



RE | SHAPING CULTURAL POLICIES

for the promotion of fundamental freedoms
and the diversity of cultural expressions

Progress Report 2019/2020



Table of contents

I. The project

Background

Achieving the SDGs!

Who are the beneficiaries?

II. In the field: enhancing participatory policy monitoring

Monitoring cultural policies

- National institutional and human capacities strengthened
- Policy changes initiated
- Sustainability enhanced

Participation and dialogue as key vectors of the process

- Spaces of dialogue created
- Participatory processes involving civil society organisations installed
- Peer-to-peer learning and South-South cooperation enhanced

III. Global monitoring and knowledge sharing

Gender equality and artistic freedom on the reporting agenda

Special editions on artistic freedom and gender equality

Global monitoring framework enhanced

Knowledge management strengthened

In-Focus

In-Focus: Create 2030 Talks

In-Focus: Gender equality in action!

In-Focus: Media diversity

In-Focus: Including regional perspectives

In-Focus: Visibility at the national level



THE PROJECT

Background

The UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereafter “2005 Convention”) recognizes the sovereign right of States to formulate and implement policies and measures that support the emergence of dynamic cultural and creative sectors. It ensures that policies and measures are designed and implemented through informed, participatory and transparent processes and guided by principles that promote human rights and fundamental freedoms.

To work towards this objective, Parties to the Convention (149, to date) have committed to collect and share, through quadrennial periodic reports (hereafter “QPRs”) submitted to UNESCO every four years, information and data on progress or challenges in designing and implementing such policies and measures. **This reporting process goes well beyond a technical exercise; it is designed to support, through multi-stakeholder dialogues, innovative, forward-looking and evidence-based cultural policy making.** However, many Parties have identified a number of challenges throughout this process, including the absence of monitoring frameworks, limited capacity to assess the impact of cultural policies or fragile networking opportunities between government and civil society.

To overcome these challenges, UNESCO implements, with the funding from the Swedish International Development Agency (Sida), the project “Reshaping cultural policies for the promotion of fundamental freedoms and the diversity of cultural expressions” (hereafter “UNESCO-Sida II project”). Building upon the results of the project entitled “Enhancing fundamental freedoms through the promotion of the diversity of cultural expressions” (hereafter “UNESCO-Sida I project”) UNESCO implemented between 2014 and 2018, the UNESCO-Sida II project has the following two components:

- **Component 1:** Strengthening the human and institutional capacities of governmental and civil society actors to monitor policies and measures and to formulate informed policy recommendations that promote respect for human rights and fundamental freedoms and the diversity of cultural expressions. Component 1 supports government and civil society actors in sixteen partner

countries¹ to work together to collect data and information and engage with each other in policy dialogue by jointly elaborating national periodic reports². The interventions also support inter-ministerial cooperation and civil society engagement in order to help attain sustainable and participatory systems of governance for culture. Furthermore, drawing upon the results of the UNESCO-Sida I project, the project includes six countries (“follow-up partner countries”³) that participated in the UNESCO-Sida I project, in order to sustain the policy dialogue mechanisms and platforms created and reinforce policy implementation in emerging areas such as gender equality, artistic freedom, media diversity and partnership with civil society.

- **Component 2:** Producing and sharing a Global Report to monitor compliance with obligations under the 2005 Convention and inspire a reshaping of cultural policies worldwide, enhancing fundamental freedoms and promoting the diversity of cultural expressions. Drawing on both governmental (i.e. periodic reports submitted by countries signatories to the Convention) and non-governmental sources, the third edition of the Global Report is expected to further facilitate information and knowledge sharing, sustain policy dialogue involving stakeholders from the public, private and civil society sectors, inspire policy change and contribute to training a new generation of cultural managers globally.

Achieving the SDGs!

The project contributes to several Sustainable Development Goals, including:

- **SDG 5 (target 5.c** “Adopt and strengthen sound policies and enforceable legislation for the promotion of gender equality and the empowerment of all women and girls at all levels”) by implementing a gender transformative action plan
- **SDG 16 (targets 16. 6** “Develop effective, accountable and transparent institutions at all levels”, **16. 7** “Ensure responsive, inclusive, participatory and representative decision-making at all levels”, and **16. 10** “Ensure public access to information and protect fundamental freedoms, in accordance with national legislation and international agreements”), as well as



¹ Algeria, Bangladesh, Burkina Faso, Colombia, Ethiopia, Indonesia, Jamaica, Mali, Mauritius, Mongolia, Palestine, Peru, Senegal, Tanzania, Uganda, Zimbabwe.

² All countries that have ratified the 2005 Convention have the statutory obligation to submit a periodic report every four years (called “quadrennial periodic report” or QPR) to UNESCO, providing information about policies and measures that they have taken to implement the Convention.

³ Burkina Faso, Colombia, Ethiopia, Indonesia, Senegal, Zimbabwe

- **SDG 17 (target 17.17)** “Encourage and promote effective public, public-private and civil society partnerships, building on the experience and resourcing strategies of partnerships”), by bringing government and civil society organizations to work together to achieve participatory policymaking and monitoring process.



Who are the beneficiaries?



Participants in Mali receiving a certificate of participation during the national training workshop. © UNESCO Bamako

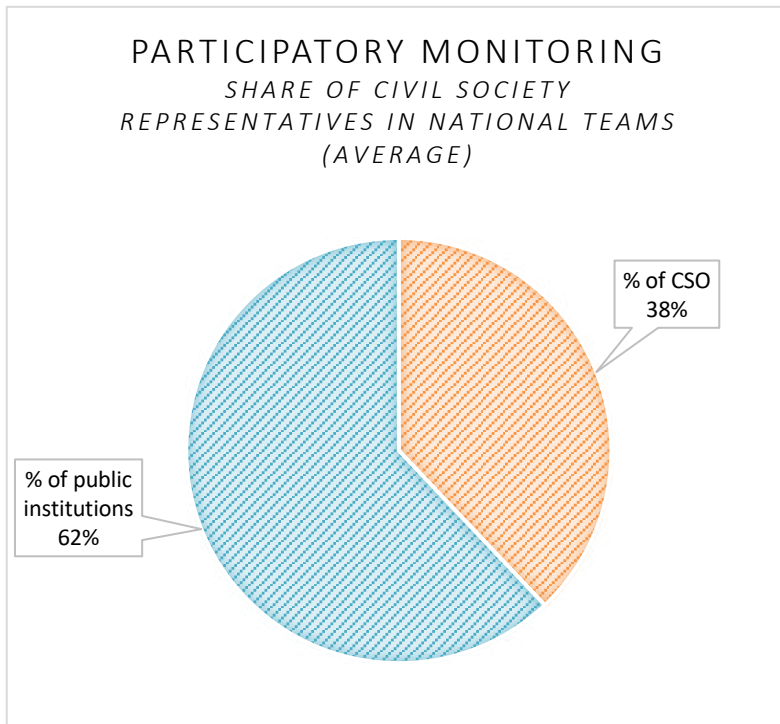
The project has a large range of direct beneficiaries including:

- **government officials** and representatives of public institutions engaged in policymaking for the cultural sectors, including ministries of culture, education, social affairs, employment, tax, trade, economy, information and technology, foreign affairs, gender, communication, statistical offices, local authorities, culture and media related institutions, etc.
- **civil society organisations**, including artists, professional associations from the culture and media sector, cultural and media professionals and entrepreneurs, as well as organizations involved in the promotion of gender equality, human rights, freedom of expression and youth, as well as
- **academic** and research/training institutions

These direct beneficiaries are involved notably in the multi-stakeholder national teams and the consultation meetings held at the country level.

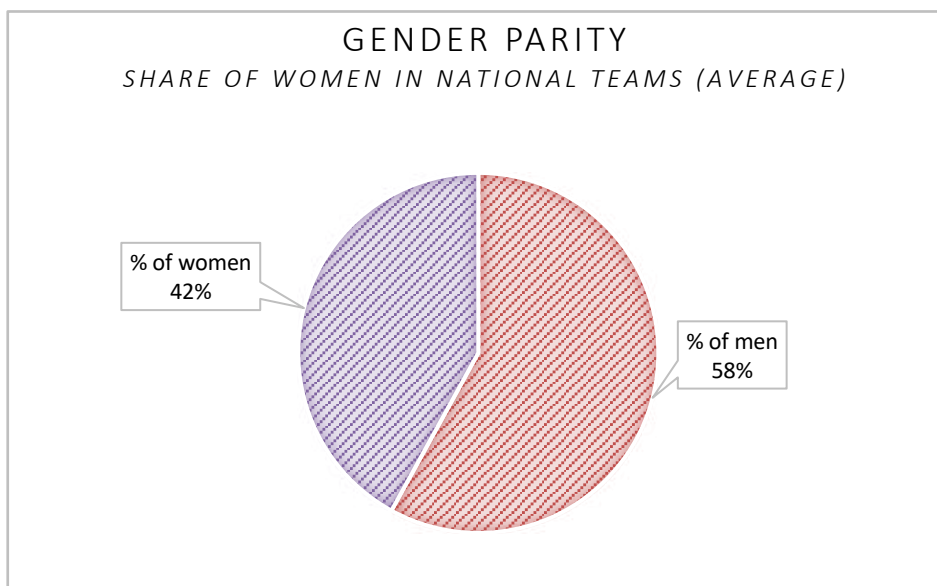
Indeed, the consultation meetings held, successfully gathered a wide range of direct beneficiaries from public institutions and from civil society organisations, artists and professionals from the culture and media sectors. On average, 70 persons participated in each consultation meeting.

The multi-stakeholder national teams have been established in the 16 partner countries to collect data and draft the QPR. Partner countries successfully constituted an inclusive national team, comprised of representatives from various ministries, the national institute of statistics and civil society organisations. All partner countries actively encouraged the participation of CSOs as highlighted in the figure presented hereafter.



Gender equality has been taken into account from the inception phase of the project and operationalised through the implementation of the *Gender transformative action plan* specifically designed for this project.

The action plan specifically sets a target of 30% of women within multi-stakeholder national teams, and to include at least one women's group or civil society entity promoting gender equality within the national team. The following pie figure illustrates that the target has been met and exceeded.



Thus, the implementation of the Gender Transformative Action Plan is effectively contributing to supporting dialogue and cooperation between organizations from the culture and media sectors and organizations dealing with the promotion of gender equality, for the first time in many of the partner countries.

Actions related to the development and diffusion of information, including the *Global Report* series and the *Policy Monitoring Platform*, have also reached out to beneficiaries at the global level including cultural policymakers, researchers, civil society actors and students who are interested in cutting-edge knowledge about latest cultural policy landscape.

The project is implemented in close cooperation with the UNESCO Field Offices and the Expert Facility of the 2005 Convention, which are key partners, while ensuring that all interventions respond to the needs and realities of the direct beneficiaries.



IN THE FIELD: ENHANCING PARTICIPATORY POLICY MONITORING

© KariAhnee, 2016

Monitoring Cultural Policies

National institutional and human capacities strengthened

Sixteen multi-stakeholder national teams in charge of drafting the periodic report have been established by the partner countries and have been trained on participatory policy monitoring, collecting data and filling in the QPR form. The training objective was to foster good working relationships amongst the national team members and to transfer knowledge to the national team on the Convention's Monitoring Framework and the periodic report processes. Two trainings on media diversity have been additionally organised in Indonesia and Mongolia. Sixteen multi-stakeholder consultations have been held gathering relevant actors, including civil society organisations, professional associations, artists, public institutions and ministries.

Peru and **Tanzania** held the public presentation of the draft periodic report, presenting the results of the draft QPR and the QPR process to a variety of stakeholders. Peru organized a series of three meetings with the national team, professional associations and academia, and civil society organisations working in the field of culture, which resulted in the identification of eleven priority areas for future policy action, such as strengthening inter-institutional cooperation, reinforcing the intercultural approach, or improving working conditions for cultural workers.

Three countries held virtual public presentation in the context of the COVID-19 pandemic and the restrictions put in place regarding public gatherings. As such, **Mali, Palestine, and Uganda** presented their draft QPRs to a large number of stakeholders, enabling thus the process of consultation and dialogue to continue and fostering discussions around policy monitoring and policy making. **Burkina Faso** hosted a face-to-face public presentation in September 2020.

By September 2020, the following countries have submitted their QPR: **Burkina Faso, Jamaica, Mali, Peru, Senegal, Uganda and Tanzania.**



TESTIMONIES FROM ALGERIA



“This is one of the rare times that I am personally associated with cultural professionals and artists in policy making and monitoring that concern us. This is precisely what we have always asked, and I think that it is the most natural thing in the world to associate artists. I think that this meeting is quite useful in this sense because we are given an opportunity to give our points of view, as artists.”
Ziani-Cherif Ayad, Director of Gosto Theatre.



“We are aware of the importance of collecting data and making an analysis of what has been done in recent years. The interest of this report is to try to go beyond the legal texts and the theoretical aspects and check on the ground what is already being done to implement the Convention and detect spontaneous activities that are not necessarily a resonance of political thought.” *Salim Dada, Secretary of State for Cultural Production, Ministry of Culture*



“The aspect of culture as a vector of social cohesion is something we experience in Tizi Ouzou. We are talking about societal emancipation and appeasement thanks to creativity and creation. In recent years, there has been greater inclusion of culture in all aspects of development and planning. That is something I think that can be replicated in all regions in the country.” *Nabila Goumeziane, Director for culture for the Wilaya Tizi Ouzou.*

Policy changes initiated

The QPR process provides a unique opportunity to gather relevant actors together to discuss policy landscape for creativity and the diversity of cultural expressions in line with the 11 monitoring areas of the Convention. In various countries, the project has enabled the identification of policy gaps and the elaboration of strategies for future policy action. It has also contributed to initiating broader policy change efforts on themes of national relevance.

For instance, in **Jamaica**, the project has facilitated collaboration to pursue the ongoing work of revising the National Cultural Policy. Based on the exchanges during the national consultation and the training workshop, the policy revision was relaunched, including a wider range of stakeholders. The Ministry of Culture, Gender, Entertainment and Sport has coordinated an expert group to oversee the inclusion of revised sections on the creative industries within the policy. In **Zimbabwe**, the periodic reporting process has highlighted the lack of data on culture and creative industries and how this obliterates its consideration as a vector for job creation and economic prosperity. As a response to this crucial challenge and in order to systematize data collection and promote information sharing, a partnership between the Zimbabwe National Statistics Agency (ZimStat) and the Ministry of Culture is being formalized to create a desk on culture and creative industries within ZimStat.

Political commitment from national counterparts has also been instrumental in ensuring the achievement of the project outcomes, creating a snowballing effect. For instance, in **Uganda**, the project has so far enhanced the government's interest to increase the budget for the cultural and creative industries. In **Peru**, the participatory elaboration of the QPR has led to the identification of a series of policy priorities, including the reinforcement of cultural governance at the local level and the improvement of the status of the artist, which are already being addressed through the design of concrete programmes and the updating of relevant policies.



Avril Joffe, International expert of UNESCO, together with participants and the Minister of Culture of Jamaica during the multi-stakeholder consultation. © Catherina Schönhammer



IN-FOCUS: CREATE 2030 TALKS

Interviews being conducted following the Create 2030 Talk in Mongolia. © UNESCO Beijing

In **Mongolia**, a Create 2030 Talk on “Cultural Policy and Sustainable Development” was hosted on the margin of the national training workshop, gathering representatives of governmental and non-governmental organisations, civil society, private sector, freelance creators and national team members.

In **Uganda**, during the Create 2030 debate on “Trade in Cultural Goods and Services Regionally and Internationally”, artists and civil society actors specifically discussed and called for sex-disaggregated national data to inform policies and plans for the promotion of gender equality and support women’s full participation in the culture and media sectors. Other discussions emerged such as the need for cooperation strategies to ensure the mobility of artists and cultural professionals and for recognising the culture and creative industries as major contributors to GDP and job creation. Furthermore, participants called on the Uganda Revenue Authority to take specific measures for artists regarding taxation.

In **Tanzania**, a Create 2030 Talk on “The Digital Revolution and the Culture and Creative Industries” resulted in passionate debates on the state of digital literacy among artists and creative entrepreneurs, training programmes to strengthen the digital skills and competencies of the cultural and creative sectors to fully participate in the ongoing changes of the cultural value chain, and digital innovations for cultural and creative industries.

Sustainability enhanced

UNESCO ensures sustainability by advocating for the conversion of the national team into an expert group or working group to sustain the spaces of policy dialogue. For instance, in **Bangladesh**, it was discussed that the national team be kept as a permanent body for future policy consultations or as a working group on issues related to the 2005 Convention as well as for the country's next periodic report. In **Zimbabwe**, the national team is expected to become the "Zimbabwe Working Group on Cultural Expressions". Additionally, in **Palestine**, four focus groups have been created amongst the members of the national team, each one in charge of reporting on one of the four goals of the 2005 Convention related to the governance of culture, trade of cultural products and mobility of artists, culture and sustainable development, and human rights and fundamental freedoms. It is expected that these groups will expand the discussion on cultural policies at the national level beyond the project's implementation.

Consultations undertaken between public institutions and civil society organizations as part of the project at the national level have contributed to creating a community of practice around the participatory monitoring and design of cultural policies. In order to sustain these consultation mechanisms, partner countries are establishing frameworks for a regular dialogue, organising public debates or setting an agenda for meetings. In **Senegal** for instance, dialogue mechanisms have been enhanced through the periodic report exercise by the designation of focal points from civil society within the national team to relay with a larger group of actors functioning as umbrella organizations.



In Tanzania, participants are presenting a play on the importance of civil society organizations monitoring the implementation of the 2005 Convention.

They insisted on the need to formulate activities and strategies in line with the 2005 Convention and to annually prepare reports so that the country does not need to re-invent the wheel every four years.

©Doreen Sinare

Some partner countries have taken measures to implement the recommendations deriving from the consultations and previous periodic reports. For instance, in order to promote continuity in participatory monitoring processes threatened by high turnover of staff and institutional fragility, **Senegal** is creating an observatory on cultural policies to ensure proper monitoring and evaluation of the country's achievements and challenges as well as to inform future policies.



Ana Sofía Pinedo, member of the national team of Peru, founder of the Cultural House Arena and Esteras. © UNESCO Lima

IN-FOCUS: GENDER EQUALITY IN ACTION!

Colombia, in parallel to the elaboration of its periodic report, is working specifically on the generation of new qualitative and quantitative data on gender equality in the audio-visual and editorial sectors. The first results will feed Colombia's second periodic report. A specific study addressing this theme will additionally be published and diffused

In **Burkina Faso**, actions have been taken to enhance gender equality in the film sector. In 2019, on the occasion of the FESPACO Festival, held in Ouagadougou, Burkina Faso, UNESCO with the presence of the UNESCO Director-General and the First Lady of Burkina Faso held a round table on "Fifty-fifty for women: Equality and Diversity in African cinema" which fostered debates on women in African cinema, in particular as directors and producers. As a result of this event, awareness-raising on this theme has been facilitated by UNESCO Office in Dakar with the aim to creating a network for women directors and producers to support professional opportunities and mentoring.

In **Peru**, the dynamics created by the project, notably through awareness-raising and networking activities, has led the UNESCO Office in Lima to partner with the Lima Museum of Art (MALI) in order to offer two grants for women to participate in the cultural management programme dispensed by MALI.



IN-FOCUS: MEDIA DIVERSITY

Building capacities to promote media diversity and diversity of contents in the media in Indonesia and Mongolia: Building on UNESCO-Sida I, where Indonesia benefited from general training on QPR, UNESCO-Sida II focuses on stakeholders' capacity building on monitoring media diversity, which was one of the areas identified as needing further strengthening. As a result of the first training workshop in September 2019, which gathered more than 50 media and culture professionals, a feasibility study on establishing a media diversity monitoring framework for Indonesia is under development. In Mongolia, following the national training workshop on periodic reporting, a one-day media diversity workshop was held in September 2019. The session empowered media professionals to engage in policy dialogue with culture actors and to advocate for issues related to the diversity of cultural expressions and media.

Fostering dialogue and cooperation on policy monitoring and formulation among culture and media professionals: The 16 partner countries have been trained to report on measures and policies taken in relation to media diversity. They actively involved media professionals in their multi-stakeholder national teams in charge of the elaboration of the QPR. This area of monitoring has been identified in many partner countries as an emerging theme requiring further inter-ministerial cooperation and dialogues with media professionals. **Media being the main vehicle for cultural expressions, it is crucial that ministries responsible for culture and communication work in partnership to further promote local content development and dissemination.**

Participation and dialogue as key vectors of the process

Spaces of dialogue created

The activities implemented enabled the creation of spaces of dialogue and communities of practices around the 2005 Convention. Indeed, relevant organizations and individuals have been gathered together around the common goal of elaborating the national periodic report. In a number of partner countries, multi-stakeholder consultation meetings and training workshops presented unique opportunities for networking across the board. The dynamics created throughout the project and the activities led to the establishment of:

- **Dialogue between civil society and government:** The project presents a platform for interaction and exchanges around policy-making that is often rare in the field of culture. In Mali for instance, the activities undertaken led to the creation of a new framework for consultation between the relevant national public national administrations, the local and regional authorities and civil society.
- **Inter-ministerial dialogue:** Considering that the various ministries involved in the multi-stakeholder national teams do not usually work together, the QPR process enhanced inter-ministerial dialogue around common issues surrounding the implementation of the 2005 Convention. Institutional actors who were not used to dialogue or engage in concerted actions, regarding policies for creativity and the diversity of cultural expressions, are now working together. For instance, in Peru, the QPR elaboration process is contributing to reinforcing exchanges between the Ministry of Culture and the public agencies in charge of gender equality.
- **Inter-sectoral networking:** Culture and media professional networking is usually organised along sectoral lines, and opportunities for actors across sectors to meet and discuss common issues are often rare. In Bangladesh for instance, consultation meetings and a training workshop provided a platform for various actors of the culture and media sectors to meet, learn about their respective sectors (music, performing arts, visual arts, etc.) and start exploring common advocacy strategies.

The implementation of the communication action plan for the second edition of the Global Report and dissemination of its main messages and recommendations, notably through six additional presentations and public debates organized in 2019⁴ have also contributed to creating and sustaining spaces of policy dialogue, which in turn helped raising awareness on the importance of periodic reporting, advancing reflection on the

⁴ Ouagadougou, Burkina Faso, in the framework of the Panafrican film and television festival (FESPACO) (28 February, 2019); Tunis, Tunisia, in partnership with ALECSO (26 March, 2019); Victoria, Seychelles (21 May, 2019); Buenos Aires, Argentina, in the framework of the XLV meeting of Ministers of Culture of Mercosur (27 June, 2019); Lima, Peru (14 May, 2019); Bamako, Mali (17 June, 2019).

Convention's emerging themes and promoting information sharing. **These spaces of dialogue contribute to systemising and institutionalising consultative processes that promote transparent policy-making practices and foster a more inclusive governance for culture.**



TESTIMONIES FROM ZIMBABWEAN CULTURAL PRACTITIONERS



“We are quite optimistic and hopeful that this will really yield something fruitful. The consultation meeting was very eye opening and engaging in many ways. We are quite excited to see what will happen next. It shared a lot of clarity on the 2005 Convention and what it stands to do for us as creators and what it stands to do for government, because everyone benefits from it in the way that it is promoting and protecting the diversity of cultural expressions. There is something for everyone.” *Caroline Magenga, Actress & Theatre coordinator at Patsime Trust*



“Regarding the consultative process that has taken place, it had been a while since creative people have been included in some of these things when it comes to making plans for our industry, for arts and culture. This is big for us because for once, we feel that we have a say in what happens in the industry that we are in. It is one thing to be consulted, it is one thing to be involved in the process, it is another thing to then see the process actually bring to fruition something that you actually had a say over.” *Macdonald Macdee Chidavaenzi, singer, music producer and director of Eternity Productions*

Participatory processes involving civil society organisations installed

It is crucial that policy monitoring embraces a participatory approach. **Including voices and perspectives of civil society ensures that policy monitoring and policy making are responsive, transparent and accountable to the professionals and organisations it intends to impact.** Policy monitoring is an essential step of the policy cycle that determines next steps and identifies future priorities for policy making. The project's methodology ensures that the process is as participatory as possible: starting with the composition of a multi-stakeholder national team which involves both governmental and civil society representatives, to holding consultative meetings inviting diverse cultural and non-cultural actors, and collecting inputs from civil society through disseminating the specific reporting form dedicated to civil society. Several partner countries have developed innovative practices on how to engage with civil society.

- In **Uganda**, two umbrella organisations having a federating role are part of the multi-stakeholder national team and have actively collected data from civil society through their networks.
- In **Peru**, the implementation team has sought to disseminate the Convention, the process of elaborating the quadrennial periodic report and its added value as an advocacy tool in various spaces, events and meetings, reaching out to a great number of civil society organisations. Additionally, specific consultations were held with civil society actors through focus group sessions or bilateral meetings. A space of dialogue was also created with universities and institutions that have training programmes in cultural management or with the National Network of Culture Points (Red Nacional de Puntos de Cultura), opening a possibility for future collaborations beyond the project.
- In **Zimbabwe**, bilateral consultations meetings and briefing sessions were conducted with various stakeholders, especially from civil society organisations working in the field of culture, in order to gather views, data and information from diverse actors. Building on participatory approaches and capacity-building activities, the project has succeeded in creating a critical mass of civil society actors with enhanced technical knowledge and know-how.



Fatin Farhat, member of the 2005 Convention Expert Facility, at the consultation meeting in the West Bank, Palestine. © UNESCO Ramallah

IN-FOCUS: INCLUDING REGIONAL PERSPECTIVES

A set of innovative practices concern the inclusion of regional perspectives and the efforts put forward by partner countries to inform and collect data from regional and local levels. This is particularly salient as the prerogatives of cultural affairs in various countries have been decentralized, making it critical to engage with cultural officers and decision makers from the regions. Given that the culture and creative industries are often concentrated within urban areas or capital cities, the perspectives of communities in remote rural areas tend to be left out.

In line with the decentralization of cultural administration, **Algeria** has taken steps to include a regional perspective into the periodic reporting process. The Algerian national team includes one representative from the Wilaya, the designation of the regional distribution in the country. In addition, several representatives from the Wilaya participated in the multi-stakeholder consultation.

In **Palestine**, the Ministry of Culture and the UNESCO Field Office in Ramallah held multi-stakeholder consultation meetings in Ramallah, East Jerusalem and Gaza, to ensure the inclusion of inputs from all these cities in the process, despite enormous challenges Palestine faces in ensuring their participation.

Senegal has been organising training workshops with regional culture officials to foster an inclusive approach, to build their capacities and to enhance and facilitate the collection of comprehensive data. Additionally, a meeting with representatives from the Regional Cultural Centres was organised on the margin of the consultation.



NN-FOCUS: VISIBILITY AT THE NATIONAL LEVEL

Ensuring national visibility on the activities led at country-level is important not only to foster knowledge about the 2005 Convention and the project but also to inform a wider audience about the process engaged to implement participatory policy monitoring. This directly fosters information sharing and ensures transparency of processes.

Press briefing in **Burkina Faso**: Following the multi-stakeholder consultation, a meeting with media was organized. This was the opportunity to brief and exchange with the journalists present on the issues at stake and the 2005 Convention. Representing 15 medias, from written press to radio, TV and online media, the meeting was coordinated by the Ministry of Culture. The representative of the Ministry insisted on the inclusive and participatory nature of the elaboration of Burkina Faso's periodic report.

Media interviews in **Algeria**: Several media interviews have been conducted, fostering not only interest in the project but also debates at the national level on issues related to policies for creativity. In one radio interview, for instance, Salim Dada, Secretary of State for Cultural Production, explains that: "We can take advantage of this report to enable us to evaluate objectively these policies, the mechanisms that have proven their relevance, and of course to review the measures that have not succeeded".

Broadcasting in **Mongolia**: Television and radio agencies broadcasted the news related to the meetings and workshops and conducted interviews with participants and facilitators. This was broadcasted nationwide through traditional media as well as through websites, Facebook and Twitter. The posts were shared almost 200 times and reached over 15 659 people.

Peer-to-peer learning and South-South cooperation enhanced

Drawing upon the willingness of partner countries to share their QPR experience with their peers, UNESCO organized a series of sub-regional training of trainers as a spin-off of the UNESCO-Sida project in Indonesia (Jakarta, 30 July-1 August 2019), South Africa (Pretoria, 17-19 September 2019) and Ecuador (Quito, 18-20 November 2019). The objective was to train relevant actors from government representatives and civil society organisations on the methodology of participatory policy monitoring and the new QPR form. Through these 3 trainings, UNESCO brought together more than 115 representatives from 33 countries across 3 regions, providing them with a platform to share their experiences and examples of good practices. Government representatives, civil society representatives, UNESCO Field Offices and members of the Expert Facility engaged in mutual learning, creating a community of practice at the sub-regional level. In each of these training of trainers, Sida partner countries took on a leading role at the regional level.

The regional training of trainers on participatory policy monitoring fostered peer-to-peer cooperation mechanisms, promoted mutual learning and expanded South-South cooperation. The results of the three training of trainers have been very positive, countries drawing on the examples of others and building communities of practice at regional level. The networking opportunities enabled by the trainings between UNESCO Field Offices, members of the Expert Facility, national counterparts and civil society organisations greatly facilitated the implementation of technical assistance. Support for the participatory elaboration of periodic reports was thus possible in ten additional countries, at the initiative of Field Offices or through self-financing schemes.



Group photo of the participants during the Pretoria workshop. © UNESCO Harare



GLOBAL MONITORING AND KNOWLEDGE SHARING

Gender equality and artistic freedom on the reporting agenda

Thanks to the UNESCO-Sida I project, the revised QPR framework includes two new reporting sections requesting Parties to specifically report on measures supporting **gender equality** and **artistic freedom**. This helps to shed light on initiatives taken by States and civil society organisations, generating a wealth of information and allowing the Secretariat to identify and disseminate innovative practices in these areas.

Despite the global recognition of the barriers women face in the culture and creative industries, at the public policy level, very rarely is such a recognition translated into transformative policies or measures. While most countries adopt general gender equality laws and policies, they rarely address specifically the challenges faced by women in the culture and the creative sector. Culture policymaking and measures in favour of gender equality therefore require both capacity building and data production. The information brought about by this new cycle of periodic reporting is thus crucial for collecting data globally. With a dedicated area of monitoring on gender equality, the QPR elaboration enables national teams to review their policies and measures aiming to support i) women as creators, producers and distributors of cultural activities, goods and services; ii) women's access to decision-making positions, iii) women's full participation in cultural life and, iv) efforts to generate data on progress made towards gender equality in the culture and media sectors.



Artistic freedom and in particular the socio-economic rights of artists has also been acknowledged as an emerging theme by partner countries, stakeholders calling for more measures to protect the rights of artists and foster mobility and putting forward recommendations to update current laws which may not be adequate to protect artists, especially in the digital age. Within the new periodic report, partner countries are expected to report on policies and measures taken to promote: i) the right to create

without censorship or intimidation, ii) the right to have artistic activities supported, distributed and remunerated, iii) the right to freedom of movement, iv) the right to freedom of association, v) the right to the protection of artists' social and economic rights, and vi) the right to participate in cultural life.

Special editions on Artistic Freedom and Gender Equality

In order to sustain a global discussion around the need for reshaping cultural policies, and to maintain the political momentum created by the launch of the second Global Report in 2018, two Special editions on artistic freedom and gender equality are being elaborated. The aim is to update findings from the 2018 Global Report, present new case studies, analyse new policies and measures adopted, and highlight geographical trends. The interim reports serve as informative, short and accessible communication and advocacy tools, to be used for meetings, thematic talks, workshops, and policy dialogues.

The [special edition on artistic freedom, *Freedom & Creativity: Defending art, defending diversity*](#), was published (online) on 3 May 2020 on the occasion of **World Press Freedom Day** (WPFDD). The report sheds light on the current advances and challenges in the legal protection of artistic freedom, the protection of the social and economic rights of artists and cultural professionals, and the monitoring of artistic freedom. At a time when the COVID-19 pandemic is disrupting the entire cultural value chain – creation, production, distribution and access – and considerably weakening the status of artists and cultural professionals, who most often lack access to conventional social protection mechanisms, this report provides an overview of the challenges encountered and the efforts that governments and civil society are making to maintain sustainable, free and diverse environments for creation, dissemination and access to cultural life.

The publication of the Special edition on gender equality is planned for March 2021, on the occasion of International Women's Day.

Global monitoring framework enhanced

Synergies between the Convention's national and international monitoring processes have been strengthened through the **revision of the Convention's Monitoring Framework**. The revised framework aimed at better meeting stakeholders' expectations and strengthening the capacity of UNESCO and Parties to assess the impact of the Convention. The Monitoring Framework, presented to the 7th Conference of Parties in June 2019, **highlights the links between the Convention and the 2030 Agenda for Sustainable Development**, while the indicators and means of verification were reformulated to make them more precise and relevant. A new form for periodic reporting, aligned with the Convention's Monitoring Framework and the 2030 Agenda for Sustainable Development, was elaborated and shared with Parties in September 2019 to facilitate the collection and analysis of information and data and to generate synergies between the various Convention monitoring tools while enhancing the role of periodic

reports as important sources of information both at the national and global levels.

The flagship publication of UNESCO's Culture Sector, "**Re | Shaping Cultural Policies**" is also aligned with the Monitoring Framework of the Convention and relies on the analysis of submitted QPRs and other additional sources. *Re | Shaping Cultural Policies* publication identifies and highlights best practices in cultural policymaking around the world.

The third edition of *Re | Shaping Cultural Policies* is currently under preparation. Following a participatory approach, and in order to enhance communities of practice and research as well as partnerships with civil society organizations, four technical meetings with selected and relevant civil society organizations were organized on the margin of the 2nd Civil Society Forum on 3 June 2019 in the framework of the 2005 Convention's 7th Conference of Parties (from 5-7 June 2019). The technical meetings focused on four emerging areas of monitoring of the 2005 Convention's: media diversity, partnering with civil society, gender equality and artistic freedom. It allowed to actively engage key civil society and research organisations and individuals in critical discussion, with the aim to improve the uptake and relevance of the third edition of the Global Report, brainstorm on new sources of data and information, and improve the implementation of indicators. This meeting also contributed to the development of specialized collaborations and enabled to identify new experts, who have accepted to be authors of the upcoming edition of *Re | Shaping Cultural Policies* as well as of its special editions on artistic freedom and gender equality.

In the course of 2019, UNESCO put in place an essential framework for the preparation of the next Global Report. The authors of the third edition of the Global Report were identified and contracted. The Principal Editor, Jordi Baltà Portolés, an international consultant and trainer in cultural policy and international affairs and member of the Convention's Expert Facility, was also appointed to lead the elaboration and coordination of all chapters. Following a competitive bidding, BOP Consulting, an international consultancy specialised in culture and the creative economy, was contracted to conduct data collection and analysis. A virtual editorial board, gathering the authors, the principal editor, BOP and UNESCO, was held from 29 June to 1 July 2020. The editorial team is currently drafting the chapters and identifying relevant and meaningful data sources. Due to the Covid-19 crisis, the third edition of the Global Report is expected to be launched in February 2022, during the 2005 Convention Intergovernmental Committee.

The quality, relevance, and effectiveness of the Convention's monitoring tools, including the Global Report series and the Monitoring Framework, have already been recognized by a series of external evaluations, including the "Multilateral Organisation Performance Assessment Network (MOPAN) 2017-18 of UNESCO" (March 2019) which assesses the Organization's organizational effectiveness and results. These evaluations notably welcome the added value of these tools to facilitate data collection and exchange both nationally and internationally, to promote emerging areas such as gender equality or artistic freedom, and to build capacity for informed policy monitoring for sustainable governance of culture. The combination of the production of new monitoring tools for

the Convention with the implementation of operational interventions supported through the UNESCO-Sida project is also highlighted as a good practice promoting structural changes and their sustainability.

The *Global Report series* continues to garner interest globally, as highlighted in debates of the 13th session of the Intergovernmental Committee of the 2005 Convention (11-14 February 2020). Parties to the Convention commended the *Global Report series* as key tools to enhance the exchange of information and transparency at the global level and enhance the role of UNESCO as a laboratory of ideas and expressed the need to ensure its sustainability beyond project completion.

Knowledge Management strengthened

Following the revisions to the Convention's Monitoring Framework, UNESCO strengthened its knowledge management system to ensure that all the monitoring tools of the Convention are in line with each other. The project enabled to further enrich the [Policy Monitoring Platform \(PMP\)](#) with new policies and measures to support evidence-based policy making for more informed, transparent and participatory systems of governance for culture. Currently, the PMP provides access to more than 2,000 policies and measures drawn from the periodic reports of more than 100 countries, and it also helps raising awareness of the link between the 2005 Convention and the 2030 Sustainable Development Agenda.

The PMP has generated greater interest in the periodic reporting exercise, strengthening ownership of the project by the multi-stakeholder national teams involved in the drafting process. It has become an important source of inspiration in the elaboration of periodic reports for a number of countries to chart progress, identify effective policies and strategies and reflect on existing policy instruments. The PMP has proven to be a valuable tool to translate theory into practical and innovative measures, offering a didactic approach to the new Monitoring Framework. While preparing their QPR, national counterparts and civil society have been using the PMP to gather national and regional information on cultural policies and get inspiration from diverse policy practices featured. This has strengthened the role of the PMP as a reference tool for policy making and monitoring.



In order to improve the visibility of the *Policy Monitoring Platform (PMP)* as a tool for global and regional policy monitoring for the cultural and creative sectors, UNESCO launched a communication campaign in January 2019.

In coordination with the Expert Facility, three targeted e-blasts have been disseminated to various stakeholders, including research centres, civil society organizations and media and cultural professionals around the world. The visibility of the PMP was also strengthened through effective coordination with Field Offices, civil society organizations and United Nations agencies that have shared information about the platform on their social media and in their newsletters.

During the year 2019, almost 200,000 pages of the PMP were viewed by users, making it one of the most visited pages on the Convention's website. Since January 2020, the total number of pages viewed daily has increased significantly, with up to 2,500 page-views per day.