



United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions

CKU

CENTRE FOR CULTURE
AND DEVELOPMENT

MOBILIZING FOR
SUSTAINABLE
DEVELOPMENT

EMPOWERING ARTISTS and CREATIVE ENTREPRENEURS

in Pakistan

Promoting the Right to Arts and Culture for
Sustainable Development through the 2005
Convention on the Protection and Promotion of
the Diversity of Cultural Expressions

TRIPARTITE PARTNERSHIP - THE GOVERNMENT OF PAKISTAN, CKU AND UNESCO

THE DANISH CENTRE FOR CULTURE AND DEVELOPMENT (CKU) IS FUNDING A UNESCO PROJECT TO EMPOWER GOVERNMENT AND CIVIL SOCIETY ACTORS IN PAKISTAN TO TAKE PART IN PARTICIPATORY POLICY MAKING FOR CULTURE AND RAISE THEIR AWARENESS ABOUT THE UNESCO 2005 CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS.

The project highlights the importance of a rights-based approach to arts and culture and highlights the role of arts and culture in fostering international cooperation, peace and sustainable development. CKU's support actively contributes to ensuring the access and participation of women, youth and marginalized groups in cultural activities, particularly those that have the potential to create sustainable employment and economic development.

The project consists of the following activities:

- Extensive one-to-one meetings and group discussions with a wide range of stakeholders, awareness-raising dialogues and desk research, resulting in a comprehensive Situational Analysis reflecting the circumstances that both foster and inhibit the development of Pakistan's creative economy
- Identification of policy/coordination/funding gaps, opportunities and challenges
- Networking with approximately 300 stakeholders
- Consultation meetings in Lahore, Karachi and Islamabad with over 100 stakeholders (government officials, academia, representatives of cultural institutions)
- Training of over 30 young creative entrepreneurs on creative economy in Lahore, Karachi and Islamabad
- Outreach among youth and people with disability
- Initial creation of a working group on cultural policy in Sindh and Khyber Pakhtunkhwa (KP)
- Training workshops in Peshawar and Karachi on the elaboration of policies for the creative sectors
- High-level conferences in Islamabad 'Creative Economy and Sustainable Development in Pakistan: The UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions'
- Information sharing and policy recommendation on future cultural policies by stakeholders

As both the federal and provincial governments are keen to learn more about the contribution of creative sectors to **socio-economic growth** and **job creation** (especially for youth), the project contributes to ongoing policy discussion within Pakistan. Indeed, arts, culture and creativity are a powerful force for bringing people together to foster intercultural cooperation, social inclusion/cohesion, peace and sustainable development in society. It is also pertinent considering the responsibility of federal and provincial authorities in sustaining the creative sectors.



PAKISTAN & CREATIVE SECTOR

CULTURE AND CREATIVITY ARE INCREASINGLY SEEN AS AN ENABLER AND DRIVER OF SUSTAINABLE DEVELOPMENT.

In the last 20 years, the cultural and creative industries have seen impressive growth. They are one of the fastest growing sectors in the world, creating nearly 30 million jobs worldwide. Even as recession gripped many parts of the world, the culture and creative sectors remained resilient, contributing to over 6% of the global economy today and worth an estimated US\$ 4.3 trillion per year. They employ more people aged 15-29 years old than any other sector.

In the increasingly globalized world, Pakistan possesses a **unique opportunity** thanks to both its established and emerging creative sectors. According to UNESCO figures, Pakistan's total exports of cultural goods have increased from US\$ 60 million in 2004 to US\$ 437 million in 2013 and cultural employment represents nearly 8 % of all employment in Pakistan. On the other hand, Pakistan increased imports of cultural goods from US\$ 41.6 million in 2004 to US\$ 72.35 million in 2013. The development of appropriate policies and measures would help further develop

Pakistan's creative sectors, especially in major cities where the contemporary art scene is growing quickly. Taking advantage of the creative sectors' potential could have a major impact on national economic growth and job creation, and increase cultural participation in Pakistan.

Access to information today is increasingly provided via digital platforms on 3G and 4G mobile phone networks or Wi-Fi connections. Pakistani connectivity via mobile phone grew from 13 million in 2014 to over 26 million in 2016. With 39% of Pakistan's population under the age of 15, this mobile digital revolution is an opportunity for Pakistan to leap the digital divide with other nations and develop its domestic market for diverse creative goods and services.

Creative entrepreneurs play a pivotal role in developing Pakistan's creative sector and enabling access to diverse cultural expressions, especially considering the limited funding generally available for arts and culture.

DID YOU KNOW



- While Pakistan is a State Party to other UNESCO culture conventions¹, it has not yet ratified the 2005 Convention.
- To date, Pakistan does not have a cultural policy. Although a cultural policy was formulated in 1995 and has been revised since, the final draft was never approved. In 2010, culture was devolved to provinces, and so far, no province has adopted its provincial policy for culture.
- About 40 % of Pakistan's population of 189 million, i.e., 70 million people, is considered middle class.
- Almost 80 % of Pakistani homes have televisions.
- Over 67 % of Pakistan's population are below the age of 30.

¹ Pakistan is a State Party to the following UNESCO culture conventions : 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (ratified in 2005); 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage (ratified in 1976); 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (ratified in 1981); and 1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention (ratified in 1959).



© Tadashi Kawamata, Garden Tower in Toronto, 2013. Photo by Jackman Chiu, courtesy of the artists and Le Monde Mémorial, Paris, France

WHAT IS THE UNESCO 2005 CONVENTION?

The **2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions** is the first international treaty to recognize the sovereign right of States to adopt policies and measures to protect and promote the diversity of cultural expressions. The core of the 2005 Convention is to recognize the dual nature of cultural goods and services. Films, music, books and the myriad of other contemporary creative expressions produced by artists and cultural professionals worldwide are more than mere commodities. They also carry meaning and values, shape opinions and foster mutual understanding.

As the cultural and creative sectors grow in prosperity alongside the promise of technology,

new job opportunities, better incomes and more diverse expressions are emerging. So too are new and persistent challenges. How can countries, regions and the global community ensure the free flow of diverse expressions when access to training, networks, infrastructure, and technology is insufficient?

In this context, the 2005 Convention is more important than ever. The 144 Parties (and counting) that have ratified the Convention are using it to help create dynamic creative sectors. They are developing sound policies and strategies to support every stage of the value chain, involving not just the cultural sector, but reaching across economic development, employment, finance, education, and many more.

GOALS AND MONITORING AREAS

GOAL 1

SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE

■ The Convention is about fostering positive environments where **creativity can flourish** and diverse cultural expressions can be exchanged. This involves calling on governments to introduce policies that nurture the value chain and enable artists to participate in local, national and international markets. It also involves making it easier to access diverse cultural goods, services and activities – be they films, music, or television programs. Specific policies and measures are needed to support diverse forms of creativity and to address emerging challenges, such as the impact of digital technology on the value chain.

■ **Civil society** is a key player. A global movement of artists, cultural professionals and non-governmental organizations operating in the cultural field were instrumental in the creation of the Convention. They continue to be a driving force in its implementation and for awareness-raising. The Convention calls on governments to involve civil society at all stages of policy design and roll-out.

MONITORING AREAS: cultural policies; public service media; digital environment; partnering with civil society

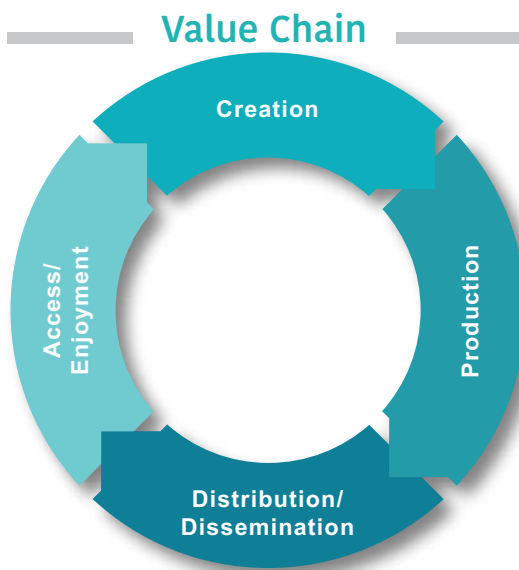
GOAL 2

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

■ The Convention is about encouraging the **balance of trade in cultural goods and services** worldwide. The global trade in cultural goods and services totalled a record US\$ 624 billion in 2011. While exports of cultural goods by developing countries have increased exponentially, there are still imbalances between imports and exports of cultural goods and services from the global North and the global South. Parties to the Convention have agreed to level the playing field to ensure that a diversity of cultural expressions can flow and be enjoyed, and so that the economic benefits can be shared more equally. This means that **preferential treatment** measures must be taken to enable artists from developing countries, to travel more easily in order to share their creativity, knowledge and to learn new skills. Parties are also introducing preferential treatment measures that allow developing countries' cultural goods and services to reach wider markets.

MONITORING AREAS: mobility of artists and cultural professionals; flow of cultural goods and services; international treaties and agreements on culture and trade

A new way of thinking about contemporary culture is opening up a world of creative possibilities for everyone.



Through the 2005 Convention, **civil society's** essential role in shaping and implementing effective policies and measures is increasingly being recognized and understood. Innovative partnerships that bring together government, civil society and the private sector are demonstrating how cultural and creative enterprises can thrive.

At the international level, the Convention continues to be instrumental in promoting a balance between the global North and the global South in the global market for cultural goods and services.

EAS of the 2005 Convention

GOAL 3

INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS

- The Convention is about promoting culture and creativity as an integral component of sustainable development. Culture can drive economic and social development by creating jobs, generating incomes, sparking innovation, contributing to the wellbeing of communities, giving voice to different groups and thereby fostering mutual understanding and social cohesion.
- There is considerable scope for donor countries to promote the integration of culture in sustainable development in the global South through their **Official Development Assistance** (ODA) strategies and programmes; a particular avenue for such assistance is through technical assistance and expertise to help overcome disadvantage in recipient countries' access to new information and communications technologies, and to promote the connectivity essential for developing countries' participation in international markets for their cultural goods and services.

MONITORING AREAS: national sustainable development policies and plans; international sustainable development programmes

GOAL 4

PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS

- Diversity of cultural expressions can be promoted only if human rights and fundamental freedoms are guaranteed. Respect for human rights and the fundamental freedoms of expression, information and communication are considered prerequisites for creating and distributing diverse cultural expressions. For this reason, Parties have agreed not to invoke the Convention in a manner that would infringe on related international and national legislation. Such legislation fosters a climate that encourages the **freedom of expression for artists** and cultural professionals. This also means that the social and economic rights of artists are ensured. To promote the diversity of cultural expressions, **gender equality** is also to be promoted through a legislative framework to support women as creators and producers of cultural goods and services.

MONITORING AREAS: gender equality; artistic freedom

4 KEY BODIES THAT MAKE THE 2005 CONVENTION WORK

CONFERENCE OF PARTIES

is the assembly of all Parties to the Convention and the plenary and supreme decision-making body, meets every two years and takes key management, operational and strategic decisions.

INTERGOVERNMENTAL COMMITTEE

is the operational body responsible for promoting the objectives of the Convention, and for monitoring how it is applied. Its 24 members are elected by the Conference of Parties and meets every year to implement the decisions made by the Conference of Parties.

CIVIL SOCIETY

participates in the work of the governing bodies as observers and works closely with the UNESCO Secretariat to raise awareness of the Convention worldwide and provide expertise to inform information-sharing activities.

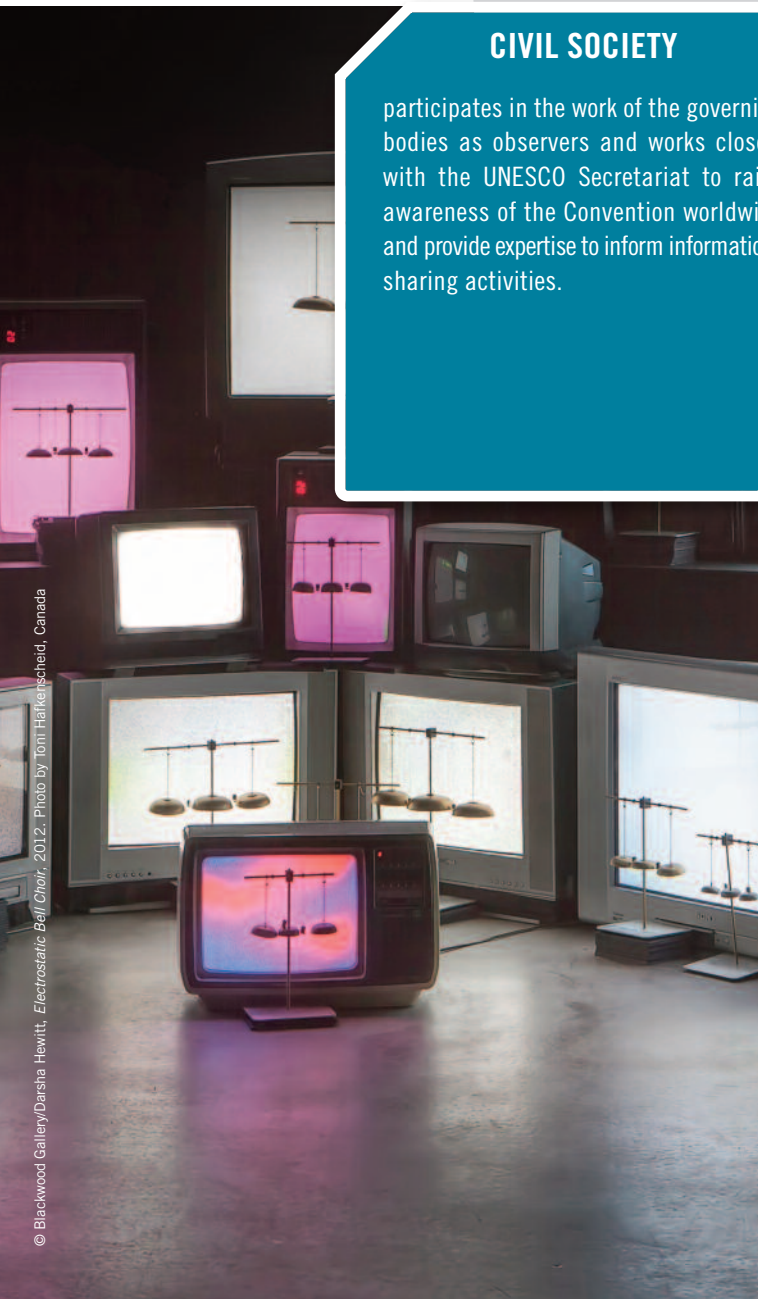
UNESCO

supports the work of the Conference of Parties and the Intergovernmental Committee and ensures that these bodies' decisions are applied. It facilitates the effective implementation of the Convention by promoting information sharing and transparency at the global level and by strengthening the capacities of Parties at the country level to design policies, measures and programmes that have a direct impact on the creation, production, distribution and enjoyment of a diversity of cultural expressions.

The **Basic Texts of the 2005 Convention²** provides the following set of documents that govern the implementation of the Convention:

- **Text of the 2005 Convention**
- **Operational Guidelines** which are a set of texts elaborated by the Intergovernmental Committee and approved by the Conference of Parties, providing general guidelines for the implementation and application of the provisions of the Convention. They are to be considered as a “roadmap” for understanding, interpreting and implementing specific articles of the Convention
- **Rules of Procedure** of the Conference of Parties and of the Intergovernmental Committee
- **Financial Regulations** of the International Fund for Cultural Diversity

² http://en.unesco.org/creativity/sites/creativity/files/convention2005_basictext_en.pdf



WHY RATIFY THE 2005 CONVENTION?

- To assert the sovereign right of Parties to create policies for the creative sector
- To access expertise from the network of international experts and funding available from the International Fund for Cultural Diversity (IFCD)
- To promote international cooperation
- To belong to an international community to advance the global agenda of culture and development
- To participate in sharing of information and innovative policy practices
- To promote a more balanced flow of cultural goods and services across the world
- To enter into new market and create new networks

CONTRIBUTING TO THE 2030 AGENDA FOR SUSTAINABLE DEVELOPMENT

The 2005 Convention is recognized as a key policy framework to implement the **2030 UN Sustainable Development Goals (SDGs)**.

Covering various main policy areas, the Convention pursues four overarching goals that directly contribute to the 2030 SDG agenda.

4

QUALITY
EDUCATION



SDG 4: **technical and vocational skills for employment**

5

GENDER
EQUALITY



SDG 5.c: **policies and legislation on gender equality**

8

DECENT WORK AND
ECONOMIC GROWTH



SDG 8.3: **decent job creation, entrepreneurship, creativity and innovation**

10

REDUCED
INEQUALITIES



SDG 10.a: **special and differential treatment for developing countries**

11

SUSTAINABLE CITIES
AND COMMUNITIES



SDG 11.3: **capacity for participatory, integrated and sustainable human settlement planning**

16

PEACE, JUSTICE
AND STRONG
INSTITUTIONS



SDG 16.7: **inclusive, participatory and representative decision making**


17

PARTNERSHIPS
FOR THE GOALS



SDG 17.19: **measurements of progress on sustainable development and statistical capacity-building**

SDG 16.10: **public access to information and protection of fundamental freedoms**



A key part of making the 2005 Convention work is to raise awareness about it and demonstrate how stakeholders can use it to achieve social and economic progress

WHY UNESCO?

UNESCO is the only UN agency with a mandate in culture. Over the years, it has developed a series of standard-setting instruments for culture. Unlike other UNESCO heritage-related conventions, the **2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions** is the first of its kind that provides a policy framework for contemporary creativity and the governance for culture.

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