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Educational, Scientific and
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Diversity of
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**INTERGOVERNMENTAL COMMITTEE
FOR THE PROTECTION AND PROMOTION
OF THE DIVERSITY OF CULTURAL EXPRESSIONS**

**Thirteenth Session
Paris, UNESCO Headquarters
11 - 14 February 2020**

Item 4 of the provisional agenda: Secretariat's report on its activities (2018-2019)

This document presents the Secretariat's report of its activities for the 2018-2019 period.

Decision required: paragraph 27

Introduction

1. At its third session, the Conference of Parties to the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Conference of Parties” and “the Convention”) requested the Secretariat to provide, at each of its sessions, a report on its activities. The Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Committee”), has taken similar decisions requesting the Secretariat to submit reports at each of its sessions.
2. Document DCE/20/13.IGC/4 presents to the Committee a synergized of the progress achieved and challenges faced by the Secretariat in implementing the workplan adopted by the Committee and a programme of activities defined under the 39 C/5 Programme and Budget, during the 2018-2019 biennium.
3. The main achievements and activities implemented are described in the narrative text below. Separate working documents have been prepared to provide more in-depth information on the implementation of activities, such as the implementation of the International Fund for Cultural Diversity (hereinafter “the IFCD”) (**DCE/20/13.IGC/5**), quadrennial periodic reporting (**DCE/20/13.IGC/6**), the implementation of the Convention in the digital environment (**DCE/20/13.IGC/7**), preferential treatment (**DCE/20/13.IGC/8**), synergies with the 1980 Recommendation concerning the Status of the Artist (**DCE/20/13.IGC/9**) and cooperation with civil society (**DCE/20/13.IGC/10**).
4. Annex I illustrates progress achieved against the 39 C/5 Programme and Budget for MP IV, MLA 2, Expected Result 7 and related performance indicators. It also highlights how the achieved progress relates to the Convention’s four goals, its monitoring framework, and selected Sustainable Development Goals (hereinafter “SDGs”) from the United Nations’ 2030 Agenda for Sustainable Development. Key data on statutory meetings are provided in Annex II. Past and future priority areas defined by the Conference of Parties are provided in Annex III.

Awareness was raised about the Convention and its relevance for achieving the SDGs

5. At the heart of the Secretariat’s action to raise awareness of the Convention during the 2018-2019 period was the promotion and distribution of the [Global Report](#) series, *Re/Shaping Cultural Policies*¹. Since January 2018, public launch events have been organized in 27 countries². Joint thematic talks were organised around the launch of the 2018 Global Report that created synergies with the work undertaken by the **Communication and Information Sector (hereinafter “CI”)**³ notably in Dakar (on gender equality), in Harare (on sustainable development), in Accra, Bangkok and Vientiane (on artistic freedom), and in Bogota and Jakarta (on media diversity). Document DCE/20/13.IGC/6 provides more information about the launch of the report and related public policy debates.
6. Awareness-raising efforts were also supported by the dissemination of the passport-size text of the Convention, now available in UNESCO’s six official languages as well as in Amharic, German and Kiswahili, and the dissemination of the new [information kit](#) on the Convention (“**Investing in Creativity**”), available in Amharic (Ethiopia) English,

¹ The full report was translated into English, French, Korean, Portuguese, and Spanish, and its Executive Summary in Arabic, Bahasa (Indonesia), Chinese, English, French, German, Khmer (Cambodia), Mongolian, Portuguese, Russian, Spanish and Vietnamese.

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

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

French and Spanish. The information kit is currently being translated into the official languages of South Africa and Japanese.

7. A new initiative entitled “**Create|2030 Talks**”⁴ was introduced into the formal agenda of the meetings of the Convention’s governing bodies. Inaugurated at the twelfth session of the Committee in December 2018, “Create|2030 Talks” allow Parties to interact directly with artists, policy makers and entrepreneurs to discuss how implementing the Convention can have a direct impact on achieving **the 2030 Sustainable Development Agenda**. Since then, the “Create|2030 Talks” model has been successfully replicated at the country level by UNESCO Field Offices (e.g., Burkina Faso, Indonesia, Kenya/Somalia, Mongolia, Seychelles, South Africa, Thailand).



The “Expert Facility” as a global community of practice was expanded to support policy advice

8. The Secretariat renewed, through an open call, its network of international experts, referred to as the “**EU/UNESCO Expert Facility**” for the 2019-2022 period. This renewal was achieved within the context of the project “[EU/UNESCO Expert Facility on the Governance of Culture in Developing Countries: Support for new regulatory frameworks to strengthen the cultural and creative industries and promote South-South cooperation](#)”. Comprised of 42 international experts, this group of 26 women and 16 men from 35 countries represents a wealth of cutting-edge expertise in issues related to creative industries, cultural entrepreneurship, cultural policy, cultural statistics and indicators, digital issues, artistic freedom, media diversity, trade, status of the artist, gender equality and intellectual property rights. The experts’ profiles are available on the [Expert Facility web page](#).
9. The Expert Facility supports many different areas of the Secretariat’s work, including: developing training materials and modules; writing research papers; evaluating funding requests for the IFCD; providing policy advice and technical assistance in the development of new policies and legislation; undertaking training and capacity development activities; supporting policy monitoring and evaluation; promoting peer-to-peer learning; and advancing advocacy and networking opportunities.

Effective knowledge exchange was strengthened through peer-to-peer learning and the Knowledge Management System (KMS)

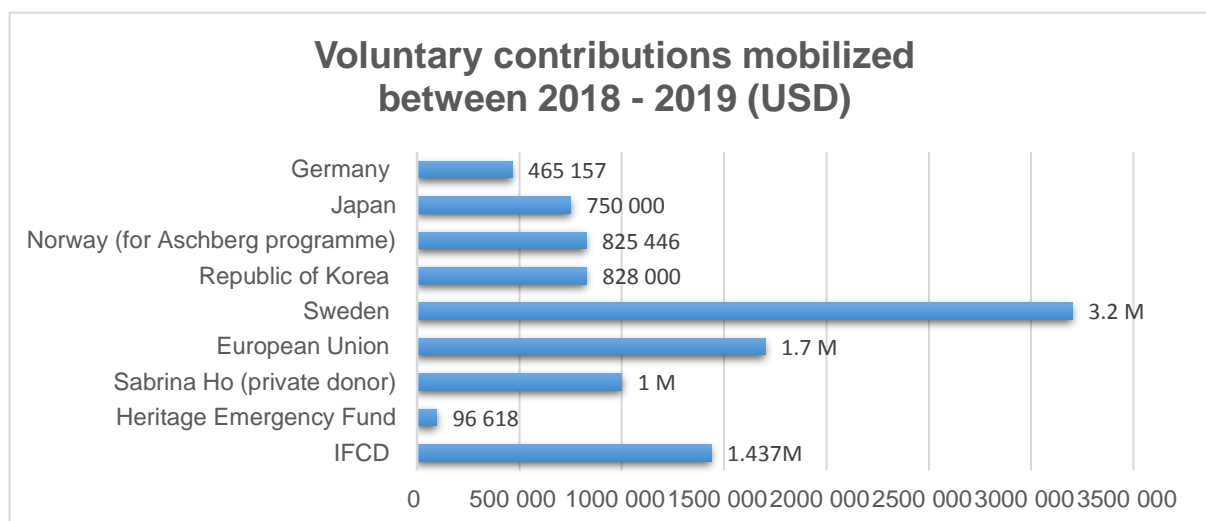
10. The Secretariat initiated **peer-to-peer learning on participatory policy monitoring** by organizing three sub-regional training workshops (one each in Africa, Asia and Latin America). Over 100 participants from nine Asian countries, sixteen countries from sub-Saharan Africa and seven countries from Latin America exchanged knowledge and experiences on how to use their quadrennial periodic report (hereinafter “QPR”) as a strategic planning tool and also as a way of creating space for policy dialogue. These regional workshops resulted in the creation of informal networks linking stakeholders across the countries who are collectively working to submit their QPRs by the 30 April 2020 deadline. The Secretariat has also promoted peer-to-peer learning as a cooperation modality for policy elaboration.
11. The ongoing development of the **Knowledge Management System (KMS)** of the Convention has greatly improved the efficiency of knowledge sharing on innovative

⁴ Topics discussed include: artificial intelligence and the discoverability of diverse cultural content online; challenges faced by women working in digital cultural industries; artistic freedom and the status of artists; the impact of trade agreements on cultural goods and services; and cultural entrepreneurship.

policy design for the creative sectors. The **Policy Monitoring Platform** (hereinafter “the PMP”)⁵ was designed for that purpose in 2017 and expanded during the 2018-2019 period, allowing for filtered research on innovative types of policies and measures implemented by Parties to the Convention around the world. This platform has become the Convention’s most visited webpage. The PMP presents more than 2000 measures extracted from the 158 QPRs received between 2012 and 2018, and is already helping to inform policy decision making processes.

Operational support was reinforced at the country level by expanding the donor compact and enhancing stakeholder outreach

12. During the 2018-2019 period, the Secretariat mobilised resources from various donors. These voluntary contributions, which support the implementation of activities that have been identified as priorities by the Conference of Parties, allow the Secretariat to consolidate existing partnerships and reach out to new stakeholders. The **UNESCO-Sabrina Ho Initiative**⁶ is the Secretariat’s first major partnership with a private donor to support gender equality in creative sectors. The Secretariat shall continue its active fundraising with the private sector, especially for the IFCD. The positive engagement of public and private partners attests to the growing recognition of cultural and creative industries as drivers and enablers of sustainable development.



13. Contributions by **Sweden**, **Norway** and the **European Union** continue to provide global support on participatory policy monitoring, artistic freedom and good governance, while the **IFCD** provides direct financial assistance to innovative projects from developing countries. The EU/UNESCO open call for assistance to strengthen regulatory frameworks for creative sectors through peer-to-peer learning is still ongoing.
14. Furthermore, the Secretariat strengthened sectoral support at the country level. UNESCO supports the music sector in Morocco thanks to funding from **Germany** and in Mosul (Iraq) through the **Heritage Emergency Fund**. Funding from the **Republic of**

⁵ More information about the Policy Monitoring Platform (<https://en.unesco.org/creativity/policy-monitoring-platform>) is provided in [Document DCE/18/12.IGC/7.REV](#).

⁶ Through a strategic partnership (2018-2020), philanthropist Sabrina Ho and UNESCO launched the "**You Are Next: Empowering Creative Women**" initiative in 2018, designed to reduce the gender gap in the digital creative industries in developing countries. It targets women under the age of 40 to provide them with access to funding, infrastructure, equipment and co-production opportunities in the digital creative industries. Out of 101 applications received, four outstanding projects (Mexico, Palestine, Tajikistan, Senegal) were selected in 2018.

Korea and **Japan** help develop the film sector in Africa, Central Asia, Indonesia, Thailand, and Viet Nam.

Contribution to UNESCO's cross-cutting priorities and intersectoral cooperation was reinforced

15. **Global Priority Africa:** The Secretariat is reinforcing its working relationship with organizations in Africa, such as the **African Union (AU)** and the **African Regional Intellectual Property Organization (ARIPO)**, in order to strengthen the cultural and creative industries—a priority defined by the African Union's Agenda 2063: "The Africa We Want". On the occasion of the 7th Tokyo International Conference on African Development⁷ (TICAD 7, Yokohama, 28-30 August 2019), the Secretariat organized a panel discussion entitled "African film across borders: building new bridges of cooperation". Opened by the Director-General of UNESCO, the discussion helped galvanize awareness about Africa's film potential.
16. **Gender Equality:** The Secretariat promotes gender equality by raising awareness of the importance of sex-disaggregated data for effective advocacy and by mainstreaming gender in its activities. In February 2019, the Secretariat organized with the UNESCO Office in Dakar several advocacy and networking events for women in the film industry in Africa within the framework of the Pan-African film and television festival of Ouagadougou (FESPACO). This included a high-level round table discussion "**50 years of FESPACO: 50/50 for women**" in the presence of the Director-General of UNESCO, the First Lady of Burkina Faso and the Ministers of Culture of Burkina Faso and Rwanda. As a follow up to the initiative to support women artists spearheaded by the UNESCO Office in Dakar, UNESCO in partnership with Japanese film director Naomi Kawase (founder of the Nara International Film Festival) and with funding from Japan, have launched a new [joint initiative](#) to **support young female directors from Africa** through multi-generational female mentorship. The initiative will support a two-week immersive residency in Japan for 10 directors under the age of 35 from five African countries – Burkina Faso, Kenya, Nigeria, Senegal, and South Africa. Selected through an open call, these 10 residency participants are expected to present their in-residency work during the Nara Film Festival (**Nara, 18-22 September 2020**), in order to grow their networks, establish solid international ties and reach out to new audiences.
17. **Small Island Developing States (SIDS):** In line with the UNESCO SIDS Action Plan (2016-2021), the Secretariat raises awareness about the importance of **preferential treatment** measures foreseen under the 2005 Convention to facilitate the mobility of artists from developing countries and to improve their access to global markets. The public launch of UNESCO's new study *Culture in the CARIFORUM-European Union Economic Partnership Agreement: Rebalancing trade flows between Europe and the Caribbean?* was organized in Barbados on 5 November 2019, followed by a two-day sub-regional training workshop on "Advancing Culture for preferential treatment," featuring the participation of cultural professionals from Barbados, the Dominican Republic, Jamaica, Saint Lucia and Trinidad and Tobago. The Secretariat is also supporting SIDS including Jamaica, Mauritius and Seychelles in their efforts to elaborate new cultural policies. The new Samoa National Culture Framework (2018-2028), designed with the support of the UNESCO Office in Apia, was launched in January 2019.



⁷ UNESCO organized a round table discussion as an official side-event on the margins of the Tokyo International Conference on African Development (TICAD), in partnership with the Japan Foundation and the Japanese Ministry of Foreign Affairs.

UNESCO also supported the Caribbean Festival of Arts (CARIFESTA) in Trinidad and Tobago (August 2019).

18. **Youth:** The Secretariat involves youth in policy discussions and elaboration not only as a beneficiary, but also as a partner. It is currently implementing youth-focused capacity-building projects to support youth in the music industry in Morocco and in Mosul (Iraq). As described above, the Secretariat supports young women filmmakers from Africa to build their capacities and increase their mobility and distribution opportunities.
19. **Culture and conflict:** The Secretariat promotes cultural industries, creativity and access to culture as an important part of the post-conflict reconstruction and reconciliation process. In line with the *UNESCO Strategy for the Reinforcement of UNESCO's Action for the Protection of Culture and the Promotion of Cultural Pluralism in the Event of Armed Conflict* and UNESCO's flagship programme, "**Revive the Spirit of Mosul**", the Secretariat is implementing a project called "Wassla (Connection): Reviving cultural life in the city of Mosul – Listening to Iraq" with funding from the UNESCO Heritage Emergency Fund. The project seeks to revive and bring to public attention the diversity of musical practice in Mosul, its surroundings and in Iraq more generally through a mapping, a training programme for young musicians, and concerts.
20. **Intersectoral cooperation:** The Secretariat has worked closely with the **Communication and Information Sector (CI)** on issues of media diversity, artistic freedom, gender equality and the digital environment. The quadrennial periodic reporting framework was revised, taking into account CI's media development indicators. UNESCO's two Global Reports published by the Culture Sector (*Re/Shaping Cultural Policies*) and the CI Sector (*World Trends in Freedom of Expression and Media Development*) were launched with the participation of media and culture experts during World Press Freedom Day in 2018 and 2019. These events provided a unique opportunity to cross-reference both Global Reports and put forward common approaches in examining the global situation of freedom of expression and creation, access to information and cultural life, and the protection of fundamental freedoms. The Open Roadmap for the implementation of guidelines to promote the diversity of cultural expressions in the digital environment, adopted by the Conference of Parties at its seventh session in June 2019, opens new avenues for joint work and cooperation. Media training workshops with CI on the diversity of cultural expressions in Mongolia, Rwanda and Seychelles also helped to engage journalists more closely in areas covered by the Convention, significantly increasing the use of the hashtag #supportcreativity on social media.

Conclusion

21. The 2018-2019 period represents the **culmination of the work done in the last 10 years:** the Secretariat laid solid ground for the Convention to be an effective international law that sets standards, inspires operations at the country level, and works toward structural change. The [Monitoring Framework](#) and its monitoring areas in addition to the participatory quadrennial periodic reporting methodology has paved a way for Parties to discuss and define priority areas according to their national needs. The wealth of data and information gathered through the periodic reports, the 2018 global survey on the implementation of the 1980 Recommendation concerning the Status of the Artist and other policy monitoring activities are providing evidence of the way operational activities in the cultural and creative industries can contribute to the attainment of SDG targets to promote gender equality, fundamental freedoms, quality education, economic growth, decent jobs and equality between countries.
22. The Secretariat has expanded its global **capacity building programme**, providing expertise to Member States to pursue a participatory approach to policy design,

implementation, monitoring and evaluation (M&E) that involves multi-stakeholder consultation processes with government officials, civil society actors, artists as well as the private sector. The Secretariat has also upscaled its capacity to implement operational projects in support of specific sectors (e.g., music and cinema).

23. Through policy advice, research and publications, the Secretariat has enabled effective **synergies between the implementation and monitoring of the Convention and the 1980 Recommendation concerning the Status of the Artist**, highlighting the fact that artists are indeed at the heart of the Convention. UNESCO's newest study "[Culture & Working Conditions for Artists](#)," which was launched in November 2019, is based on the findings of the global survey on the 1980 Recommendation. It uncovers persisting and emerging challenges faced by artists and cultural professionals and examines how countries around the world are addressing these issues through policymaking. This study and other publications by the Secretariat are at the disposal of Member States to raise awareness of issues covered by the Convention.
24. A key challenge during the 2018-2019 period has been to increase programmatic space and expertise for addressing contemporary cultural issues. Progress is being made through targeted activities for Field Office colleagues to further develop their capacities and connect them with experts who may not be within their usual communities or networks.
25. Another challenge remains the stagnating level of voluntary contributions to the IFCD. Renewed and strong commitment from public and private partners will be required in the coming biennium to support the IFCD, which was established to promote international cooperation for development through support for dynamic cultural and creative sectors in developing countries.

Future needs

26. In order to effectively deliver on its mandate, the Secretariat requires further support including:
 - a) **Voluntary contributions and partnerships to strengthen international cooperation that supports the cultural and creative industries globally.** This includes annual voluntary contributions to the **IFCD** from all Parties and from the private sector, as well as voluntary contributions and new partnerships to enable UNESCO to upscale its **capacity development interventions** in the monitoring areas defined in the Convention's Monitoring Framework and its Open Roadmap for implementing guidelines to promote the diversity of cultural expressions in the digital environment;
 - b) **Mobilization of existing and new stakeholders** to build their capacities and enable them to become agents of change who design and implement innovative initiatives, through the implementation of the stakeholder outreach strategy, including funding to support more civil society participation in the Civil Society Forum, which takes place every two years prior to the Conference of Parties;
 - c) **Continued collection of data and information** at the global level to generate new knowledge about trends and challenges in the implementation of the Convention and how this contributes to achieving various SDGs; and
 - d) Ongoing development of the **Knowledge Management System (KMS)**, including communication, project monitoring and evaluation activities, through the provision of regular funding and specialised human resources, in order to strengthen the capacity of the Secretariat.

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

DRAFT DECISION 13.IGC 4

The Committee,

1. *Having examined Document DCE/20/13.IGC/4 and its Annexes;*
2. *Takes note of the Secretariat's report on its activities for the period of 2018-2019;*
3. *Invites each Party to support the activities carried out by the Secretariat at Headquarters and in the Field that are identified in UNESCO's Approved Programme and Budget (C5) and resolutions of the seventh session of the Conference of Parties for the implementation of the Convention at the country level;*
4. *Encourages Parties to provide voluntary contributions for the Secretariat's capacity-development programme and implementation of the global Knowledge Management System (KMS) and the Policy Monitoring Platform (PMP), and to support the reinforcement of the Secretariat by the appointment of Associate Experts or secondees to work on the implementation of the Convention;*
5. *Requests the Secretariat to present, at its fourteenth session, a report on its activities for the period of 2020.*

ANNEX I

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

Expected Result 7: Policies and measures to promote the diversity of cultural expressions designed and implemented by Member States, in particular through the effective implementation of the 2005 Convention	
39 C/5 ER 7 Performance Indicators (PI)	Progress achieved (2018-2019 biennium)
<p>PI/1. Sound governance exercised through the adoption and implementation of strategic resolutions/decisions of the governing bodies of the 2005 Convention.</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> • Priorities established through Conference of Parties Resolutions. • Resolutions are reflected in the IGC workplan and implemented through IGC Decisions. <p>Convention’s monitoring area:</p> <ul style="list-style-type: none"> • Digital environment • Partnering with civil society 	<ul style="list-style-type: none"> • Two meetings were successfully organized, including the 12IGC (2018) and the 7CP (2019). • The date for the 13IGC has been moved from December 2019 to February 2020 in accordance with a recommendation by the sub-group on governance. • A new initiative entitled “Create 2030 Talks” was introduced into the formal agenda of the governing bodies to facilitate the Parties’ direct interaction with artists, policy makers and entrepreneurs and to discuss how implementing the Convention can have a direct impact on achieving the 2030 Agenda. Seven Talks were organized in 2018 and 2019, addressing the governing bodies’ priorities⁸. • The 2nd edition of the Civil Society Forum took place in June 2019, building on the pioneering decisions taken by the 2005 Convention’s governing bodies that advance participatory decision-making and transparency at the global level. • The Parties approved guidelines on “Information Sharing and Transparency” and an Open Roadmap to implement the guidelines to promote the diversity of cultural expressions in the digital environment. • The 7CP adopted a work plan for the future activities of the Committee (2019-2021)⁹. • The working methods adopted by the 2005 Convention governing bodies and Secretariat have been recognized by the Working Group on Governance as a best practice for UNESCO’s IIBs as well as by the Multilateral Organisation Performance Assessment Network (MOPAN). • Awareness was raised about the importance of promoting digital creativity and markets,

⁸ These are: artificial intelligence and the discoverability of diverse cultural expressions; challenges faced by women working in digital cultural industries; artistic freedom and the status of artists; the impact of trade agreements on cultural goods and services; cultural entrepreneurship.

⁹ Priority areas are: technical assistance and peer to peer knowledge exchange for policy design, implementation and monitoring; training and advocacy on preferential treatment policies and measures; production of the third Global Report “Re-Shaping Cultural Policies”; fundraising for the IFCD; and synergies between the Convention and the 1980 Recommendation concerning the Status of the Artist. See Resolution 7.CP 14.

	<p>and access to diverse cultural expressions in the digital environment through: Publication of a research paper on the impact of artificial intelligence on the diversity of cultural expressions (see Information Document DCE/18/12.IGC/INF.4); Createl2030 Talks on “Artificial Intelligence: A New Working Environment for Creators” (13 December 2018) and on “Artificial Intelligence for Creativity?” (5 March 2019) and participation in the UNESCO Intersectoral Task Force on Artificial Intelligence; Createl2030 Talks on “<i>You Are Next</i>. Empowering women in the digital arts” (11 December 2018); and four projects awarded under the UNESCO-Sabrina Ho “<i>You Are Next</i>” initiative (Mexico, Palestine, Senegal and Tajikistan).</p> <ul style="list-style-type: none"> • Awareness was raised among governments on the importance of involving civil society in policy making and in the implementation of the Convention at the national and global levels through: Empowerment/professional development of artists at the Harare International Festival of the Arts (HIFA) and at the Downtown Contemporary Arts Festival (D-CAF) in Egypt; Training of 30 mid-career cultural professionals from 17 countries in Asia/Pacific (Seoul, ROK, 11-15 June 2018); and a Createl2030 Talk entitled “Civil Society: An Actor of Change in the Governance of Culture” (14 December 2018).
<p>PI/2. Number of supported Member States which have designed, implemented and monitored policies and measures to promote the diversity of cultural expressions and contribute to participatory systems of governance.</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> • Policies are designed or re-designed which reflect the core goals of the Convention. • Measures and/or action plans defined towards the implementation of the policy. • QPRs submitted and address policies and measures to promote women as creators and producers of cultural goods and services as well as provide evidence towards SDGs targets attainment. • Level of civil society stakeholders engagement. <p>Convention’s monitoring areas:</p> <ul style="list-style-type: none"> • Cultural and creative sectors • Media diversity 	<ul style="list-style-type: none"> • Through activities funded by the regular programme and voluntary contributions, UNESCO provided policy advice and promoted a participatory approach to policy design and implementation that involves multi-stakeholder consultation processes with government officials and civil society actors. This approach has been applied on issues of media diversity, diversity of cultural expressions in the digital age, artistic freedom and status of the artist. This approach was applied in post conflict situations, including through a new project launched in Mosul in 2019. • Below is a list of selected activities/projects that UNESCO has been implementing to support Member States to design, implement and monitor policies and measures in a participatory manner: <ul style="list-style-type: none"> ○ Implementation of training and policy advice on the diversity of the media and the diversity of content in the media in Colombia, Ethiopia, Indonesia, Mongolia, Rwanda, Seychelles and Zimbabwe; and joint advocacy/thematic panel discussions on media diversity and culture by the Culture and Communication and Information sectors in Ghana, Indonesia and Zimbabwe. ○ Support to participatory policy monitoring in 28 developing countries with funding from Sweden and from UNESCO’s regular programme. ○ Support to strengthen regulatory frameworks for the cultural and creative industries and enhance South-South cooperation with EU funding. A new agreement signed with the EU provides ‘on-demand’ expertise and promotes peer to peer learning in 12 countries (2018-

<ul style="list-style-type: none"> • Treaties and agreements • National sustainable development policies and plans • Gender equality 	<p>2021), with seven countries (Costa Rica, Gabon, Georgia, Mexico, South Sudan, Uganda and Zimbabwe) already selected.</p> <ul style="list-style-type: none"> ○ Training on cultural industries and evaluation of the implementation of a sub-regional strategy on the development and promotion of culture in Central Africa involving 10 countries of Economic Community of Central African States (CEEAC). ○ Sub-regional activity “Support to the development of creative industries in Maghreb” in cooperation with the Arab League Educational, Cultural and Scientific Organization (ALECSO) in Tunisia. ○ Support to the music industry in Morocco with funding from Germany. ○ Support to the visual arts sector in Bangladesh with funding from the Republic of Korea. ○ Support to the film industry in Uzbekistan and in Central Asia (funding from the Republic of Korea); and in Indonesia, Thailand and Viet Nam (funding from Japan). ○ Organization of an “International Forum on Cultural Policy and Management” in Kazakhstan. ○ Support to a round table discussion on the revision of cultural policies during the upcoming Caribbean Festival of Arts (CARIFESTA) in Trinidad and Tobago. ○ Support to the development of national indicators for culture and development in Indonesia and to interministerial collaboration between the Ministry of Culture, BEKRAF (Agency for Creative Economy) and BAPPENAS (Agency for National Plan of Action). ○ Support to the Afghan Government in establishing a long-term plan for cultural programmes and infrastructures through the construction of the Bamiyan Culture Centre. ○ Policy advice on new cultural policies and awareness-raising on the Convention for Djibouti, Eritrea, and Somalia. <ul style="list-style-type: none"> • 11 quadrennial periodic reports (QPRs) were submitted and the new QPR framework, which is aligned with the Convention’s monitoring framework, was adopted. Awareness was raised about the QPR as a monitoring and planning tool to support innovative policy making. The evidence to be produced by this new framework will demonstrate how operational activities in the CCIs contribute to the attainment of SDG targets to promote gender equality, fundamental freedoms, quality education, economic growth and decent jobs and equality between countries. • Awareness raised about the importance of creating policies and measures to promote gender equality in the culture and media sectors and about the need to develop monitoring systems to evaluate levels of representation, participation and access of women in the culture and media sectors, through: the launch the “<i>You are next!</i>” UNESCO-Sabrina Ho initiative to support women
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	<p>in the digital creative industries; the participation of UNESCO in the 6th edition of the International Women Hip Hop festival (Dakar, Urban Women Week, March 2018); a high-level thematic debate on women in cinema during the 50th anniversary of FESPACO (Ouagadougou, Burkina Faso, 16 February 2019); the elaboration and implementation of a “gender transformative action plan” in the context of the capacity development project “Re-Shaping Cultural Policies” (funded by Sweden), and the empowerment of 10 young women filmmakers from Africa through a filmmaking residency in Japan.</p> <ul style="list-style-type: none"> • The Secretariat supported SIDS such as Jamaica, Mauritius and Seychelles in their efforts to elaborate new cultural policies. The new Samoa National Culture Framework (2018-2028), was launched in January 2019.
<p>PI/3. Number of supported Member States which have efficiently supported and implemented initiatives to promote the diversity of cultural expressions and contribute towards the achievement of the core goals of the Convention.</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> • Level of contribution to the IFCD. • International assistance requests submitted. • Project initiatives successfully implemented. <p>Convention’s monitoring areas:</p> <ul style="list-style-type: none"> • International cooperation for sustainable development 	<ul style="list-style-type: none"> • Calls for international assistance through the IFCD were launched in March 2018 and 2019. • 273 proposals from 75 countries in 2018 and 480 proposals received from 97 countries in 2019 were received and processed by the Secretariat, respectively, representing a significant increase. • In 2018, 8 proposals were approved for funding by the 12IGC. For the first time, projects submitted from Antigua and Barbuda, the Democratic Republic of the Congo and Rwanda will benefit from the IFCD. In addition, 6 Caribbean countries will benefit from a regional project. During this period, the Secretariat also implemented and concluded 20 projects (mainly in Africa, Latin America and the Caribbean). • The Secretariat also implemented and concluded 20 projects. IFCD tools were revised including the on-line platform to submit applications and technical guides explaining the preselection and evaluation procedures. Training was provided to Field Offices that, as a result, were in a position to organize national and regional workshops to help project leaders design and present better project proposals (Ramallah, March 2018; Maputo, August 2018; Cairo, February 2019; Libreville and Rabat, March 2019; Abuja, May 2019). Information meetings on the IFCD targeting National Commissions were held in Paris in December 2018 and June 2019. The 12IGC and 7CP examined and approved the implementation of 17 recommendations resulting from the second external evaluation of the IFCD. This includes the formulation of a new fundraising and communication strategy. • Voluntary contributions were provided/pledged by: Germany (US\$465K), Japan (US\$600K), Norway (US\$600K), Republic of Korea (US\$414K), Sweden (US\$3.2M), Ms Sabrina Ho (US\$1M), the European Union (US\$1.7M) and IFCD (US\$1.5M from 47 country contributions). • The Secretariat published brochures on development cooperation projects giving visibility to

<p>PI/4. Number of supported Member States which have designed, implemented and monitored policies and measures towards the 1980 Recommendation on the Status of Artists in synergy with the 2005 Convention.</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> • Cultural policies and measures to promote and protect artistic freedom. • Global survey submitted on policies that recognize the social and economic rights of artists. • Evidence of measures and/or action plans that implement the policies and address digital technologies, mobility, artistic freedom. <p>Convention’s monitoring areas:</p> <ul style="list-style-type: none"> • Mobility of artists and cultural professionals • Flow of cultural goods and services • Artistic freedom 	<p>donors.</p> <ul style="list-style-type: none"> • UNESCO provided support to 18 Member States in monitoring the implementation of the 2005 Convention and the 1980 Recommendation. In total, more than 800 stakeholders participated in multi-stakeholder consultation meetings in the target countries, of which 30 % were women. More than 120 civil society organizations have been mobilized to work with governments to monitor the impact of the 2005 Convention. • 57 countries, of which 21 in Africa and 5 SIDS, designed, implemented and monitored policies and measures to promote the 1980 Recommendation on the Status of Artists, contributing to the goals of the 2005 Convention • A Global survey to monitor the implementation of the 1980 Recommendation was launched in June 2018. A new publication of the policy and research series, <i>Culture & working conditions for artists</i>, was launched at the 40th session of the General Conference on 20 November 2019 during the Culture Commission. • A new agreement was signed with the government of Norway to support policy monitoring in the area of artistic freedom. • New tools to monitor the mobility of artists and cultural professionals were created within the revised QPR framework and the survey on the implementation of the 1980 Recommendation. • New evidence was collected on the mobility of artists and cultural professionals by creating new tools to monitor the mobility of artists and cultural professionals within the revised QPR framework and the survey on the implementation of the 1980 Recommendation. The XLV meeting of Ministers of Culture of Mercosur in Argentina recognized UNESCO’s 2005 Convention framework to develop new actions on mobility of artists and digital issues. • New evidence was produced to better understand the impact of the Convention in trade agreements. Impact studies assessing the different ways in which Parties address culture in trade agreements were produced and a training module on preferential treatment targeting governmental actors and trade negotiators was elaborated in collaboration with the UNESCO Chair on the Diversity of Cultural Expressions (Laval University, Canada). • Market access of creative contents from developing countries was improved and awareness raised about the importance of setting up information systems to monitor flows of cultural goods and services, through: the IFCD project in Namibia to support musicians from Namibia’s San community to gain access to new markets through tours, online networking, training and performances with European musicians; the IFCD project “Retina Latina” involving Bolivia, Ecuador, Mexico, Peru and Uruguay to support the distribution and access to Latin American
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	<p>cinema through a digital platform; and ongoing data collection by the UNESCO Institute for Statistics (UIS) to produce new evidence on the flow of cultural goods.</p> <ul style="list-style-type: none"> • Awareness was raised about the importance of artistic freedom for promoting the diversity of cultural expressions and national capacities strengthened to elaborate policies and measures to promote and protect freedoms of creation and expression, participation in cultural life, and social and economic rights of artists and cultural professionals through: training and advocacy activities on artistic freedom on the occasion of World Press Freedom Day in Jakarta (2017), Accra (2018) and Addis Ababa (2019); the creation of a specific Performance Indicator on artistic freedom within the Approved 39 C/5; providing support for the elaboration of laws and provisions on the Status of the Artists (Costa Rica and Mauritius); elaboration of a training module on artistic freedom and the status of artists; the organization of a Create I 2030 Talk titled “What is artistic freedom to you?” (12 IGC, 13 December 2018); and the production and dissemination of a 15-minutes awareness-raising film What is artistic freedom to you?”
<p>PI/5. Number of initiatives undertaken by supported stakeholders to enhance creativity and strengthen the creative economy in cities (only extrabudgetary).</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> • New cities join the Creative Cities Network. • Network initiatives strengthen the role of cities in the creative economy. • North-South and South-South partnership agreements developed/implemented. 	<ul style="list-style-type: none"> • Acting as a platform for cooperation, the 12th and 13th annual conference of the UNESCO Creative Cities Network (UCCN) brought together each time over 400 participants from 150 cities, including more than 50 Mayors and high level political figures. • The President of Italy participated in the opening ceremony of the 13th annual conference. Efforts were taken to integrate the 64 cities that joined the Network in October 2017. • New North-South and South-South partnerships were developed between member cities, particularly from the Global South. The Lab2030 initiative was launched to collect good practices that reflect the implementation of the 2030 Agenda at the local level and examples of 40 initiatives were collected across different regions and creative fields. A brochure was developed and published. Member cities’ experience was shared during several strategic events, such as the UN High Level Political Forum 2018, World Cities Day 2018 and the 3rd UNWTO-UNESCO World Conference on Tourism and Culture, held in Istanbul in December 2018.

ANNEX II

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

Statutory meetings in figures for the last biennia (2016-2017 and 2018-2019)

Session	10.IGC (Dec. 2016)	6.CP (June 2017)	11.IGC (Dec. 2017)	12.IGC (Dec. 2018)	7.CP (June 2019)	13.IGC (Feb. 2020)
Total number of Parties	144	145	145	146	146	148
Total number of participating Member States, (Parties, non-Parties), IGO and NGO observers	22 Members of the Committee 46 Parties not members of the Committee 4 non Parties 2 IGOs 39 NGOs	103 Parties 10 non-Parties 4 IGOs 28 NGOs	24 Members of the Committee 50 Parties not members of the Committee 5 non Parties 7 IGOs 49 NGOs 2 UNESCO Chairs 1 C2C	24 Members of the Committee 71 Parties not members of the Committee 11 non Parties 6 IGOs 62 NGOs 5 UNESCO Chairs 4 C2C	97 Parties 5 non parties 17 IGOs 79 ONGs 6 UNESCO Chairs 3 C2C	TBD
Number of individuals registered at each meeting	246	347	298	393	382	TBD
Length of 1 session (hours)	6 hrs/day x 3 days = 18 hrs + 1 night session of two extra hrs = 20 hrs	6 hrs/day x 3 days = 18 hrs	6 hrs/day x 3 days = 18 hrs	6 hrs/day x 4 days = 24 hrs	6 hrs/day x 3 days = 18 hrs	6 hrs/day x 4 days = 24 hrs
Number of exchange sessions organized / UNESCO Create 2030 Talks	1	1	1	4	3	2
Number of languages (translation of documents and interpretation)	2	6	2	2	6	2

Annex II

Number of agenda items	12	13	10	14	15	15
Average number of working and information document pages produced and distributed by the Secretariat per session	491	1645	722	1128	1386	TBD

ANNEX III

Resolution 6.CP 12: Future activities of the Committee (2018-2019)

Paragraph 4

Invites the Committee to:

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

Resolution 7.CP 14: Future activities of the Committee (2020-2021)

Paragraph 3

Invites the Committee to:

- implement the global capacity building strategy to design, implement and monitor policies and measures to promote and protect the diversity of cultural expressions through on-demand technical assistance, mentoring and peer to peer learning activities delivered through the Expert Facility and multi-stakeholder consultation processes at the national level;
- implement the International Fund for Cultural Diversity (IFCD) and recommendations from its second external evaluation in order to develop a new fundraising and communication strategy, to revise the IFCD's results-based management framework on the basis of a project impact assessment, to undertake, if necessary, a revision of the guidelines on the use of the resources of the IFCD and to present their results to the eighth session of the Conference of Parties;
- implement capacity-building activities, advocacy and training programmes related to preferential treatment measures, recognized under the Convention as an innovative mechanism to address the imbalance in trade relations and mobility barriers;
- implement policy monitoring activities to assess the impact of the Convention and demonstrate its relevance to the Sustainable Development Goals through the collection and analysis of data, information and good practices based on the Parties' quadrennial periodic reports, national digital roadmaps and other sources, and share the results through the publication of research papers, the third edition of the Global Report series as well as through the Policy Monitoring Platform;
- pursue synergies in the monitoring of policies and measures related to the 1980 Recommendation concerning the Status of the Artist as well as with the activities of the Communication and Information Sector and the Division for Gender Equality;
- encourage and support the participation of civil society in the work of the Convention's governing bodies, undertake stakeholder outreach and advocacy activities to raise awareness of the Convention;