



United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions

Create
2030

**PRO
GRAM
ME**



JUNE 4-7
2019

7th Conference of Parties
*of the Convention on the
Protection and
Promotion of the Diversity of
Cultural Expressions*



Create
2030



WHAT IS...

CREATE | 2030?

Create|2030 is a series of talks hosted by UNESCO to discuss how investments in creativity can have a direct impact on achieving the 2030 Agenda for Sustainable Development.

Create|2030 features artists, academics, policy makers and entrepreneurs from around the world. It introduces innovative ideas for the cultural and creative sectors that promote gender equality, fundamental freedoms, quality education, economic growth and decent jobs and equality between countries.

PRO GRAMME



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6 JUN

11:00



Strengthening cultural entrepreneurship: IFCD invests in vocational training

7 JUN

15:00



Rethinking the status of the artist: a new policy agenda

11:00



Rebalancing trade flows: making the case for preferential treatment in culture



6

THURSDAY

**JUNE
2019**

11:00

**STRENGTHENING
CULTURAL
ENTREPRENEURSHIP:**

IFCD invests in vocational training



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CULTURAL ENTREPRENEURSHIP:

6 JUNE | PARIS

The cultural and creative industries (CCI) generate 30 million jobs and nearly US\$2,250 billion in global revenues worldwide. Despite rapid growth, developing countries are not currently benefiting from the creative economy at the same rate as developed countries. Africa, the Middle East, Latin America and the Caribbean account for a combined total of 8% of global CCI revenues, compared to 56%

in Europe and North America and 36% in the Asia-Pacific region. In terms of employment, Africa and the Middle East's represent only 7% of employment in CCI and Latin America and the Caribbean represent 6%. Various obstacles to sustainable cultural entrepreneurship, namely a lack of financing and vocational training, are hindering the growth of CCI in developing countries.

How does training in the cultural and creative industries contribute to sustainable development?

What is the impact of vocational training in the cultural and creative industries on youth employment?

What are the competences and skills required for the future of work in the cultural and creative industries?

What can international assistance mechanisms like the IFCD do to fill the gaps in training and prepare new generations of cultural entrepreneurs from the Global South to succeed?

In order to address these challenges and contribute to the UN's 2030 Agenda for Sustainable Development, in particular SDG 4 to promote vocational training for employment, the International Fund for Cultural Diversity (IFCD) invests in projects dedicated to training artists and cultural professionals and provide them with new skills and opportunities to work in the creative economy. To date, more than 10,000 artists and cultural professionals have been trained in project management, business development, and career management.

SPEAKERS

During the **Create|2030 Talks**, speakers will share their experiences and achievements following the implementation of IFCD projects in their respective countries. They will also discuss the implementation of policies that support professional training for careers in the cultural and creative industries and the production of goods and services that contribute to the growth of the creative economy.

Brazil

Vincent Carelli

Vincent Carelli is the Executive Director of Video Nas Aldeias, an NGO based in Olinda. He previously led the implementation of the project entitled "Production of children's programmes by indigenous film directors in Brazil".



Maguette Dieye

Maguette Dieye is a cultural administrator and project coordinator at the Diagn'Art association based in Saint-Louis. In 2016, she received training as part of the "African Music Development" project set up by the International Music Council.



Senegal



The IFCD is a multi-donor fund established under the 2005 Convention that fosters the emergence of dynamic cultural sectors in developing countries that are Parties to the Convention.

Cambodia



Loehrt To

Loehrt To is a Monitoring, Evaluation and Programme Manager at Phare Ponleu Selpak, an NGO based in Battambang, Cambodia. Through their project "Building a Sustainable Performing Arts Industry" in Cambodia, 1 295 were trained in performing arts, sound engineering and creative process.

Colombia

Adriana Padilla

Ms Adriana Padilla is the Director of Cultural and Creative Industries at the Bogota Chamber of Commerce. She led the "Capacity building and mapping of Bogota's cultural industries" project, which provided training for 153 cultural entrepreneurs and strengthened their organizational structures to better contribute to the creative value chain.



6

THURSDAY

JUNE
2019

15:00

RETHINKING THE STATUS OF THE ARTIST:

A new policy agenda





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STATUS OF THE ARTIST:

6 JUNE | PARIS

Artists' employment and social status are precarious, with irregular incomes and long periods of unemployment. A fifth of those employed in cultural occupations (20%) work part time and the gender difference is substantial with around 28% women compared to 18% men in part time culture sector jobs. The result is lower tax contributions, leading to lower access to social security, pensions and other welfare provisions.

Productive employment and decent work for all, including support for entrepreneurship, creativity and innovation, is at the heart of SDG 8. This entails support for employment creation schemes but also labour and social protection frameworks that take into account the unique and atypical manner in which professional artists work.

UNESCO's new Survey on the implementation of the 1980 Recommendation concerning the Status of the Artist reveals that a growing number of Member States, especially in the global South, are developing new programmes to extend social benefits for artists (insurance, retirement pensions, health and medical care, etc). They are also exploring new models to provide economic rights for artists, including equitable pay and fair remuneration schemes. In addition, there are new initiatives to address broader challenges related to artists working in the digital environment, to address mobility barriers as well as artistic freedom and gender equality.

How are governments addressing the unique and atypical manner in which artists work? Are they treated equitably to other workers?

What is good practice when it comes to promoting the economic and social rights of artists?

How are governments promoting the free movement of artists through reciprocal relationships, cultural cooperation agreements or special visas for artists?

SPEAKERS

As new policies in this field are being considered, this **Create|2030 Talk** brings together senior policy officials and experts to talk about the different ways to provide appropriate social and economic protections for artists.

Abdoulaye Koundoul

Abdoulaye Koundoul is the Director of Arts at Senegal's Ministry of Culture and Communication. He was previously a Department Head at the École Nationale des Arts, and the Director of Human Resources at the Dakar National Theatre. His priorities include the creation of a new School of Arts and Culture (Diamniado), reforming the Law on the Status of the Artist, and establishing a Collective Management Society provided for by the 2008 Law on Copyright and Related Rights.



Senegal

"Artistic expression is not a luxury, it is a necessity – a defining element of our humanity and a fundamental human right enabling everyone to develop and express their humanity."

FARIDA SHAHEED



ILO

Oliver Liang

Oliver Liang is the Head of the Private and Public Services Unit at the International Labour Organization (ILO). He recently worked on a study looking at employment in culture and media in 16 countries, and he represents the ILO in the network of United Nations focal points on the safety of journalists. Oliver has also worked on education, health, sports, development cooperation, and international labour law.

The 1980 Recommendation concerning the Status of the Artist calls upon UNESCO Member States to improve the professional, social and economic status of artists through the implementation of policies and measures related to training, social security, employment, income and tax conditions, mobility and freedom of expression.

Alejandra Hernandez Sanchez

Alejandra Hernandez Sanchez is Costa Rica's Vice Minister for Culture and is currently overseeing the design of a new social security system for artists. She has participated in the articulation of cultural programmes for the National Development Plan, in the Strategy for Cultural Entrepreneurship and in the development and consolidation of cultural statistics. Prior to her current position, she worked on various programmes for the Inter-American Development Bank (IDB) and UNESCO, as well as on the formulation of Costa Rica's National Cultural Policy.



Costa Rica



REBALANCING TRADE FLOWS:

Making the case for preferential treatment in culture

7 FRIDAY
JUNE
2019

11:00



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PREFERENTIAL TREATMENT:

7 JUNE | PARIS

The value of global exports for cultural goods has increased to over US250 billion. There is, however, an imbalance in the trade of cultural goods and services worldwide, with less than 30% of total global exports originating from the global South. This decreases significantly in the trade of audiovisual and music goods (23%) and in the field of publishing (18%).

Granting preferential treatment for developing countries is one of the most binding provisions in the 2005 Convention (Article 16). It offers

unprecedented negotiating spaces for cultural policy and trade actors to open up market access for cultural goods and services from developing countries, and promote the mobility of their cultural professionals.

While Article 16's potential for dynamic cultural exchanges is evident, its actual implementation and impact on the ground remain underdeveloped.

Amidst global security concerns, increased travel restrictions, and at a time of contested multilateralism, this debate will discuss the specific trade implications of commitments taken under the 2005 Convention, and for the implementation of SDG 10 on reducing inequalities between countries through investments in Aid for Trade and other preferential treatment mechanisms.

How can the position of culture in international trade negotiations and Aid for Trade mechanisms be advanced?

How can developed countries be held accountable for providing preferential treatment in the culture sector?

How can mechanisms, policies and strategies be better articulated for the creative sectors, especially when addressing new challenges in digital trade?

Have creative industry actors from developing countries been sufficiently mobilized in the call for preferential treatment?

PREFERENTIAL TREATMENT:

SPEAKERS

Create|2030 brings together experts to talk about culture in today's trade arenas, and the level of commitment taken under the 2005 Convention to enact preferential treatment provisions for developing countries.

This debate will be followed at 14:00 by a public presentation of the training module on Preferential Treatment, prepared by the UNESCO Chair on the Diversity of Cultural Expressions (Laval University, Quebec, Canada).

Switzerland

Mira Burri

Mira Burri is a senior lecturer and managing director for internationalization at the University of Lucerne's Faculty of Law. She has published on international economic law, European and international communications and media law, as well as Internet law areas. Mira has worked as a consultant for the Swiss and Canadian governments, the European Parliament, WTO and UNESCO on issues of cultural diversity, trade and digital innovation. Mira is a member of the European Expert Network on Culture and Audiovisual (EENCA).



Andrea King



Barbados

Andrea King is the Director of the Barbados Cultural Industries Development Authority. She has worked as a consultant to the Government of Barbados' Ministry of Culture, specifically on policy and legislation for cultural and creative industries development, audio-visual sector development and heritage. She has also worked on establishing the Barbados Film Commission and was instrumental in founding several NGOs in music, fashion and audio-visual sectors in Barbados and the Caribbean.

Ruppert Schlegelmilch

Ruppert Schlegelmilch is the Ambassador and Head of the EU Delegation to the OECD and to UNESCO. He has been responsible for the EU's bilateral trade relations with China, the Americas and South Asia, Korea and ASEAN. He is the former Director for Trade in Services, Investment, Government Procurement and the protection of Intellectual Property Rights (IPR) and has been the EU's Chief negotiator for the EU-Singapore, the EU-Ukraine and EU Mercosur Free Trade Agreements.



To inform this debate, UNESCO is releasing a review of the Economic Partnership Agreement (EPA) concluded in October 2008 between the European Union (EU) and CARIFORUM States, one of the first North/South regional trade agreements designed to address asymmetrical imbalances in cultural trade, with the inclusion of a dedicated Protocol on Cultural Cooperation.



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Diversity of
Cultural Expressions

Implementing the SDGs

Culture, creativity and artistic innovation are drivers and enablers of development. As the only international agreement binding States Parties to the integration of culture in their development policies, the 2005 Convention is actively working toward the achievement of the Sustainable Development Goals (SDGs).

To achieve this, the Convention draws on its four goals:



Goal 1

SUPPORT SUSTAINABLE SYSTEMS
OF GOVERNANCE FOR CULTURE



Goal 2

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



Goal 3

INTEGRATE CULTURE IN SUSTAINABLE
DEVELOPMENT FRAMEWORKS



Goal 4

PROMOTE HUMAN RIGHTS AND
FUNDAMENTAL FREEDOMS

IMPLE MENTING



Create
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the SDGs through culture



Goal 1

SUPPORT
SUSTAINABLE SYSTEMS
OF GOVERNANCE FOR
CULTURE



Goal 2

ACHIEVE A BALANCED FLOW
OF CULTURAL GOODS AND
SERVICES AND INCREASE THE
MOBILITY OF ARTISTS AND
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Goal 3

INTEGRATE CULTURE IN
SUSTAINABLE DEVELOPMENT
FRAMEWORKS



Goal 4

PROMOTE HUMAN RIGHTS AND
FUNDAMENTAL FREEDOMS



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