



# Electronic Form for Periodic Reporting to the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

2019 edition

## GENERAL INFORMATION

### TECHNICAL INFORMATION

NAME OF PARTY (COUNTRY)

DATE OF RATIFICATION

#### OFFICIALLY DESIGNATED NATIONAL POINT OF CONTACT OF THE CONVENTION

Title

First Name

Family Name

Telephone

Mailing Address

Email

Organization

Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.

#### STAKEHOLDER

Organization .....

Email .....

Website .....

#### ADD NEW STAKEHOLDER

Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.

### EXECUTIVE SUMMARY

*This one-page summary should present the main objectives and priorities of the Party's policies to implement the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The summary is not an introduction to the report nor an annotated table of contents. The summary is presented to the Intergovernmental Committee and the Conference of Parties.*

PLEASE TAKE NOTE OF THE FOLLOWING GUIDELINES BEFORE YOU START.

For each area of monitoring, you are invited to:

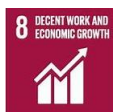
- Answer the key questions by **ticking as many boxes as appropriate** (more than one answer is possible);
- Include a narrative presentation of the most relevant policies and measures implemented in your country concerning each area of monitoring. While it is **not mandatory to report policies and measures in all areas of monitoring**, it is highly recommended that as many areas of monitoring as possible be covered so as to provide a coherent and comprehensive picture of the work carried out in your country to implement the Convention. Including relevant policies and measures will serve to evidence the responses to the key questions. UNESCO will then also be able to feature them on its [Policy Monitoring Platform](#);
- **Add statistical data whenever such data is available.**

**A CSO form** is available to collect information on measures and initiatives taken by CSOs to implement the Convention. Relevant examples are to be selected and included in the final QPR.



GOAL 1

SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



CULTURAL AND CREATIVE SECTORS

## INTRODUCTION

Parties shall provide information on regulatory frameworks and sector specific policies and measures they have adopted to support cultural and creative sectors and to promote the diversity of cultural expressions within their territory (at the national, regional or local levels) and at different stages of the cultural value chain (creation; production; distribution/dissemination; participation/enjoyment). They are also required to report on-going education and training programmes in the arts and the cultural and creative sectors as well as measures and programmes supporting job creation and entrepreneurship. Parties shall also provide information on the mechanisms they have established to promote inter-ministerial cooperation, as well as cooperation between national and local/regional government authorities.

## KEY QUESTIONS

1. A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors:

YES       NO

2. Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors:

YES       NO

3. Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years:

- YES       NO

If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance):

- YES       NO

4. Specific education and training programmes in the arts and the cultural and creative sectors are established, including:

- Digital literacy programmes for creation and experimentation
- Technical and vocational education and training programmes in:
- |  |                                     |                                      |  |
|--|-------------------------------------|--------------------------------------|--|
| <input type="checkbox"/> Cinema/Audiovisual arts               | <input type="checkbox"/> Design     | <input type="checkbox"/> Media arts  | <input type="checkbox"/> Music               |
| <input type="checkbox"/> Performing arts                       | <input type="checkbox"/> Publishing | <input type="checkbox"/> Visual arts | <input type="checkbox"/> Cultural management |
| <input type="checkbox"/> Digital cultural and creative sectors |                                     |                                      |  |
- Tertiary and university education degrees in:
- |  |                                     |                                      |  |
|--|-------------------------------------|--------------------------------------|--|
| <input type="checkbox"/> Cinema/audiovisual arts               | <input type="checkbox"/> Design     | <input type="checkbox"/> Media arts  | <input type="checkbox"/> Music               |
| <input type="checkbox"/> Performing arts                       | <input type="checkbox"/> Publishing | <input type="checkbox"/> Visual arts | <input type="checkbox"/> Cultural management |
| <input type="checkbox"/> Digital cultural and creative sectors |                                     |                                      |  |

5. Specific measures and programmes have been implemented over the last 4 years to:

- Support job creation in the cultural and creative sectors
- Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

6. Statistical offices or research bodies have produced data during the last 4 years:

- related to cultural and creative sectors
- evaluating cultural policies

## STATISTICS

Share of cultural and creative sectors in Gross Domestic Product (GDP) (in USD)

Data

Y E A R

Please provide whenever possible disaggregated data by sector.

Share of employment in the cultural and creative sectors

Data

Y E A R

Please provide whenever possible disaggregated data by sector, age, sex and type of employment.

Total public budget for culture (in USD)

Data

Y E A R

Please provide whenever possible the share allocated by cultural sectors/domains (in %)

## RELEVANT POLICIES AND MEASURES

ADD A MEASURE

### MEASURE N.1

Name of the policy/measure

Name of agency responsible for the implementation of the policy/measure

Cultural domains covered by the policy/measure

CINEMA/AUDIO. ARTS

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the policy/measure, if available

www.

Describe the main features of the policy/measure

Does it specifically target young people?

YES

NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES

NO

What are the results achieved so far through the implementation of the policy/measure?

Financial resources allocated to the policy/measure in USD

Data

Name(s) of partners engaged in the implementation of the policy/measure

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Has the implementation of the policy/measure been evaluated?

YES

NO

If yes, what are the main conclusions/recommendations?

## INTRODUCTION

Parties shall provide information on the efforts made to protect free, independent and pluralistic media, uphold regulations on media concentration, and support production, distribution and access to diverse contents for all groups in society. They are also required to report on the policies and measures adopted to support the diversity of cultural content in all types of media (public, private and community-based).

## KEY QUESTIONS

1. Public service media has a legal or statutory remit to promote a diversity of cultural expressions:

- YES       NO

2. Policies and measures promote content diversity in programming by supporting:

- Regional and/or local broadcasters  
 Linguistic diversity in media programming  
 Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)  
 Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

3. Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio):

- YES       NO

4. Regulatory authority(ies) monitoring media exist:

- YES       NO

If YES, please provide the name and year of establishment of the regulatory authority(ies)

If YES, these regulatory authority(ies) monitor:

- Public media     Community media     Private sector media     Online media

If YES, these regulatory authority(ies) are responsible for:

- Issuing licenses to broadcasters, content providers, platforms  
 Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.  
 Monitoring cultural (including linguistic) obligations  
 Monitoring gender equality in the media  
 Monitoring editorial independence of the media  
 Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)

## RELEVANT POLICIES AND MEASURES

ADD A MEASURE

### MEASURE N.1

Name of the policy/measure

Name of agency responsible for the implementation of the policy/measure

Cultural domains covered by the policy/measure

CINEMA/AUDIO. ARTS

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the policy/measure, if available

WWW.

Describe the main features of the policy/measure

Does it specifically target young people?

YES

NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES

NO

What are the results achieved so far through the implementation of the policy/measure?

Financial resources allocated to the policy/measure in USD

Data

Name(s) of partners engaged in the implementation of the policy/measure

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Has the implementation of the policy/measure been evaluated?

YES

NO

If yes, what are the main conclusions/recommendations?

## DIGITAL ENVIRONMENT

### INTRODUCTION

Parties shall provide information on policies and measures that support digital creativity and competencies, local cultural industries and markets, for instance by promoting fair remuneration for creators or by modernizing cultural industries in the digital environment. They shall also report on initiatives to improve access to and discoverability of diverse cultural expressions in the digital environment.

### KEY QUESTIONS

1. Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries):

YES

NO

2. Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.):

YES  NO

3. Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.):

YES  NO

4. Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.):

YES  NO

5. Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available:

YES  NO

## STATISTICS

Percentage of the population with subscriptions to online cultural content providers (e.g. Netflix, Spotify, Amazon, etc.)

Data

Y E A R

## RELEVANT POLICIES AND MEASURES

ADD A MEASURE

### MEASURE N.1

Name of the policy/measure

Name of agency responsible for the implementation of the policy/measure

Cultural domains covered by the policy/measure

CINEMA/AUDIO. ARTS

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the policy/measure, if available

WWW.

Describe the main features of the policy/measure

Does it specifically target young people?

YES

NO



Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES

NO

What are the results achieved so far through the implementation of the policy/measure?

Financial resources allocated to the policy/measure in USD

*Data*

Name(s) of partners engaged in the implementation of the policy/measure

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Has the implementation of the policy/measure been evaluated?

YES

NO

If yes, what are the main conclusions/recommendations?

## PARTNERING WITH CIVIL SOCIETY

### INTRODUCTION

Parties shall provide information on measures targeting civil society organizations<sup>1</sup> (CSO) involved in the promotion of the diversity of cultural expressions and providing, inter alia: public funding to achieve the objectives of the Convention; opportunities for networking with public authorities and other civil society organizations; training opportunities to acquire skills; spaces for dialogue with government authorities to design and monitor cultural policies.

### KEY QUESTIONS

1. Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

2. Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist:

YES

NO

3. Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions:

YES

NO

<sup>1</sup> For the purposes of this Convention, civil society means non-governmental organizations, non-profit organizations, professionals in the culture sector and associated sectors, groups that support the work of artists and cultural communities (see paragraph 3 of the Operational Guidelines on the Role and Participation of Civil Society).

4. Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.)

YES  NO

If YES, please provide up to 2 examples

5. Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years:

YES  NO

## RELEVANT POLICIES AND MEASURES

ADD A MEASURE



### MEASURE N.1

Name of the policy/measure

Name of agency responsible for the implementation of the policy/measure

Cultural domains covered by the policy/measure

CINEMA/AUDIO. ARTS

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the policy/measure, if available

WWW.

Describe the main features of the policy/measure

Does it specifically target young people?

YES

NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES

NO

What are the results achieved so far through the implementation of the policy/measure?

Financial resources allocated to the policy/measure in USD

Data

Name(s) of partners engaged in the implementation of the policy/measure

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Has the implementation of the policy/measure been evaluated?

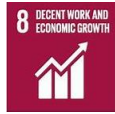
YES

NO

If yes, what are the main conclusions/recommendations?

## GOAL 2

# ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



## MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

### INTRODUCTION

Parties shall provide information on policies and measures, including preferential treatment as defined in Article 16 of the Convention<sup>2</sup>, aimed at promoting the inward and outward mobility of artists and other cultural professionals around the world. They shall also report on operational programmes implemented to support the mobility of artists and cultural professionals, particularly those moving to and from developing countries, including through programmes for South-South and triangular cooperation.

<sup>2</sup> Article 16 of the Convention stipulates that “developed countries shall facilitate cultural exchanges with developing countries by granting, through the appropriate institutional and legal frameworks, preferential treatment to artists and other cultural professionals and practitioners, as well as cultural goods and services from developing countries”.

Preferential treatment, also referred to as special and differential treatment, is a deviation from the general rule of international trade liberalization agreements intended to address structural inequalities between developing and developed countries. The objective of establishing exceptions in the name of preferential treatment for culture in trade or investment agreements signed between developed and developing countries is to provide support – on a non-reciprocal basis - to cultural expressions coming from developing countries, in order to broaden their commercial opportunities and ensure more balanced flow of cultural goods and services around the world.

### KEY QUESTIONS

1. Please indicate if the following policies and measures exist in your country:

- Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)
- Specific visa policies or other cross border measures supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. simplified visa procedures, reduced fees for visas, visas for longer durations)
- Work permit regulations supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. double taxation avoidance agreements, special work permits and health insurance, subsidies to cover living expenses, etc.)

2. Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:

- Information resources or training services providing practical guidance to facilitate the mobility of cultural professionals (e.g. Internet platforms)
- Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries
- Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

3. Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:

- Public funds supporting the outward mobility of national or resident artists and other cultural professionals
- Public funds supporting the inward mobility of foreign artists and other cultural professionals
- Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

## RELEVANT POLICIES AND MEASURES

ADD A MEASURE

### MEASURE N.1

Name of the policy/measure

Name of agency responsible for the implementation of the policy/measure

Cultural domains covered by the policy/measure

CINEMA/AUDIO. ARTS

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the policy/measure, if available

WWW.

Describe the main features of the policy/measure

Does it specifically target young people?

YES

NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES

NO

What are the results achieved so far through the implementation of the policy/measure?

Financial resources allocated to the policy/measure in USD

Data

Name(s) of partners engaged in the implementation of the policy/measure

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Has the implementation of the policy/measure been evaluated?

YES

NO

If yes, what are the main conclusions/recommendations?

## INTRODUCTION

Parties shall report on policies and measures, including preferential treatment, as defined in Article 16 of the Convention, that facilitate a more balanced exchange of cultural goods and services globally. Such policies and measures include, inter alia, export and import strategies, North-South and South-South cultural cooperation programmes and aid for trade programmes as well as foreign direct investment for the cultural and creative industries.

## KEY QUESTIONS

1. Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:

- Cinema/Audiovisual arts   
  Design   
  Media Arts   
  Music   
  Publishing  
 Visual Arts   
  Performing Arts   
  Cultural management

2. Your country has granted or benefited from preferential treatment\* to support a balanced exchange of cultural goods and services in the last 4 years:

- YES, I have granted preferential treatment  
 YES, I have benefited from preferential treatment

If YES, please provide up to 2 examples

\* Preferential treatment, also referred to as special and differential treatment, is a deviation from the general rule of international trade liberalization agreements intended to address structural inequalities between developing and developed countries. The objective of establishing exceptions in the name of preferential treatment for culture in trade or investment agreements signed between developed and developing countries is to provide support – on a non-reciprocal basis - to cultural expressions coming from developing countries, in order to broaden their commercial opportunities and ensure more balanced flow of cultural goods and services around the world.

3. Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:

- YES, I have provided Aid for Trade support  
 YES, I have benefited from Aid for Trade support

If YES, please provide up to 2 examples

## STATISTICS

Value of direct foreign investment in creative and cultural industries (in USD)

Data

Y E A R

## RELEVANT POLICIES AND MEASURES

ADD A MEASURE

### MEASURE N.1

Name of the policy/measure

Name of agency responsible for the implementation of the policy/measure

Cultural domains covered by the policy/measure

CINEMA/AUDIO. ARTS

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the policy/measure, if available

WWW.

Describe the main features of the policy/measure

Does it specifically target young people?

YES

NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES

NO

What are the results achieved so far through the implementation of the policy/measure?

Financial resources allocated to the policy/measure in USD

Data

Name(s) of partners engaged in the implementation of the policy/measure

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Has the implementation of the policy/measure been evaluated?

YES

NO

If yes, what are the main conclusions/recommendations?

## TREATIES AND AGREEMENTS

### INTRODUCTION

Parties shall report on the ways in which cultural goods, services and digital products are provided a special status in trade and investment agreements to which they are signatories or which are under negotiation at the international, regional and/or bilateral levels. Parties shall also report on the initiatives undertaken to promote the objectives and principles of the Convention in other treaties and agreements as well as in declarations, recommendations and resolutions. Typically, these measures are implemented by agencies responsible for trade, foreign affairs and culture. The measures should reflect this interdependence and indicate the establishment of dedicated coordination mechanisms.

### KEY QUESTIONS

1. Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:

YES

NO

UNDER NEGOTIATION

2. Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:

YES  NO  UNDER NEGOTIATION

3. Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years:

YES  NO

## RELEVANT POLICIES AND MEASURES

ADD A MEASURE

### MEASURE N.1

Name of the policy/measure

Name of agency responsible for the implementation of the policy/measure

Cultural domains covered by the policy/measure

CINEMA/AUDIO. ARTS

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the policy/measure, if available

www.

Describe the main features of the policy/measure

Does it specifically target young people?

YES

NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES

NO

What are the results achieved so far through the implementation of the policy/measure?

Financial resources allocated to the policy/measure in USD

Data

Name(s) of partners engaged in the implementation of the policy/measure

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Has the implementation of the policy/measure been evaluated?

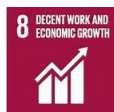
YES

NO

If yes, what are the main conclusions/recommendations?

## GOAL 3

# INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



## NATIONAL SUSTAINABLE DEVELOPMENT POLICIES AND PLANS

### INTRODUCTION

Parties shall provide information on policies and measures designed to integrate creativity and cultural expressions as strategic elements in national sustainable development planning and policies. Information shall also be provided on how these policies and measures contribute to achieving economic, social and environmental outcomes and ensuring equitable distribution and access to cultural resources and expressions. Typically, these measures are implemented by agencies responsible for economic growth, environmental sustainability, social inclusion and culture. The measures should reflect this interdependence and indicate the establishment of dedicated coordination mechanisms.

### KEY QUESTIONS

1. National sustainable development plans and strategies recognize the strategic role of:  
 Culture (in general)    Creativity and innovation    Cultural and creative industries
2. Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1= most often expected outcome; 4= least expected outcome):  
 Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development)  
 Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education)  
 Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices)  
 Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support)
3. Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of national sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees):  
 YES    NO
4. Cultural industry-based regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years:  
 YES    NO
5. Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising):  
 YES    NO



# STATISTICS

Latest data on cultural participation rates by socio demographic variables (sex/age groups/rural-urban/income levels/education levels)

## RELEVANT POLICIES AND MEASURES

ADD A MEASURE

### MEASURE N.1

Name of the policy/measure

Name of agency responsible for the implementation of the policy/measure

Cultural domains covered by the policy/measure

CINEMA/AUDIO. ARTS

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the policy/measure, if available

WWW.

Describe the main features of the policy/measure

Does it specifically target young people?

YES

NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES

NO

What are the results achieved so far through the implementation of the policy/measure?

Financial resources allocated to the policy/measure in USD

Data

Name(s) of partners engaged in the implementation of the policy/measure

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Has the implementation of the policy/measure been evaluated?

YES

NO

If yes, what are the main conclusions/recommendations?

## INTRODUCTION

Parties shall report on policies and measures that are designed to integrate culture as a strategic element in international and regional cooperation and assistance programmes for sustainable development, including South-South cooperation, in order to support the emergence of dynamic creative sectors in developing countries. Such policies and measures are generally implemented by international cooperation agencies and/or ministries and agencies in charge of foreign affairs and culture. The measures to be reported should include, where appropriate, the establishment of coordination mechanisms.

## KEY QUESTIONS

1. Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:

YES, my country has contributed to the IFCD

YES, a public body or a non-governmental organization in my country has benefited from the IFCD

2. Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions:

YES

NO

If YES, please provide the name(s) of the strategy and year(s) of adoption

3. Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:

Cultural policy development and implementation in developing countries

Medium, small or micro-enterprise development of creative industries and markets in developing countries

Artists and cultural professionals in developing countries

## STATISTICS

Value of the total national contribution to the International Fund for Cultural Diversity (in USD)

Data

Y E A R

## RELEVANT POLICIES AND MEASURES

ADD A MEASURE

### MEASURE N.1

Name of the policy/measure

Name of agency responsible for the implementation of the policy/measure

## Cultural domains covered by the policy/measure

CINEMA/AUDIO. ARTS

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the policy/measure, if available

WWW.

Describe the main features of the policy/measure

Does it specifically target young people?

YES

NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES

NO

What are the results achieved so far through the implementation of the policy/measure?

Financial resources allocated to the policy/measure in USD

Data

Name(s) of partners engaged in the implementation of the policy/measure

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Has the implementation of the policy/measure been evaluated?

YES

NO

If yes, what are the main conclusions/recommendations?



## GOAL 4

# PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



## GENDER EQUALITY

### INTRODUCTION

Parties shall describe policies and measures taken to promote gender equality<sup>3</sup> in the culture and media sectors. Parties shall present, inter alia, policies and measures aiming to support women as creators, producers and distributors of cultural activities, goods and services, as well as women's access to decision-making positions. They shall also report on the policies and measures that support women's full participation in cultural life. Parties shall also report on efforts to generate data on progress made towards gender equality in the culture and media sectors.

<sup>3</sup> Gender equality is a global priority of UNESCO. According to Article 7 of the Convention, Parties are encouraged to “pay due attention to the special circumstances and needs of women”.

### KEY QUESTIONS

1. Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:

- Exist and are relevant for artists and cultural professionals
- Exist but are not relevant for artists and cultural professionals
- Do not exist

2. Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years:

- YES
- NO

3. Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.):

- YES
- NO

4. Data is regularly collected and disseminated to monitor:

- Gender equality in the culture and media sectors
- Participation of women in cultural life

### STATISTICS

Percentage of total public funds given to female artists and cultural producers

Data

Y E A R

Percentage of women/men in decision-making /managerial positions in public and private cultural and media institutions

Percentage of works from female/male artists displayed / projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.)

Percentage of women receiving art national prizes/awards

Data

Y E A R

Percentage of women participation in cultural activities

Data

Y E A R

## RELEVANT POLICIES AND MEASURES

ADD A MEASURE

### MEASURE N.1

Name of the policy/measure

Name of agency responsible for the implementation of the policy/measure

Cultural domains covered by the policy/measure

CINEMA/AUDIO. ARTS

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the policy/measure, if available

www.

Describe the main features of the policy/measure

Does it specifically target young people?

YES

NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES

NO

What are the results achieved so far through the implementation of the policy/measure?

Financial resources allocated to the policy/measure in USD

Data

Name(s) of partners engaged in the implementation of the policy/measure

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Has the implementation of the policy/measure been evaluated?

YES

NO

If yes, what are the main conclusions/recommendations?

## INTRODUCTION

Parties shall report on policies and measures adopted and implemented to promote artistic freedom<sup>4</sup>. They shall highlight actions taken to promote: the right to create without censorship or intimidation; the right to have artistic activities supported, distributed and remunerated; the right to freedom of movement; the right to freedom of association; the right to the protection of artists' social and economic rights; and the right to participate in cultural life.

<sup>4</sup> Article 2 of the Convention states in its first guiding principle that "cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, are guaranteed".

## KEY QUESTIONS

1. The constitution and/or national regulatory frameworks formally acknowledge:

- The right of artists to create without censorship or intimidation
- The right of artists to disseminate and/or perform their artistic works
- The right for all citizens to freely enjoy artistic works both in public and in private
- The right for all citizens to take part in cultural life without restrictions

2. Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom:

- YES
- NO

3. Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.):

- YES
- NO

4. Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.):

- YES
- NO

5. Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.):

- YES
- NO

6. Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.):

- YES
- NO

## RELEVANT POLICIES AND MEASURES

ADD A MEASURE

MEASURE N.1

Name of the policy/measure

Name of agency responsible for the implementation of the policy/measure

Cultural domains covered by the policy/measure

CINEMA/AUDIO. ARTS

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the policy/measure, if available

WWW.

Describe the main features of the policy/measure

Does it specifically target young people?

YES

NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES

NO

What are the results achieved so far through the implementation of the policy/measure?

Financial resources allocated to the policy/measure in USD

Data

Name(s) of partners engaged in the implementation of the policy/measure

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Has the implementation of the policy/measure been evaluated?

YES

NO

If yes, what are the main conclusions/recommendations?

## MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

### INTRODUCTION

Article 11 and related Operational Guidelines of the 2005 Convention acknowledge the key role of Civil Society Organizations (CSOs) in the implementation of the Convention. Paragraph 14 of the Operational Guidelines on Article 9 “Information sharing and transparency” also states that “Parties ensure the involvement of civil society in the preparation of the reports according to jointly-agreed modalities. The reports shall indicate the way in which civil society participated in the drafting process”.

In this section Parties are invited to provide information on:

- how CSOs have been associated to the elaboration of the QPR
- relevant measures and initiatives implemented by CSOs during the last 4 years intended to implement the 4 Goals of the Convention
- priorities identified by CSOs to further implement the Convention.

To do so, Parties can:

- Download the CSO form [here](#) and indicate the organization responsible for compiling the CSO responses as well as the deadline for contributions;
- Disseminate the CSO form among identified CSOs working in areas covered by the Convention; and/or CSOs selected on the basis of a call for interest; and/or through an open call for contributions;
- Include the contact details of the CSOs who reported measures and initiatives using the CSO form in the first section of the QPR form “General information”;
- Complete the sections below by:
  - Describing the consultation process with CSOs;
  - Selecting the relevant CSOs measures and initiatives collected through the CSO form;
  - Consolidating the responses of the CSOs regarding their future priorities.

### CONSULTATION PROCESS WITH CIVIL SOCIETY ORGANIZATIONS

Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.

### MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

Please include hereafter relevant measures and initiatives implemented by CSOs during the last 4 years to implement the 4 goals of the Convention. There is no limit on the number of measures and initiatives that can be included. Click on “add a measure” under the respective Goal to fill a new form per each measure/ initiative.





## GOAL 1 - Support sustainable systems of governance for culture

ADD A MEASURE

### MEASURE N.1

Name of the measure/initiative

Name of CSO(s) responsible for the implementation of the measure/initiative

Cultural domains covered by the measure/initiative

CINEMA/AUDIOVISUAL/RADIO

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the measure/initiative, if available

WWW.

Describe the main features of the measure/initiative

Does it specifically target young people?

YES

NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?

YES

NO

What are the results achieved so far through the implementation of the measure/initiative?



## GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals

ADD A MEASURE

### MEASURE N.1

Name of the measure/initiative

Name of CSO(s) responsible for the implementation of the measure/initiative

Cultural domains covered by the measure/initiative

CINEMA/AUDIOVISUAL/RADIO

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the measure/initiative, if available

WWW.

Describe the main features of the measure/initiative

Does it specifically target young people?

YES

NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?

YES

NO

What are the results achieved so far through the implementation of the measure/initiative?



## GOAL 3 - Integrate culture in sustainable development frameworks

### ADD A MEASURE

#### MEASURE N.1

Name of the measure/initiative

Name of CSO(s) responsible for the implementation of the measure/initiative

Cultural domains covered by the measure/initiative

CINEMA/AUDIOVISUAL/RADIO

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the measure/initiative, if available

WWW.

Describe the main features of the measure/initiative

Does it specifically target young people?

YES

NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?

YES

NO

What are the results achieved so far through the implementation of the measure/initiative?



## GOAL 4 - Promote human rights and fundamental freedoms

### ADD A MEASURE

#### MEASURE N.1

Name of the measure/initiative

Name of CSO(s) responsible for the implementation of the measure/initiative

Cultural domains covered by the measure/initiative

CINEMA/AUDIOVISUAL/RADIO

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the measure/initiative, if available

WWW.

Describe the main features of the measure/initiative

Does it specifically target young people?

YES

NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?

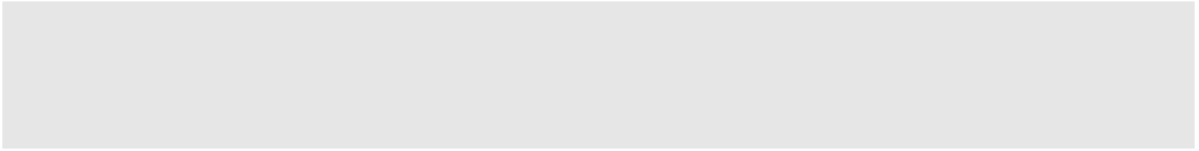
YES

NO

What are the results achieved so far through the implementation of the measure/initiative?

## **MAIN PRIORITIES IDENTIFIED FOR CIVIL SOCIETY ORGANIZATIONS FOR THE FUTURE IMPLEMENTATION OF THE CONVENTION**

On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.



# EMERGING TRANSVERSAL ISSUES

## INTRODUCTION

Parties report on emerging transversal issues identified by the governing bodies of the Convention for each reporting cycle. A [resolution of the Conference of Parties](#) could determine the transversal issue(s) to be reported on for each four-year reporting cycle. This sub-section also enables Parties to present any other policies and measures that directly contribute to the implementation of the Convention and that would not necessarily be covered by one of the 11 monitoring areas of the Convention.

## RELEVANT POLICIES AND MEASURES

ADD A MEASURE

### MEASURE N.1

Name of the policy/measure

Name of agency responsible for the implementation of the policy/measure

Cultural domains covered by the policy/measure

CINEMA/AUDIO. ARTS

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the policy/measure, if available

WWW.

Describe the main features of the policy/measure

Does it specifically target young people?

YES

NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES

NO

What are the results achieved so far through the implementation of the policy/measure?

Financial resources allocated to the policy/measure in USD

Data

Name(s) of partners engaged in the implementation of the policy/measure

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Has the implementation of the policy/measure been evaluated?

YES

NO

If yes, what are the main conclusions/recommendations?

## CHALLENGES AND ACHIEVEMENTS

Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):

Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:

Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:

## ANNEXES

Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.

Title of the document

Description of the document

UPLOAD YOUR DOCUMENT / STATS

ADD NEW DOCUMENT / STATS

# SUBMISSION

## THE DESIGNATED OFFICIAL SIGNING THE REPORT

Title

Ms.

Mr.

First name

Family name

Organization

Position

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## DATE OF SUBMISSION

DD

MM

YY

YY

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## ELECTRONIC SIGNATURE

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