

RE | SHAPING CULTURAL POLICIES

Advancing creativity for development



LAUNCH OF THE 2018 GLOBAL REPORT

PRESS PACK

THURSDAY 14 DECEMBER 2017

UNESCO HQ. Room II

3:00 PM–6:00PM



A report to monitor the implementation of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

BACKGROUND INFO ON CREATIVE ECONOMY

The creative economy is made up of cultural and creative industry sectors that generate annual revenues of US\$2,250 billion and global exports of over US\$250 billion.

According to recent forecasts, these sectors will represent around 10% of global GDP in the years to come.

The cultural and creative industries currently provide nearly 30 million jobs worldwide and employ more people aged 15–29 than any other sector. Nearly half of the people working in the cultural and creative industries are women, opening up new opportunities to address gender inequalities.

Influencing income generation, job creation and export earnings, the cultural and creative industries have become major drivers of economies and trade strategies in developed and developing countries.

Digital technologies have dramatically changed the cultural and creative industries. There is a danger that the public sector will lose its agency on the creative scene if it remains unable to address challenges for the diversity of cultural expressions in the digital environment such as the rise and market concentration of large global online platforms, the unfair remuneration of artists or the monopoly on artificial intelligence.

BACKGROUND INFO ON THE 2005 CONVENTION AND ITS FOUR GOALS

The 2005 Convention entered into force in 2007 and has since been ratified by 146 Parties, including the European Union. This high level of ratification is a testimony to its relevance in a time of profound changes in the environment influencing and re|shaping cultural policies to support the emergence of dynamic cultural and creative industry sectors around the world.

It provides a road map for the future that requires governments and non-governmental actors to work together to achieve four goals:

- **Support sustainable systems of governance for culture** to implement policies and measures that are based on informed, transparent and participatory processes;
- Achieve a **balanced flow of cultural goods and services** and **increase the mobility of artists and cultural professionals** through preferential treatment measures for countries from the global South;
- **Integrate culture as a strategic dimension of sustainable development** frameworks, including international development assistance programmes and national development plans;
- **Promote human rights and fundamental freedoms** as a pre-requisite for the creation and distribution of diverse cultural expressions through support for gender equality and artistic freedom.

UNESCO's role is to support Parties to the 2005 Convention and its civil society stakeholders to design, implement and monitor policies and measures that promote the diversity of cultural expressions. Through its Secretariat, UNESCO is responsible for: setting and implementing a global agenda for

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Parties to the 2005 Convention; informing their decisions through research and analysis; providing funding to governments and NGOs through the International Fund for Cultural Diversity; operating missions in the field to provide technical assistance to all countries; and conducting stakeholder outreach to help everyone meet their obligations under the Convention.

BACKGROUND INFO ON THE GLOBAL REPORT

The 2018 UNESCO Global Report “**Re|shaping Cultural Policies: *Advancing creativity for development***” is the second in a series that was first launched in 2015 with support the Government of Sweden.

The Global Report series is grounded in the analysis of the periodic reports submitted by Parties to the UNESCO Convention on the Protection and Promotion of a Diversity of Cultural Expressions (2005) every four years. These country reports provide qualitative and quantitative information on policies and measures governments have taken to protect and promote the diversity of cultural expressions at both the national and the international level. Periodic reports are elaborated through participatory processes involving public authorities and civil society organizations.

This second edition of the Global Report series has been designed to monitor the implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005). It provides evidence of how the 2005 Convention continues to re|shape cultural policies around the world, providing guidance for policy makers as they address the challenges faced by the cultural and creative industries today. The Report also provides evidence of how implementing the 2005 Convention also helps to achieve the United Nation’s 2030 Sustainable Development Agenda.

STRUCTURE OF THE GLOBAL REPORT

There are 10 chapters in the report linked to the four Convention goals and that cover emerging policy areas: digital environment, public service media, preferential treatment, gender equality and artistic freedom.

Introduction

Advancing creativity for development

Danielle Cliche & Yudhishthir Raj Isar

GOAL 1

Chapter 1 *Towards more collaborative cultural governance*

Jordi Balta

Chapter 2 *Enlarging choices: cultural content and public service media*

Christine M. Merkel

Chapter 3 *Cultural policies in the age of digital platforms*

Octavio Kulesz

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Chapter 4 *Engaging civil society in cultural governance*

Andrew Firmin

GOAL 2

Chapter 5 *Surviving the paradoxes of mobility*

Khadija El Bennaoui

Chapter 6 *Persisting imbalances in the flow of cultural goods and services*

Lydia Deloumeaux

Chapter 7 *The Convention in other international forums: a crucial commitment*

Véronique Guèvremont

GOAL 3

Chapter 8 *The integration of culture in sustainable development*

Avril Joffe

GOAL 4

Chapter 9 *Gender equality: missing in action*

Ammu Joseph

Chapter 10 *Promoting the freedom to imagine and create*

Sara Whyatt

KEY RESULTS FROM THE REPORT

1. CULTURE & SUSTAINABLE DEVELOPMENT

The role of creativity in sustainable development has been recognized by the UN's 2030 Agenda in the implementation of the SDGs. And yet, the share of development aid spent on culture today is the lowest it has been in over 10 years. The paradox is that, at the country level, culture is increasingly integrated in national development plans and strategies for the first time, mainly by countries in the global South. There has also been a rise in investments by cities in cultural industries for development.

2. CULTURAL EXPRESSIONS IN THE DIGITAL AGE

For the first time, digital revenues make up 50% of the recorded music market, growing almost 18% over the past year due to a sharp increase in the share of streaming revenues. While the internet is transforming the cultural value chain into a network platform, ecommerce continues to challenge both culture and trade policies that intend to promote the diversity of cultural expressions. In order to design better policies and negotiate fair trade agreements, it is urgent to improve data collection on revenues generated through digital channels and on the way they are distributed between platforms and creators. The relationship between large platforms, Big Data, artificial intelligence and the diversity

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of cultural expressions has to be closely monitored in order to ensure that future artistic creations do not end up being owned by a small handful of distribution platforms and providers.

3. ARTISTIC FREEDOM

Attacks against artists have increased in the past years, including in the digital environment where surveillance and online trolling pose new threats to artistic freedom. On the other hand, there is also increased awareness of such threats, coupled with a larger number of initiatives to support the social and economic rights of artists, especially in Africa. While there is action to repeal insult laws that positively effect freedom of expression for artists, other laws dealing with terrorism and state security have been used to curb artistic expressions.

4. GENDER EQUALITY IN CULTURAL AND CREATIVE INDUSTRIES

While women make up half of the persons working in the cultural and creative industries, there is a persistent gender gap worldwide, in terms of unequal pay, access to funding and prices charged for their creative works. Women remain under-represented in key creative roles, and are outnumbered in decision-making positions.

5. MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

Restrictions to the freedom of movement pose great challenges to persons pursuing careers in the cultural and creative industries, especially those from the global South. Artists and cultural professionals need to travel to perform, to reach new audiences or to attend a residency or to engage in networking. Travel restrictions, including difficulties in obtaining visas means that artists from the global South cannot guarantee their participation in art biennales or film festivals, even when they are invited to such events to promote their works or receive an award.

6. GOVERNANCE OF CULTURE

The Convention has provided inspiration and legitimacy for the formulation of cultural policies and their adaptation to changing circumstances and needs. Parties have made considerable progress in implementing policies and measures across the entire value chain, notably by fostering digital arts creation, supporting creative entrepreneurship, accelerating the modernization of cultural sectors, promoting distribution and updating copyright legislation. Collaborative governance and multistakeholder policy making have progressed, notably in some developing countries particularly in the creative economy and cultural education. Civil society participation in policy making is still lacking. The goal of the Convention to actively enable civil society participation in policy making is not fully delivered on as strongly as it could be which means that more effort is needed for policy processes to be more open, transparent and participatory.

7. TRADE AND INVESTMENT IN CULTURAL GOODS AND SERVICES

The 2005 Convention formally recognizes that while cultural goods and services have important economic value, they also convey identities, meanings and values. This opens the possibility for cultural goods and services to be exempt from the general rules of trade. Parties can legitimately invoke the 2005 Convention to adopt national policies and measures that, under trade rules, would be considered 'market distortions'. At least eight bilateral and regional free trade agreements concluded between

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2015 and 2017 have introduced cultural clauses or list of commitments that promote the objectives and principles of the 2005 Convention. Although the negotiation of megaregional partnership agreements has left little room for the promotion of the objectives and principles of the 2005 Convention, some Parties to the TransPacific Partnership (TTP) have succeeded in introducing important cultural reservations to protect and promote the diversity of cultural expressions.

DATA CORNER

- Between 2005 and 2015 the average number of newly released films produced and exhibited in developed countries increased by 19%, whereas in developing countries it remained relatively stable. During the same period, the average share of box office earnings generated through domestically-produced films grew in developed countries from 14% to 18%, and even more in developing countries, from 10% to over 25%.
- Between 2005 and 2014, the share of total global exports of cultural goods from developing countries (excluding China and India) increased from 15% in 2005 to 26.5% in 2014. However, the share from LDCs did not improve. Both in 2005 and in 2014, they only accounted for a 0.5% share of total global exports of cultural goods.
- The average number of countries accessible visa-free to passport-holders from the global South was 64 in 2010, 70 in 2015 and 75 in 2017. This is about half than for passport-holders from the global North.
- In 2005, Official Development Assistance (ODA) for culture accounted for US\$465.9 million. In 2010, this figure was US\$354.3 and has continued to fall in 2015 to reach an all-time low of US\$257 million, representing an overall decrease of 45% in 10 years.
- The share of women working in cultural occupations worldwide is currently estimated at 44.5% and they are more likely to work part time resulting in greater job and economic insecurity. They are missing from decision-making positions: only 34% of Ministers for Culture are women (in 2005, this figure was 24%) and only 31% of National Arts Council directors are women. Women tend to work in certain cultural fields: cultural education and training (60%); Books and press (54%); Audiovisual and interactive media (26%) and Design and creative services (33%).
- 430 attacks on artistic freedom were reported globally in 2016. This represents a significant rise from the 340 reported in 2015, and is more than four times the 90 cases reported in 2014.

The way forward: An increasing number of international, governmental and civil society organizations are now engaging in gathering more qualitative data on the creative economy. The collection of data and information provided in the 2018 UNESCO Global Report “Re|Shaping Cultural Policy” has been made possible thanks to the Quadrennial Periodic Reports submitted by Parties to the 2005 Convention, and other sources. UNESCO acknowledges in particular the data collected by key partners such as UNESCO Institute of Statistics, CISAC, OECD, UN Comtrade, BOP Consulting, CIVICUS, Freemuse, etc. In order to design better policies for the promotion of diversity of cultural expressions, the Global Report urges for the collection of data, in particular in the following areas: exchange of cultural goods and services, women in culture, revenues of artists in the digital environment, violations of artistic freedom, mobility of artists, national development plans, ODA for culture.

Web page of the Global Report:

<https://en.unesco.org/creativity/global-report-2018>

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