,

1. *Having examined Document DCE/19/7.CP/8 and its Annexes;*
2. *Takes note of the Secretariat's report on its activities for the period of 2017-2019;*
3. *Invites each Party to support the activities carried out by the Secretariat at Headquarters and in the Field that are identified in UNESCO's Approved Programme and Budget (C5) and the resolutions of the seventh session of the Conference of Parties for the implementation of the Convention at the country level;*
4. *Encourages Parties to provide voluntary contributions 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 eighth session, a report on its activities for the period of 2019-2021.*

ANNEX I

Linking Reporting Frameworks: UNESCO's C5 Programme, 2005 Convention Goals, Governing Body Priorities and the SDGs

Convention Goal	SDG	Monitoring areas	39 C5, ER7, PI ⁶	Priorities defined in Resolution 6.CP 12 paragraph 4 ⁷	UNESCO results 2017-2019
	 	Cultural and creative sectors	PI/2, PI/3	(i), (ii) and (iii)	<p>Dynamic cultural and creative sectors developed and national capacities reinforced to design, implement and monitor cultural policies and measures in a participatory, transparent and informed manner by:</p> <ul style="list-style-type: none"> • Capacity building workshops, technical assistance missions, peer-to-peer learning, policy advice and policy implementation with funding from the IFCD, Denmark, the UNESCO-Aschberg Programme, Republic of Korea, Sweden and UNESCO's regular programme. • Support to participatory policy monitoring in 28 developing countries with funding from Sweden and from UNESCO's regular programme. • Support to strengthen regulatory frameworks for the cultural and creative industries and enhance South-South cooperation in 12 developing countries with EU funding. • Training on cultural industries and evaluation of the implementation of a sub-regional strategy on the development and promotion of culture in Central Africa involving 10 countries of Economic Community of Central African States (CEEAC).





⁶ For a full list of performance indicators, please consult Annex II.


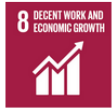

⁷ For a full list of priority activities, please consult Annex III.




					<ul style="list-style-type: none"> • Organization of a sub-regional activity “Support to the development of creative industries in Maghreb” in cooperation with Arab League Educational, Cultural and Scientific Organization (ALESCO) in Tunisia. • Support to the music industry in Morocco with funding from Germany. • Support to the visual arts sector in Bangladesh with funding from the Republic of Korea. • Support to the film industry in Uzbekistan (funding from the Republic of Korea); and in Indonesia, Thailand and Viet Nam (funding from Japan). • Support to cultural policy development in Jamaica, Zimbabwe, Paraguay and Togo (IFCD). • Organization of an “International Forum on Cultural Policy and Management” in Kazakhstan. • Support to a round table discussion on the revision of cultural policies during the upcoming Caribbean Festival of Arts (CARIFESTA) in Trinidad and Tobago. • Launch of the 9th and 10th IFCD calls.
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		Media diversity	PI/2	(i)	<p>National capacities strengthened to support diversity of the media and the diversity of content in the media by:</p> <ul style="list-style-type: none"> • Elaboration of a training module on media diversity. • Training of media professionals in Colombia, Ethiopia, Indonesia, Rwanda, Seychelles and Zimbabwe. • Training and policy advice on media diversity/diversity of content in media in Indonesia and Mongolia. • Joint advocacy/thematic panel discussions on media diversity and culture by CLT and CI sectors in Ghana, Indonesia and Zimbabwe.
		Digital environment	PI/1 and PI/3	(iv)	<p>Awareness raised about the importance of promoting digital creativity and markets, and access to diverse cultural expressions in the digital environment:</p> <ul style="list-style-type: none"> • Elaboration of an open roadmap for the implementation of the Convention in the Digital Environment (adopted by the Intergovernmental Committee in December 2018). • Publication of a research paper on the impact of artificial intelligence on the diversity of cultural expressions (see Information Document DCE/18/12.IGC/INF.4). • Createl2030 Talks on “Artificial Intelligence: A New Working Environment for Creators” (13 December 2018) and on “Artificial Intelligence for Creativity?” (5 march 2019) and participation in the UNESCO Intersectoral Task Force on artificial intelligence. • Createl2030 Talks on “You Are Next: Empowering women in the digital arts” (11 December 2018).

					<ul style="list-style-type: none"> • Four projects awarded under the UNESCO-Sabrina Ho “You Are Next” initiative (Mexico, Palestine, Senegal and Tajikistan).
		Partnering with civil society	PI/1, PI/2, PI/3, PI/4	(i), (ii), (vi)	<p>Skills and capacities of civil society strengthened, awareness raised among governments on the importance of involving civil society in policy making and civil society empowered to participate in the implementation of the Convention at national and global levels by:</p> <ul style="list-style-type: none"> • Elaboration of a “Stakeholder outreach strategy” of the Convention. • Engagement of civil society in consultations for informed policy making processes through the quadrennial periodic reports and the global survey on the implementation of the 1980 Recommendation on the Status of the Artist. • Direct support to NGOs through IFCD funding (eg, Albania, Bolivia, Brazil, Croatia). • Empowerment/professional development of artists at Harare International Festival of the Arts (HIFA) and at Downtown Contemporary Arts Festival (D-CAF) in Egypt. • IFCD training in Bolivia, Egypt, Ghana, Mozambique, Palestine and Zimbabwe. • Training of 30 mid-career cultural professionals from 17 countries in Asia/Pacific (Seoul, ROK, 11-15 June 2018). • Createl2030 Talks on “Civil Society: An Actor of Change in the Governance of Culture” (14 December 2018).

					<ul style="list-style-type: none"> • Second Civil Society Forum (7th Conference of Parties, June 2019).
	  	Mobility of artists and cultural professionals	PI/2 and PI/4	(iii)	<p>New evidence collected on the mobility of artists and cultural professionals by:</p> <ul style="list-style-type: none"> • Creation of new tools to monitor the mobility of artists and cultural professionals within the revised QPR framework and the survey on the implementation of the 1980 Recommendation on the Status of the Artist.
		Flow of cultural goods and services	PI/2 and PI/4	(ii) and (iii)	<p>Market access of creative contents from developing countries improved and awareness raised about the importance of setting up information systems to monitor flows of cultural goods and services, by:</p> <ul style="list-style-type: none"> • IFCD project in Namibia to support musicians from Namibia’s San community to gain access to new markets through tours, online network, training and performances with European musicians. • IFCD project “Retina Latina” involving Bolivia, Ecuador, Mexico, Peru and Uruguay to support the distribution and access to Latin American cinema through the digital platform. • Ongoing data collection by UNESCO Institute for Statistics (UIS) to produce new evidence on the flow of cultural goods.
		Treaties and agreements	PI/2	(iii) and (ix)	<p>New evidence produced to better understand the impact of Convention in trade agreements by:</p> <ul style="list-style-type: none"> • Finalization of impact studies assessing different ways in which Parties to the Convention address culture in trade agreements.

					<ul style="list-style-type: none"> Elaboration with the UNESCO Chair (Laval University, Canada) of a training module on preferential treatment, targeting governmental actors and trade negotiators.
	 	National sustainable development policies and plans	PI/2	(iii), (viii)	<p>Awareness raised about the QPR as a monitoring tool to support reporting on SDGs innovative policy making, including through:</p> <ul style="list-style-type: none"> Revision of the QPR framework enabling Parties to report on the implementation of the Convention in relation to specific SDG goals and targets. Support to the Afghan Government in establishing a long-term plan for cultural programmes and infrastructures through the construction of the Bamiyan Culture Centre. Support to the development of national indicators for culture and development in Indonesia and to interministerial collaboration between the Ministry of Culture, BEKRAF (Agency for Creative Economy) and BAPPENAS (Agency for National Plan of Action).
		International cooperation for sustainable development	PI/2 and PI/3	(ii) and (viii)	<p>Awareness raised about the important role of development cooperation programmes for strengthening creative sectors in developing countries and the Convention as a platform for international development cooperation for CCIs, by:</p> <ul style="list-style-type: none"> Voluntary contributions provided/pledged by: Germany (US\$465K), Japan (US\$600K), Norway (US\$600K), Republic of Korea (US\$414K), Sweden (US\$3.2M), Ms Sabrina Ho (US\$1M), the European Union (US\$1.7M) and IFCD (US\$1.5M from 47 country contributions). Publications on development cooperation projects giving visibility to donors.

	 	<p>Gender equality</p>	<p>PI/2 and PI/4</p>	<p>(i), (iii) and (v)</p>	<p>Awareness raised about the importance of creating policies and measures to promote gender equality in the culture and media sectors and about the need to develop monitoring systems to evaluate levels of representation, participation and access of women in the culture and media sectors, by:</p> <ul style="list-style-type: none"> • Launch of the “<i>You are next</i>” UNESCO-Sabrina Ho initiative, to support women in the digital creative industries. • Participation of UNESCO in the 6th edition of the International Women Hip Hop festival (Dakar, Urban Women Week, March 2018). • High-level thematic debate on women in cinema during the 50th anniversary of FESPACO (Ouagadougou, Burkina Faso, 16 February 2019). • Elaboration and implementation of a “gender transformative action plan” in the context of the capacity development project “Re-Shaping Cultural Policies” (funded by Sweden).
		<p>Artistic freedom</p>	<p>PI/2 and PI/4</p>	<p>(i), (iii) and (v)</p>	<p>Awareness raised about the importance of artistic freedom for promoting the diversity of cultural expressions and national capacities strengthened to elaborate policies and measures to promote and protect freedoms of creation and expression, participation in cultural life, and social and economic rights of artists and cultural professionals by:</p> <ul style="list-style-type: none"> • Training and advocacy activities on artistic freedom on the occasion of World Press Freedom Day in Jakarta (2017), Accra (2018) and Addis Ababa (2019). • Creation of a specific Performance Indicator on artistic freedom within the Approved 39 C/5.

					<ul style="list-style-type: none">• Support to the elaboration of laws and provisions on the Status of the Artists (Costa Rica and Mauritius).• Elaboration of training module on artistic freedom and status of artists• Createl2030 Talks on “What is artistic freedom to you?” (Intergovernmental Committee, 13 December 2018)• Production and dissemination of a 15-minutes awareness-raising film (What is artistic freedom to you?)
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ANNEX II

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 Indicator	Assessed according to ...
PI/1. Sound governance exercised through the adoption and implementation of strategic resolutions/decisions of the governing bodies of the 2005 Convention.	<ul style="list-style-type: none"> - Priorities established through Conference of Parties Resolutions. - Resolutions are reflected in the IGC workplan and implemented through IGC Decisions.
PI/2. 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.	<ul style="list-style-type: none"> - Policies are designed or re-designed which reflect the core goals of the Convention. - Measures and/or action plans defined towards the implementation of the policy. - QPRs submitted and address policies and measures to promote women as creators and producers of cultural goods and services as well as provide evidence towards SDGs targets attainment. - Level of civil society stakeholders engagement.
PI/3. Number of supported Member States and civil society stakeholders that have effectively implemented international assistance, including from the IFCD.	<ul style="list-style-type: none"> - Level of contribution to the IFCD. - International assistance requests submitted . - Project initiatives successfully implemented.
PI/4. 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.	<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.
PI/5. Number of initiatives undertaken by supported stakeholders to enhance creativity and strengthen the creative economy in cities (only extrabudgetary).	<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.

ANNEX III

Resolution 6.CP 12: Future activities of the Committee

Paragraph 4

Invites the Committee to:

- i. implement the global capacity development strategy;
- ii. implement the International Fund for Cultural Diversity and its fundraising and communication strategy, and review the results of the second evaluation of the Fund in order to make recommendations to the seventh session of the Conference of Parties;
- iii. continue its policy monitoring activities to assess the impact of the Convention through the collection and analysis of data, information and good practices based on the Parties' quadrennial periodic reports and other sources, and share the results through the publication of a quadrennial or, if feasible, a biennial Global Report, policy research papers and through a global knowledge management system. Particular attention will be paid to the monitoring of the impact of Articles 16 and 21;
- iv. identify priority actions regarding best practices for implementing the operational guidelines on the Convention in the digital environment and related new activities, subject to the availability of extrabudgetary funds;
- v. pursue synergies in the monitoring of policies and measures related to the 1980 Recommendation concerning the Status of the Artist, including in emergency situations, as well as with the activities of the Communication and Information Sector on freedom of expression and the Gender Equality Division;
- vi. continue to encourage and support civil society participation in the work of the Convention's governing bodies and consolidate this innovative approach to governance at the international level in a stakeholder outreach strategy;
- vii. carry out a review of the operational guidelines pertaining to Article 9, "Information sharing and transparency", including its Annex on the Framework for Quadrennial Periodic Reports, and make the quadrennial periodic reports received prior to each session of the Committee available on the website of the Convention;
- viii. explore specific actions that may be taken to effectively implement Article 13, "Integration of culture in sustainable development", in support of the United Nations' 2030 Agenda for Sustainable Development, including, if necessary, the review of the operational guidelines as recommended to the Conference of Parties by the Committee in paragraph 13 of its Report;
- ix. further examine the implementation of Article 16 with a view to review, if necessary, the operational guidelines.

ANNEX IV

2005 Convention Contribution to 2030 UN Agenda for Sustainable Development

