



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

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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 13 of the provisional agenda: Roadmap for the implementation of the guidelines to promote the diversity of cultural expressions in the digital environment

This document presents an open roadmap for the implementation of the operational guidelines to promote the diversity of cultural expressions in the digital environment (Annex I), accompanied by good practices (Annex II), in order to guide Parties in the implementation of the Convention in the digital environment ([Resolution 6.CP 12](#) and [Decision 12.IGC 9](#)).

Decision required: paragraph 19

1. This document presents an open roadmap for the implementation of the operational guidelines to promote the diversity of cultural expressions in the digital environment (Annex I and paragraphs 9 to 15 below), accompanied by good practices (Annex II and paragraphs 16 and 17 below), in order to guide Parties in the implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter "the Convention") in the digital environment. At this session, Parties are invited to consider the open roadmap and examples of good practice in Annex II. These examples will be integrated in the Secretariat's database, which aims to identify and share Parties' good practices in the digital environment.
2. The open roadmap for the implementation of the operational guidelines to promote the diversity of cultural expressions in the digital environment was discussed at the twelfth session of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter "the Committee") ([DCE/18/12.IGC/9](#)). Committee members were invited to share their experiences and comments on the open roadmap.
3. All Parties indicated their support for the open roadmap. Several stressed the importance of each country taking ownership of elements of the open roadmap according to its priorities and resources in order to develop a national roadmap. Others mentioned the synergies existing between the open roadmap and their own digital cultural policies. The open aspect of the roadmap was highlighted, since the rapid evolution of technologies means that it will have to be adapted periodically. Finally, Committee members welcomed the clear links between the open roadmap and the Sustainable Development Goals (hereinafter SDGs) and requested that it be forwarded to the Conference of Parties ([Decision 12.IGC 9](#)).
4. In addition, in order to shed light on the challenges posed by digital technology for sustainable development, a Create | 2030 Talk entitled "Artificial Intelligence (AI) : A New Working Environment for Creators?" was held prior to the Committee's review of the open roadmap and good practices. The objective of the debate was to discuss the opportunities and challenges posed by artificial intelligence for creativity, artists, and the diversity of cultural expressions. This debate, moderated by George Papagiannis, Head of UNESCO's Media Service, was opened by Jean Michel Jarre, President of CISAC and UNESCO Goodwill Ambassador. It brought together four experts from digital cultural industries: Kathleen Siminyu, Chief Data Analyst for Women in Machine Learning and Data Science (Africa's Talking); Simon Barreau, co-founder of the Artificial Intelligence Visual Artist (AIVA); Alexandra Bensamoun, Professor of Private Law at the University of Rennes; and Octavio Kulesz, the founder of Teseo. The speakers discussed the impact of AI on the diversity of cultural expressions, changes in the cultural value chain, and uncertainty surrounding copyright and works produced with AI.

Context

5. To recall, the fifth session of the Conference of Parties (June 2015) established a list of priorities, identifying several areas of action to implement the Convention in the digital age, including the need to:
 - adapt national policies on cultural goods and services to the digital environment;
 - implement international cooperation mechanisms designed to promote the diversity of cultural goods and services within the digital environment at the global level;
 - provide technical assistance for the introduction and implementation of policies and measures to support the production and distribution of digital cultural content in developing countries;
 - promote the objectives of the Convention within other international bodies, including those responsible for trade, intellectual property rights, and telecommunications;

- build infrastructure to facilitate access for all individuals to a wide range of cultural content in digital environments.
6. Four years after having initiated a process based on dialogue, reflection, and the definition of common priorities¹, the operational guidelines to promote the implementation of the Convention in the digital environment were approved by acclamation in June 2017 by the Parties to the Convention ([Resolution 6.CP.11](#)). The Parties also agreed on the future activities of the Intergovernmental Committee, among which was the identification of priority actions, including the collection of examples of good practice to promote the diversity of cultural expressions in the digital environment ([Resolution 6.CP.12](#)).
 7. In its discussion² on the adoption of its work plan for the biennium during its eleventh session (December 2017), the Committee recalled the general framework provided by the operational guidelines. The purpose of the operational guidelines is to guide Parties in their efforts to meet the challenges and seize the opportunities offered by the digital environment, which has an impact on the means of creation, production, dissemination, access, and exchange of cultural goods and services, as well as on the mobility of artists, especially from the Global South, and on violations of artistic freedom. The Committee also stressed the need for Parties to have a clearer idea of the work to be carried out to implement the Convention in the digital environment. In particular, it highlighted that the operational guidelines provided Parties with a range of possibilities that they could implement according to their individual priorities.
 8. The rapid evolution of the digital environment and technological change prompted the Committee to ask the Secretariat to propose an open road map so that Parties may be better equipped to implement the Convention in the digital environment according to the instructions set out in the operational guidelines. It was requested that this open road map be illustrated by examples of good practices ([Decision 11.IGC.5](#)).

Open roadmap³

9. The *open road map* is primarily intended for Parties, who are responsible for implementing the Convention in the digital environment. In order to develop and implement their national road map in a transparent, participatory, and inclusive manner, Parties will need to work in cooperation with multiple stakeholders, including specialists working in cultural industries and civil society actors such as culture professionals, artists, and UNESCO Chairs.

¹ See paragraph 8 of the Document entitled: "Towards Operational Guidelines on digital issues" ([CE/15/9.IGC/7](#)), ninth ordinary session of the Committee, December 2015.

See also all other working and information documents below:

- "Draft operational guidelines on the implementation of the Convention in the digital environment" ([DCE/17/6.CP/11](#)), sixth session of the Conference of Parties, June 2017;
- "Preliminary draft operational guidelines on the implementation of the Convention in the digital environment" ([DCE/16/10.IGC/7](#)), tenth session of the Committee, December 2016;
- "The impact of digital technologies on the diversity of cultural expressions in Spain and Hispanic America," Octavio Kulesz ([DCE/16/10.IGC/INF.4](#)), tenth session of the Committee, December 2016;
- Summary of the exchange session, "The Diversity of Cultural Expressions in the Digital Age, 9 June 2015, UNESCO Headquarters, Paris" ([CE/15/9.IGC/INF.6a](#)), ninth ordinary session of the Committee, December 2015;
- "Digital technology and its impact on the promotion of the diversity of cultural expressions" ([CE/15/5.CP/12](#)), fifth ordinary session of the Conference of Parties, June 2015;
- "State of play and follow-up to digital challenges" ([CE/14/8.IGC/12](#)), eighth ordinary session of the Committee, December 2014;
- "UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions: Analysis of Parties' Periodic Reports and Contemporary Digital Trends," Octavio Kulesz ([CE/14/8.IGC/INF.5](#)), eighth ordinary session of the Committee, December 2014;
- "Challenges and opportunities for the diversity of cultural expressions in the digital era in East Asia," Hye-Kyung Lee (King's College, London) and Lorraine Lim (Birkbeck College, University of London) ([CE/15/9.IGC/INF.7](#)), eighth ordinary session of the Committee, December 2014.

² See Annex to the document "Adoption of the detailed summary record of the eleventh session of the Committee" ([DCE/18/12.IGC/3](#)), twelfth session of the Committee, paragraphs 51-101.

³ An open roadmap implies that it can be updated and modified.

10. The proposed open road map presented to the Conference of Parties in Annex I takes into account a number of factors. First of all, the open road map recognizes that each Party has its own context, needs, and level of resources, allowing it to uniquely exploit and benefit from the digital environment. In addition, it acknowledges that Parties do not face the same opportunities and challenges. They will begin from different starting points to implement the Convention in the digital environment and will need to select the relevant provisions of the operational guidelines that will correspond to their respective needs and means.
11. Finally, Parties might not intervene in the same sectors of cultural and creative industries (for example, music, publishing, audiovisual, visual and performing arts) at the same time. Each Party will have to select the starting point of its national road map and the sector(s) to be targeted, after having analysed its current situation, needs, and available resources. The development of an open road map requires a sound knowledge of the Convention and of the functioning of the cultural and creative industries in their country.
12. The *results of the open road map* will, nevertheless, be common to all. The overall impact will be to strengthen the capacities of Parties to promote the diversity of cultural expressions in the digital environment through the implementation of some of the operational guidelines' provisions, while responding to one or more of the four goals of the Convention,⁴ as well as specific targets set by the SDGs of the 2030 Agenda, in particular those related to SDGs 4, 5, 8, 10, 16, and 17.⁵
13. The open road map proposes *20 benchmark activities* as examples that could be implemented by Parties in two to three years. In the development of their national road map, Parties shall be guided by the following methodology:
 - First, undertake a mapping, audit and/or analysis to identify the needs and challenges of cultural and creative industries in the digital environment;
 - second, establish a multi-stakeholder and multisectoral team and hold consultations at the national level and/or other levels (state, regional, local, etc.);

⁴ The four global objectives of the Convention are: to support sustainable systems of governance for culture (objective 1); to achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals (objective 2); to integrate culture in sustainable development frameworks (objective 3); to promote human rights and fundamental freedoms (objective 4).

⁵ These goals are:

- SDG 4 – Quality education

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.

- SDG 5 – Gender equality

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.

- SDG 8 – Decent work and economic growth

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.

SDG 10 – Reduced inequalities

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.

- SDG 16 – Peace and justice and strong institutions

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.

- SDG 17 – Partnerships for the goals

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.

- third, strengthen the human and institutional capacities of professionals working in the digital environment as a transversal exercise;
 - fourth, develop and review regulations, measures, and strategies to implement the Convention in the digital environment.
14. The implementation of activities by Parties in this sequential manner will promote the attainment of five high-priority expected results:
- regulatory frameworks, cultural policies, and measures are designed or revised to meet the challenges of the digital environment in a participatory and informed manner;
 - policies and measures support digital creativity, enterprises, and markets to ensure a diverse digital ecosystem;
 - international agreements support a balanced flow of cultural goods and services, and promote equality between countries in the digital environment;
 - digital literacy, skills, and competences are reinforced;
 - human rights and fundamental freedoms are promoted in the digital environment.
15. Parties are invited to consider the 20 activities presented in Annex I and to use this framework to assess whether some of these activities have or have not yet been accomplished. Parties are also invited to share their experiences with the Secretariat in order to expand its database of good practices with new examples. In this regard, Parties are invited to provide specific details on the individuals and/or groups who are responsible for the successful design and implementation of good practices. This information will contribute to the Convention's stakeholder outreach strategy, based on peer-to-peer learning and knowledge exchange, which was examined by the Committee during its twelfth session (December 2018) and that is transmitted to the Parties during this session (see Information Document DCE/19/7.CP/INF.4). For instance, if a government has already undertaken a mapping of its cultural and creative industries in the digital environment, it may check off this activity from its road map and share the details of the implementation of this activity with other Parties and the Secretariat. The experts who carried out this mapping could offer support to Parties that have not yet undertaken such an exercise and that intend to do so in the near future.

Good practices

16. Examples of good practice are presented in Annex II to illustrate the different types of activities proposed in the open road map. These examples were identified from the information presented in the two editions of the Global Report monitoring the Convention, "[ReShaping Cultural Policies](#)" (2015 and 2018), the policy monitoring platform (<https://en.unesco.org/creativity/policy-monitoring-platform>), the Parties' quadrennial periodic reports, as well as responses to the questionnaires from the global survey on the 1980 Recommendation on the Status of the Artist. The examples of good practices marked with an asterisk (*) in this list are those that have been collected since 2018 (see Annex II of Document [DCE/18/12.IGC/9](#), "Roadmap for the implementation of operational guidelines to promote the diversity of cultural expressions in the digital environment").
17. The Secretariat will continue to collect examples of good practices to promote knowledge exchange and peer-to-peer learning. It will monitor the implementation of all activities in the open road map and will provide an overview of what Parties have accomplished, while noting areas where international cooperation activities could be developed in the future.

18. If extra budgetary funds were identified, the Secretariat could also undertake advocacy activities with policy-makers in developing countries to draw their attention to strategic issues specific to the challenges they face and which would require longer term capacity building efforts to promote the diversity of cultural expressions in the digital environment.
19. The Conference of Parties may wish to adopt the following resolution:

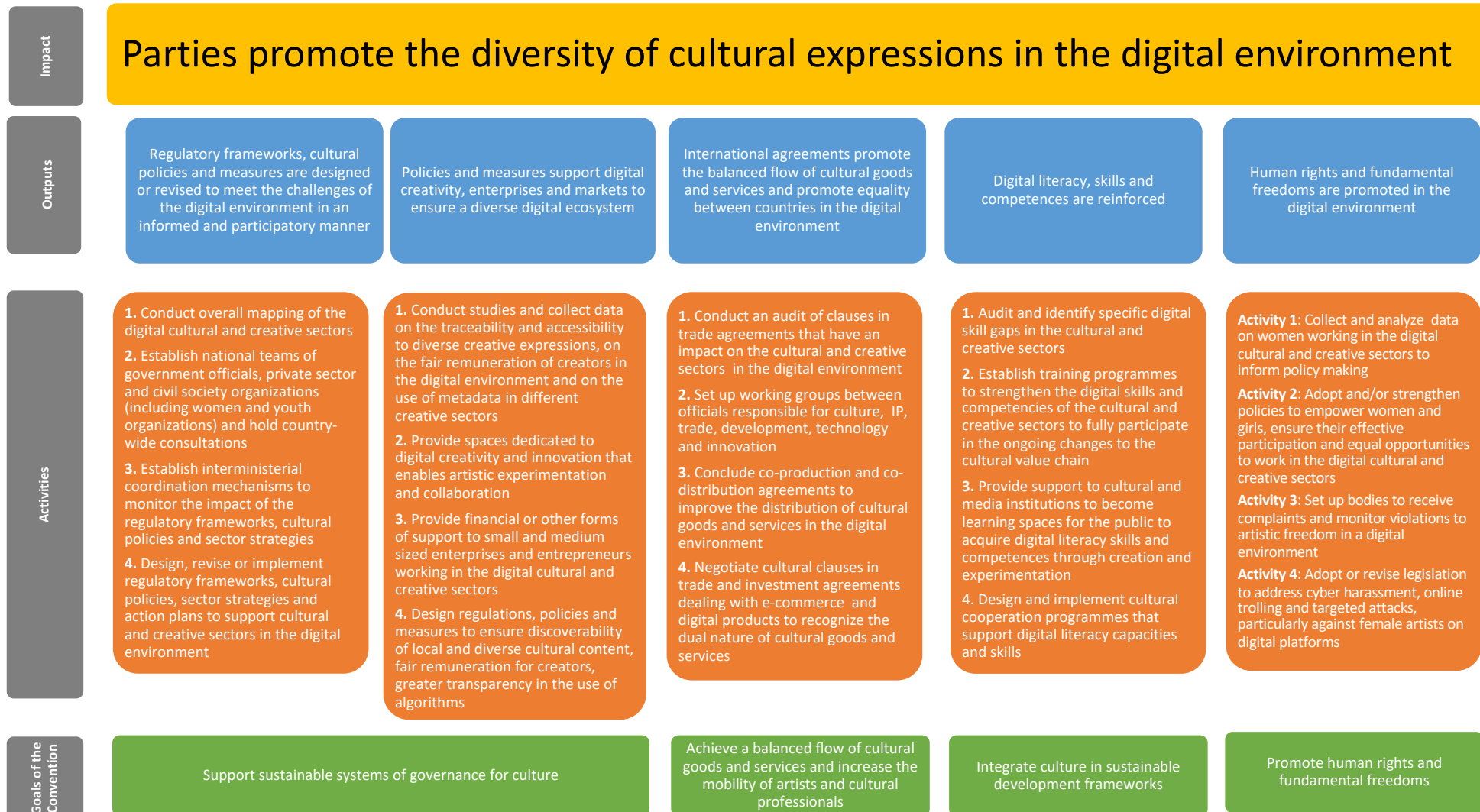
DRAFT RESOLUTION 7.CP 13

The Conference of Parties,

1. *Having examined Document DCE/19/7.CP/13 and its Annexes;*
2. *Recalling its Resolutions [6.CP 11](#) et [6.CP 12](#) and Decisions [11.IGC 5](#) et [12.IGC 9](#) of the Committee;*
3. *Approves the open roadmap for the implementation of the operational guidelines to promote the diversity of cultural expressions in the digital environment contained in Annex I to Document DCE/19/7.CP/13 and annexed to this Resolution, as well as the examples of good practices contained in Annex II of the same document;*
4. *Requests the Secretariat to continue collecting examples of good practices implemented by Parties in the digital environment and to take initiatives in peer learning, information exchange and advocacy, in particular with policymakers in developing countries, in order to support Parties in the implementation of the Convention in the digital environment, if extra budgetary funds are identified;*
5. *Invites the Parties to develop a national roadmap that will enable them to implement the Convention in the digital environment in line with their needs and available resources, and to share it with the Secretariat;*
6. *Asks the Secretariat to present to the eighth session of the Conference of Parties the national roadmaps developed by Parties and the status of their implementation;*
7. *Invites Parties who require technical assistance to implement aspects of the open roadmap to send a request to the Secretariat.*

ANNEX I

OPEN ROAD MAP FOR THE IMPLEMENTATION OF GUIDELINES TO PROMOTE THE DIVERSITY OF CULTURAL EXPRESSIONS IN THE DIGITAL ENVIRONMENT



ANNEX II

EXAMPLES OF GOOD PRACTICES

The good practices presented in this Annex were taken from the two editions of the Global Report “Re|Shaping Cultural Policies” (2015 and 2018), the policy monitoring platform (<https://en.unesco.org/creativity/policy-monitoring-platform>), the Parties’ quadrennial periodic reports, as well as responses to questionnaires from the global survey on the 1980 Recommendation on the Status of the Artist.

The list below is not exhaustive, but aims to illustrate some of the types of activities presented in the open roadmap with relevant and succinct examples. Parties are invited to share their experiences with the Secretariat in order to enhance this list of examples and contribute to the development of a larger database of good practices. They are also invited to share their national roadmap for the implementation of the operational guidelines to promote the diversity of cultural expressions in the digital environment.

The examples marked with an asterisk (*) are those that have been added to the list since December 2018 (see Annex II of [Document DCE/18/12.IGC/9](#), “Roadmap for the implementation of operational guidelines to promote the diversity of cultural expressions in the digital environment”).

Output 1 – Regulatory frameworks, cultural policies and measures are designed or revised to meet the challenges of the digital environment in an informed and participatory manner.

- In **Argentina**, statistics have been collected to assess the impact of the digital environment on culture, including indicators on “digital content” in its cultural satellite account, thereby allowing the production of essential information and data on Argentinian digital content.
- In **Brazil**, the Creative Economy Observatory of the Ministry of Culture incorporated the indicator “digital culture and software” into surveys on the country’s creative economy, thus ensuring the collection and dissemination of the country’s cultural data of relevance to the digital environment.
- In 2014, **Burkina Faso** established the National Agency for the Promotion of Information and Communication Technologies, an autonomous body attached to the ministry in charge of the digital economy, in order to support all sectors, including culture. The Government subsequently initiated a comprehensive process to prepare the strategy “Digital Burkina 2025.”
- **Quebec (Canada)** developed a digital cultural plan for 2014-2020 (C\$110 million) providing support to the cultural sectors to invest in the digital environment so that it could remain competitive in the global markets. The plan was followed by a digital strategy in 2017, which enables Quebec to develop a vision for ensuring the coherence of government action in collaboration with professionals in different cultural industry sectors.
- * In March 2019, **France** and **Quebec (Canada)** launched a joint project to address the issues related to the presence and visibility of Francophone cultural content on the Internet, particularly on major transnational distribution platforms, in order to promote the discoverability of artists and creations from Francophone countries. The results will be submitted to the Francophonie Summit in Tunis in autumn 2020.
- * In **Colombia** in 2018, Law 1915 incorporated provisions to ensure adequate legal protection and effective solutions to restrict the unauthorized use of digital works protected

by copyright. This law was drafted in a collaborative framework with civil society, which made several proposals, some of which were incorporated into the final text.

- In **France**, the 2016 law on freedom of creation, architecture and heritage calls for the establishment of a fee to remunerate the authors of works of visual art, graphic and photographic works, or their beneficiaries, charged for the use of images made available to the public through search engines on the Internet without obtaining prior authorization.
- * An Inter-ministerial working group was established in **France** in 2019 to organize consultations that will lead to the development of the country's national roadmap for implementing the Convention in the digital environment.
- In **France**, the High Authority for the Dissemination of Works and the Protection of Rights on the Internet (HADOPI), established by law on 12 June 2009, promotes the dissemination and protection of creative works on the Internet. Through this Authority, France promotes and protects the diversity of cultural expressions in cultural industries against the challenges of digitization and the Internet, and has prepared a digital strategy “Digital France 2012-2020.”
- * **Germany** has introduced a tax on video-on-demand providers based on the annual revenues generated in the country. This tax is then redistributed and used for national productions, thus helping to ensure diversity in the availability of local films.
- Adopted in 2014, the law relating to copyright in **Indonesia** aims to establish greater transparency of the system for collecting royalties, and to regulate the commercial use of music distributed online.
- * In collaboration with civil society, the Copyright Act has been amended in **Jamaica** to establish more effective technological tools to prevent the circumvention of copyright protections covering digital works. This change implies that digital works receive the same protection as non-digital works.
- * In 2018, **Mexico** designed and made available online a detailed national roadmap for digital creative industries, which was developed in a participatory way with the government, artists, and civil society - *El mapa de ruta para las industrias creativas digitales* (<http://agendadigital.cultura.gob.mx/documentos/mapaderutaicd.pdf>).
- * In **Nicaragua**, Law 312 on Copyright and Neighbouring Rights will provide digital goods with equivalent protection to creations in conventional formats. This law was developed in a participatory way with artists and their associations.
- In **Tunisia**, the Ministry of Cultural Affairs launched the OpenCulture portal (www.openculture.gov.tn/fr/) in 2016, which provides a wide range of information on the creative sector, in line with the national policy on open data.
- At the end of 2013, **Uruguay**'s National Directorate of Culture developed a Cultural Map, a tool enabling artists, actors, and the general public to gain access to information on the cultural sector in a geo-referenced and interactive format.
- * Within the **European Union** (EU), European institutions (Commission, Parliament, and Council) have reached a final text of the draft directive on copyright in the digital single market (15 February 2019) which was adopted by the European Parliament (26 March 2019) and is now submitted to the EU Council for approval. The objective of this draft directive is to guarantee freedom of expression, including the fair, equitable, and transparent remuneration of artists and cultural professionals in the digital environment.

- * The **European Union** requires that by 2021, its Member States transpose into their national legislation a regulatory framework to ensure that each on-demand service contains at least 30% European content in its library. This rate may be increased to 40% if the Member State so wishes. This framework will promote the diversity of cultural expressions in the digital environment.
- Several European Union countries have amended their national legislation on book prices, including **Austria**, **Luxembourg**, **Italy**, and **France**, which have adapted the legislation on the single book price to digital books.

Output 2 – Policies and measures support digital creativity, enterprises and markets to ensure a diverse digital ecosystem

- In **Austria**, the Agency for Creative Spaces, established in 2016, helps entrepreneurs and artists to identify office space, which helps to support key players in the digital economy and to stimulate laboratories or incubators engaged in digital creation.
- In **Brazil**, the NGO *Thydêwa* has empowered the country's indigenous creators in order to ensure their participation in digital publishing, the expected result of which is the establishment of a digital publishing start-up producing e-books in several languages.
- Since 2015, **Brazil** has been developing an extensive network of creative forums throughout the country, thereby ensuring spaces devoted to digital creativity and innovation enabling artists and culture professionals to experiment artistically in the digital environment.
- In 2013, the Media Fund of **Canada**, along with several independent media funds signed a Framework for International Digital Media Co-production. New mechanisms that encourage co-production were then established with partners in New Zealand and Belgium (Walloon), ensuring the successful completion of five projects since 2014. Other projects involving co-producers in the United Kingdom, France, Colombia, and Denmark have also been financed through the Fund.
- The National Film Board of **Canada** developed in 2013 a partnership with the company Phoenix New Media Ltd. to create the NFB Zone, the first online channel with Canadian content in China. In addition, the 2020 strategy “A space for us all” was developed in 2014 by CBC/Radio Canada to provide the national public broadcasting company with the tools necessary to adapt to a rapidly changing media environment, in particular for the distribution of local content through online and mobile platforms.
- The *Vive Digital* programme (2014-2018) is an integral part of technical upgrading in **Colombia** to improve Internet access significantly, particularly in rural areas, in order to strengthen the technical skills of the population and to establish itself as a world leader in terms of content development and digital applications for the most disadvantaged communities. Among the programme's many successes, it should be noted that in 2017, more than 10,100 municipalities were equipped with optical fibre and 6,885 *Vive Digital* kiosks were installed to improve access to digital content and its distribution.
- The Government of **Côte d'Ivoire** has set itself the goal of ensuring the development of information and communication technologies, in order to create a basis for the deployment of a long-term digital economy that should have a lasting impact on the economy, radically changing the way the social economy works and laying the foundations for a knowledge economy to serve the Ivorian people.

- Launched in March 2016 by the Superintendency of Information and Communication (SUPERCOM) in **Ecuador**, the platform Latitud1x1 enables Ecuadorian musicians to promote their songs and track their media broadcasting. This measure not only facilitates the distribution of Ecuadorian music, it also encourages creators to record their works and join collective management organizations.
- **France** has established a set of development paths for legally available online cultural content to improve the remuneration of creators and the financing of cultural industries through the “Creation and Internet” law, adopted on 12 June 2009. The aim is to enable consumers, as well as creators, to reap the full benefits of the new legal framework, through the development of an attractive legal supply and new sources of funding and remuneration for artists and the businesses that support them.
- * In **Kenya**, several digital platforms provide new sources of income for artists. For example, the *Skiza toons* platform now allows more than 21,000 artists to offer their songs as ringtones for mobile phones and ensures fair remuneration. Another platform, *Viusasa Film*, is a video-on-demand service that allows short films, television shows, and other local audiovisual content to be watched using social network platforms.
- Inaugurated in September 2012, at the initiative of the Ministry of Culture of **Mexico**, the Digital Culture Centre focuses on the cultural, social, and economic impact of using digital technology. The Centre aims to promote a constructive approach to digital knowledge and information sharing, a critical perspective, self-management, and the production of quality content in a context where users become creators.
- The *Cinema Digitaal BV* programme, launched in 2011 in **the Netherlands**, has served to coordinate the modernisation or transition of the film industry to the digital environment through an alliance between associations of film producers, distributors and operators throughout the country.
- **Tunisia**, through efforts supporting the promotion of the digital arts and platforms such as the E-Fest festival, contributes to a better understanding of the country’s contemporary artistic practices and its artists.
- Supported by film institutes in six Latin American countries – **Bolivia, Colombia, Ecuador, Peru, Mexico**, and **Uruguay** – and supported by the Inter-American Development Bank (IDB) and the Conference of Ibero-American Cinematographic Authorities (CACI), the *Retina Latina* portal has been offering a wide selection of movies online since March 2016 in order to introduce local films to new audiences in the region. In the long term, the project aims to strengthen the Latin American film market and facilitate the international distribution of films produced in the region.

Output 3 – International agreements promote the balanced flow of cultural goods and services and equality among countries in the digital environment

- The free trade agreements concluded by **New Zealand** with trading partners (China, Australia, Republic of Korea) since the adoption of the Convention contain a cultural exemption clause that excludes a broad category of cultural goods and services including digital cultural products.

- A number of free trade agreements concluded by **Canada** and the **European Union**,⁶ as well as by **Australia**, **China**, and **Chile**, contain provisions that call upon States to not impose customs duties on goods delivered in electronic form.
- *Mediterradio* is a North-South co-production agreement involving **France**, **Italy**, and developing countries located along the southern shores of the Mediterranean. The agreement in the field of radio broadcasting allows cultural production from the Southern Mediterranean to enter markets of the North and pursues several objectives, such as improving the capacity of developing countries to develop, promote, and sell their radio programmes.
- The CaribbeanTales Media Group (CTMG) initiative was conceived as a “one-stop shop” for buyers and creators of audiovisual content in the Caribbean region and its diaspora, to produce, market, and distribute **Caribbean**-themed films and television content for audiences worldwide.
- The World Music Expo (WOMEX), launched in 2017, is a dedicated space for international music from **all continents**, taking into account the impact of the digital environment on the music industry by offering an event specifically focused on the subject. It brings together professionals committed to promoting the diversity of musical content and ensures a more balanced flow of cultural goods and services in the digital environment.

Output 4 – Digital literacy, skills, and competencies are reinforced

- In order to reduce the digital divide between children from different socioeconomic classes, **Argentina** has started providing individual laptop computers to all children attending public primary and secondary schools in Buenos Aires. The objective is not only to provide digital content for children and young people, but also to turn the city into a hub for the production of Spanish content.
- In **Austria**, the Broadcasting Corporation (ORF) has established a public-private partnership with *Flimmit*, a local video-on-demand (VOD) platform. The objective of the partnership is to strengthen diversity in the national audiovisual sector through initiatives such as collaboration between the Austrian Film Academy and Austrian film festivals; the collaboration seeks to promote national film production. The platform currently contains more than 6,000 films, children’s movies, documentaries, and operas, most of which are from Austria or elsewhere in Europe.
- * The Mirror Image Media and Innovation Labs (MMIL) were created as part of **Barbados'** Strategy for the Renewal of Social Identity and Integrated Improvement (SIRIUS), which aims to improve young people's skills in innovation, creativity, and entrepreneurship and to help them start their own businesses. The MMIL program offers training in animation, production, application design, coding, robotics, artificial intelligence, and computer-aided design. Young artists are encouraged to produce innovative and indigenous content rooted in Barbados' history and culture.
- In order to bridge the digital divide and improve media and digital access for vulnerable target groups, the Government of Flanders (**Belgium**) has established *Mediawijs*, a knowledge centre for digital and media literacy. Through several initiatives, including information campaigns, training, and knowledge exchanges, aimed particularly at young people, *Mediawijs* fosters active, critical, and creative participation in the use of information

⁶ Agreements made with CARIFORUM states, the Republic of Korea, Colombia and Peru, Georgia, the Republic of Moldova, Ukraine, and Viet Nam.

and communications technologies. A mapping of digital-media education has also been carried out in order to help identify the various actors in the sector and the fields where additional efforts are still required.

- The International Image Festival (Manizales, **Colombia**) offers spaces for dialogue and has developed projects to reinterpret the complex reality of digital creativity in order to find new ways of understanding culture in the digital age. Organized by the University of Caldas, the Festival has focused in particular on research, experiments and transversal creative processes that have led to the renewal of its programmes, with the creation of a PhD in design and creation and a Master's degree in interactive design and creation.
- In 2007, **Uruguay** established a national digital literacy plan through which all school children and teachers had access to a laptop computer, while investments have been made in infrastructure.

Output 5 – Human rights and fundamental freedoms are promoted in the digital environment

- In **Mexico**, NGO Artes Escénicas Teatro de Aire A.C. is setting up a training programme for young women to learn virtual-reality production skills. Training will enable these women to use virtual-reality technologies to produce content; through their productions, they will be establishing a new space for women of their generation and creating a new market for digital creative industries in Mexico.
- * In **Nicaragua**, the aggregate statistics that are available for cultural and creative industries include digital data. These statistics make it possible to identify and analyse the share of women in the cultural sectors.
- *Theatre Day Productions* (TDP) is an NGO in **Palestine** that develops programmes centred on three key elements: digital audiovisual animation, theatre, and storytelling. These programmes enable young women to create short videos using new technologies and smartphones. Upon completion of the TDP programmes, participants will be able both to produce more audiovisual material specific to the Palestinian context and to present their work at international festivals and in regional markets.
- In 2018-2019, NGO *Africulturban* in **Senegal** will train young women musicians in music-production technologies (mixing and mastering) to enable them to start up their own businesses, thereby contributing to women's entrepreneurship in the digital environment.
- In Dushanbe, **Tajikistan**, the ACTED - Bactria Cultural Centre is establishing a digital academy for Afghan and Tajik women cultural entrepreneurs who are under the age of 40. The academy offers courses on digital creation (covering topics such as coding, animation, graphic design, web design, and video editing) and entrepreneurship. Through their digital artistic creations, the young women who participate in these courses will, for the first time, be contributing to the cultural industries and the digital arts scene in Central Asia.