



United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions



With funding from the
European Union



EU/UNESCO Expert Facility on the Governance of Culture in Developing Countries:

***Creating a new regulatory environment for the cultural and
creative industries and South-South cooperation***

Progress Report

Reporting period: 1 September 2019 – 31 January 2021

I. Background

The **UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions** (the 2005 Convention) is the only legally-binding instrument that recognizes the **sovereign right of States to formulate and implement policies and measures** to support the creation, production, distribution and access to cultural activities, goods and services. Such policies and measures are to be developed, based on several guiding principles, including human rights and fundamental freedoms of expression, information and communication, and gender equality and media diversity.

Ratified by 149 Parties, including the European Union as of March 2021, the 2005 Convention is recognized as the main international legal and policy framework for the creative sector. The Convention recognizes the **dual cultural and economic value of cultural goods and services** and promotes types of international cooperation that particularly bolster the emergence of dynamic cultural sectors in developing countries. The Convention calls for an **integrated approach to policy-making**, including active participation and collaboration between ministries and civil society actors, as well as shared responsibility in policy implementation among stakeholders. Indeed, Parties to the Convention have also recognized that investments in the Cultural and Creative Industries (CCIs) can effectively contribute toward the achievement of the UN 2030 Agenda for Sustainable Development as well as the African Union's Agenda 2063: "The Africa We Want".

Sustainable regulatory environments are critical for the emergence of strong and dynamic CCIs, enabling the empowerment of youth and digital transition. In order for creative professionals to thrive in the 21st century, legislation and enforcement of intellectual property rights as well as the protection and promotion of the fair remuneration of creators and performers, in particular in the new digital environment, are essential. The EU/UNESCO project is thus highly relevant and timely to tackle these contemporary issues, as it envisages the following outputs:

- **New regulatory environments are designed** through technical assistance to support the implementation of gender sensitive laws, strategies, policies and measures for the CCIs in partner countries, including Intellectual Property Rights regulation related to CCIs.
- **National skills and capacities are strengthened** to support long-term cultural policy formulation, development and implementation to support the CCIs.
- **Peer-to-peer and good policy practice exchange mechanisms** are in place to strengthen policies an institutional environments for the CCIs through South-South cooperation activities.

II. Contributing to the SDGs

The EU/UNESCO project contributes directly to the following Sustainable Development Goals:

- **SDG 1:** No poverty, and especially target 1.b.: "Create sound policy frameworks for poverty eradication".
- **SDG 5:** Gender equality, and especially target 5.c. "Adopt and strengthen sound policies and legislation for gender equality".
- **SDG 8:** Decent work and Economic growth, and especially target 8.3 "Promote policies that support entrepreneurship, creativity and innovation, and growth of micro and SMMEs".

- **SDG 16:** Peace, Justice, and Strong Institutions, and especially target 16.7: “ensure participatory and representative decision-making”.

III. Beneficiaries

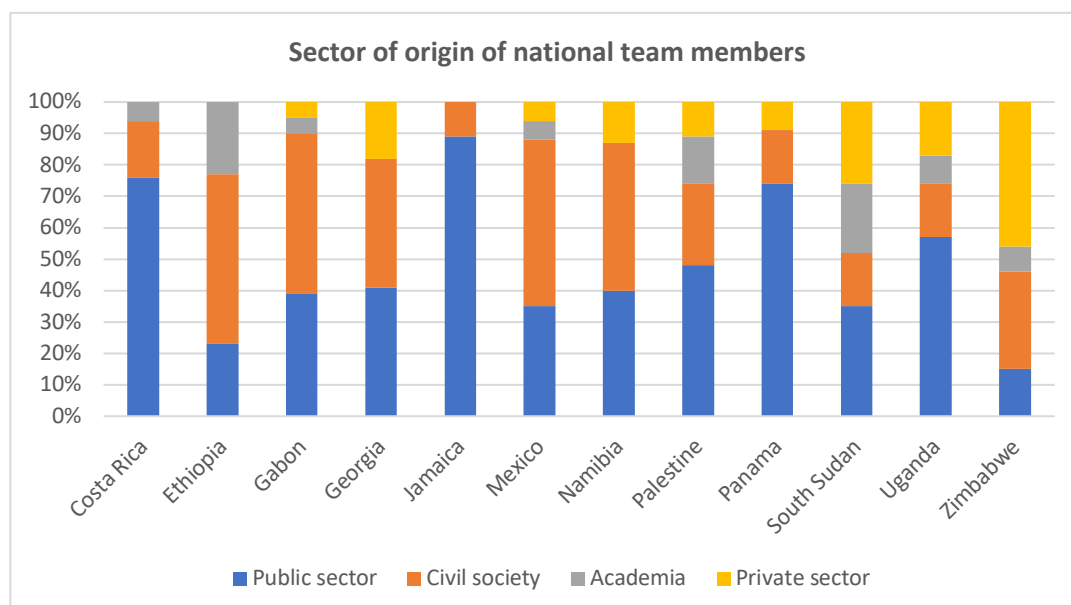
Given the importance of the participatory approach, the project focuses on a broad range of **direct beneficiaries**, including:

- **Government officials** and representatives of public institutions that are involve in policy making in the cultural sectors, notably the Ministries of Culture, Education, Social Affairs, Tourism, Trade, Employment, and Economy, also including local authorities and executive agencies in for example copyrights enforcement.
- **Civil society organizations**, 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 and youth.
- **Private sector** such as cultural and creative enterprises (SMEs), local businesses, investors, media organizations, tour companies and operators.

In focus – perspectives from Georgia

“The project has managed to gather individuals, organisations and various initiatives around the discussion table in order to contribute to the emergence and sustainability of creative spaces. The research by the expert team, has shown that there are gaps in fiscal policies and legislative measures whose existence would contribute to the sustainable development of creative Industries.”
Creative Georgia partners

The multi-stakeholder national teams have been established in all 12 partner countries. Partner countries have succeeded in constituting an inclusive national team: representatives from various ministries, agencies, and civil society organizations are represented. The table below highlights the sector of origin of members of the national teams in partner countries.



On average, **the share of women in national teams (composed of 22 people on average) is 44%.**

Indirect beneficiaries include:

- Young people aspiring to establish a career as artists/creators or cultural professionals in the CCIs.
- General public that would have a greater access to the diversity of cultural expressions.
- Cultural policymakers, researchers, civil society actors and students worldwide who are interested cutting-edge knowledge about the latest cultural policy landscape in ACP countries.

IV. COVID-19 response

The reporting period includes the exceptional period from March 2020 onward, during which the world faced an unprecedented global pandemic, **COVID-19**. While the pandemic brought about many challenges, it has also provided an opportunity to highlight that the **cultural and creative industries (CCIs) are an important economic sector**, requiring specific **regulatory frameworks** just like any other sectors. It also helped to advocate for and reaffirm the importance of the project for socio-economic development and poverty reduction.

The **pandemic hit the CCIs particularly hard**. In fact, the current health crisis has not only **impaired the entire creative value chain** – creation, production, distribution and access – but also **amplified existing problems** of the creative sector – problems such as: existing copyright legislations in many countries which do not offer fair remuneration to artists; lack of social security and professional status of artist and cultural professionals; lack of data and mapping of creative sector, to name but a few. Creative entrepreneurs and small- and medium-sized enterprises, which often lack the resources necessary to respond to an emergency of this magnitude, have been especially vulnerable. Freelancers, part-timers and gig workers, who make up a large segment of the sector’s labour force, are left with little to no access to conventional social protection mechanisms. Lockdown measures around the world have also directly impacted the sector’s capacity to create and distribute new artistic expressions and cultural content in the digital environment, reducing the diversity of cultural expressions worldwide. At the same time, it severely limits opportunities for the public to access and enjoy diverse cultural goods and services. For vulnerable groups that already suffer from unequal access to technology, including women and indigenous peoples, the existing “digital gap” further exacerbates their lack of access to culture. The current period of crisis carries the risk of deepening unequal access to culture and limiting the diversity of cultural expressions. Still, COVID-19 also highlighted the **importance of art and culture in society**. The pandemic revealed that in times of crisis, people need arts and culture more than ever.

Taking the fact that arts and culture were at the heart of a coping mechanism, the fundamental

In focus: Response to COVID-19 crisis for the Zimbabwean music sector

“This is an opportune moment to try to structure partnerships with mobile internet service providers and cultural and creative industries (CCIs). Artists and CCI players need support to be able to get online to continue to produce and disseminate their works. Ensuring that artists have digital skills, including digital monetization skills, becomes more crucial” – Ms Yarri Kamara, international expert

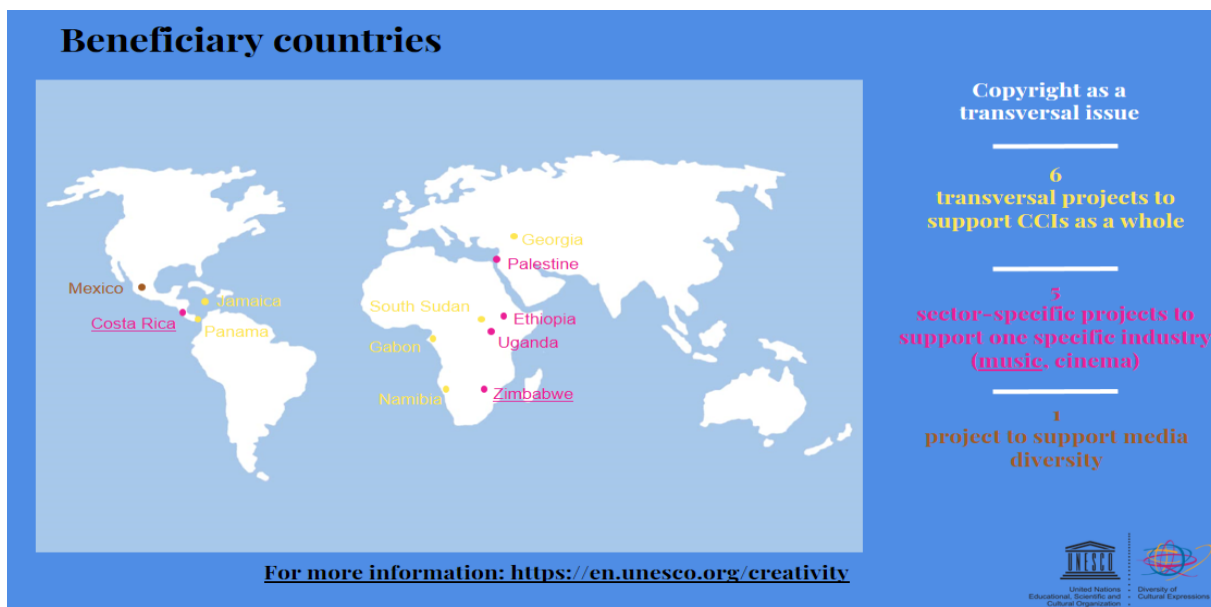
question of whether existing support mechanisms for the cultural sector were meeting the expectations of artists and cultural professionals prompted UNESCO to start an international movement, “ResiliArt” – a debate series calling artists and cultural professionals to organize open and inclusive conversation to share stories about needs and challenges that the creative sector is facing in the midst of the COVID-19 pandemic crisis. The ResiliArt movement also encourages the continuity of conversations, data sharing, and advocacy efforts even after the pandemic may subside.

The **EU/UNESCO project proved to be highly relevant**, given that it mobilizes creative stakeholders and provides them with a **platform to advocate for the inclusion of cultural and creative industries in governments’ aid and recovery plans**.

V. Designing new regulatory measures

As part of the provision of expertise, the EU/UNESCO Expert Facility is mobilized to support partner countries of the project. The [EU/UNESCO Expert Facility](#) was consolidated thanks to the [open call for expression of interest](#) launched in October 2018 and was trained in Bangkok, Thailand, in February 2019. The members of the Expert Facility are being mobilized to accompany the project partner countries in the strengthening of their regulatory frameworks for CCIs. Specific attention has been paid to the gender parity in the EU/UNESCO Expert Facility, as well as geographical representation.

Simultaneously, an open call for eligible countries to submit applications for the EU/UNESCO Project was opened. UNESCO received 21 applications, of which **12 applications were selected**, notably: Costa Rica, Ethiopia, Gabon, Georgia, Jamaica, Mexico, Namibia, Palestine, Panama, South Sudan, Uganda, and Zimbabwe.



To sum up, the project is supporting **six African countries** (Ethiopia, Gabon, Namibia, South Sudan, Uganda, Zimbabwe), **one Arab country** (Palestine), **one Eastern European country** (Georgia) as well as **four Latin American and Caribbean countries** (Costa Rica, Jamaica, Mexico, Panama). **Five countries focus on specific industries (3 on film, 2 on music)**, while **six countries address general CCI**

landscape, and one country is supported to strengthen media diversity. Copyright protection and enforcement is a transversal element in all countries.

As of 31 January 2021, the first provision of expertise missions (including both physically and virtually organized) have taken place in 8 countries. Gabon, Georgia, Mexico, Panama, and Zimbabwe were able to host the international expert for the first mission in person. The other countries have had to adjust mission planning, due to the COVID-19 context. **All countries have been able to produce a diagnostics report, including a readjustment of the results framework.** These reports were a base document, produced to be a check against the application, and to see whether the needs that were identified previously had changed, especially taking into account the ramifications of the COVID-19 on cultural sector. The other four countries (Costa Rica, Ethiopia, Jamaica and Palestine) are starting the launching activities in the first trimester of 2021.

VI. Implementing advocacy and inter-ministerial mechanisms

With the assistance of UNESCO and experts, partner countries are refining the composition of their national teams to ensure the engagement of key stakeholders. The national teams are composed of civil society individuals and organizations, as well as diverse public agencies and ministries, and thus facilitate inter-ministerial consultation mechanisms. The members of the national team ensure that all relevant stakeholders are consulted and aware of the project in order to reflect their perspectives and to facilitate the adoption of the regulatory frameworks that will result from the project as well as their appropriation and implementation once they are adopted.

Since the COVID-19 outbreak, the project has also offered a platform to advocate for the inclusion of CCI-specific measures in government's support and recovery plans, notably by highlighting how creative professionals have been affected by the crisis. These advocacy actions have brought about concrete impacts such as in **Uganda**, where ResiliArt debates have facilitated the provision of food relief to impacted artists as well as the design of a proposal for a rescue fund by the National Culture and Creative Forum. They took the mission of ResiliArt to heart and brought together various artists and cultural professionals. In particular, they focused on the film sector, drawing on the film stakeholders

who have been mobilized thanks to the ongoing EU/UNESCO technical assistance project in Uganda. As a direct result of the ResiliArt debates and the needs expressed by Ugandan cultural workers, Uganda created an online platform on which Ugandan filmmakers can upload their films, free of charge, and audiences can download these Ugandan films. The data costs are being subsidised, in response to the artists' call for affordable data. In return, this online platform helps the Government to gain precious data about the film consumption pattern of the Ugandan people. In **Panama**, the awareness raised through the project has enabled CCI workers to be recognized, for the first time, by the President of Panama as a category of workers that will benefit from aid plans that are already in place. Also, SMEs from CCIs will have access to a 55 million USD fund through micro credits. The ResiliArt **Costa Rica** was opened jointly by the Minister of Culture and the Minister of Trade of the

In focus – Importance of the project in Mexico amid the COVID-19 crisis

“Plurality and diversity are not only necessary, they are now urgent needs, in order to be able to present different narratives and voices amidst the health crisis and thus provide adequate responses, avoiding external, imposing and centralist visions.” – Karla Prudencio, member of the national team of Mexico, during the public launch of the project

country, and it focused on the role of women Afrodescendant artists for the socio-economic recovery post COVID-19.

In conclusion, ResiliArt debates have contributed to amplifying the voices of creatives to raise awareness about the structural changes that are needed to enable them to execute their work fairly and safely, notably through efficient copyright protection and enforcement mechanisms that take into account challenges linked to the digital environment. The conclusions of these ResiliArt debates have fed the first phase of the project in confirming or adjusting the scope in the partner country, also in order to contribute to post-COVID-19 recovery efforts.

VII. Peer-to-peer exchanges - the importance of sharing knowledge

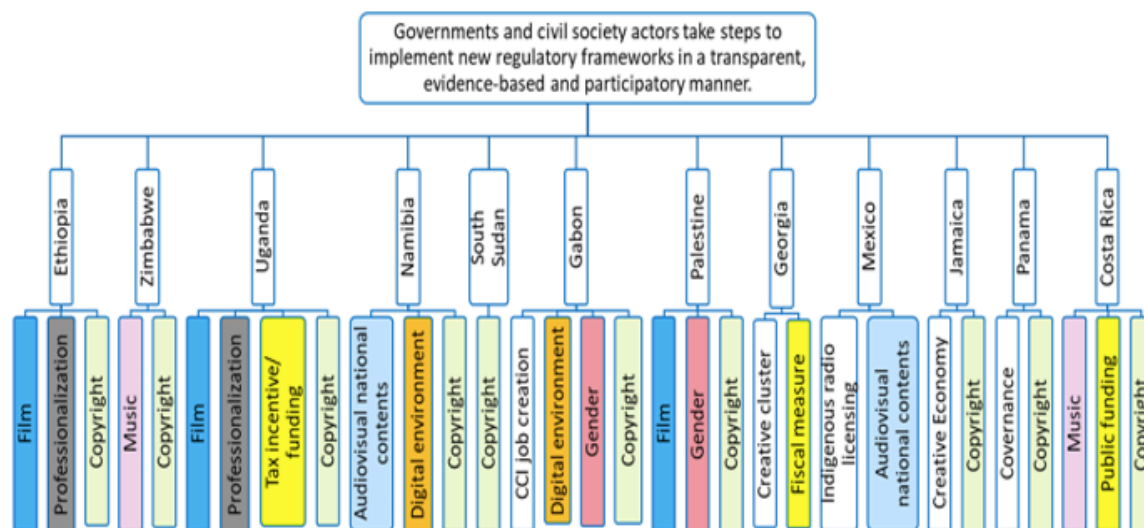
UNESCO has also built [a peer-to-peer learning platform on its website](#), that was launched in August 2020. The objective is to display the profiles of all the direct project partners from all the partner countries in order to give visibility to their work and also enable exchanges of ideas, experience and networking among them, in terms of policy development and implementation. This platform will connect more than 250 people who are involved in the project implementation in one of the following capacities:

- National implementing partners;
- Members of the national teams (average of 22 members per country);
- International and national experts accompanying the partner countries;
- Future partners from knowledge provider countries;
- UNESCO colleagues involved in the project implementation.

UNESCO organized an **informal experience sharing session** on 12 February 2020 at UNESCO Headquarters in Paris. The session was opened by the Ambassador of the EU to UNESCO and attended by representatives of the project partner countries. The Georgian partner, as the most advanced country so far in project implementation, shared her experience and good practices with representatives of other partner countries. This exchange session was proven to be a useful platform for the project partners to meet each other and learn about their respective project focus, triggering informal networking among the partners. UNESCO is seizing every opportunity to bring together the partner countries to actively support a peer learning process and exchange information on best practices in the implementation of this project.

While the peer-to-peer learning platform will enable the involvement of other countries that have recently developed regulatory measures similar to the ones by the EU/UNESCO partners, **UNESCO is actively promoting peer learning among the partner countries**, considering that some partner countries aim to develop similar measures. Moreover, matching partner countries before they exchange with non -project partner countries is a cost effective way to experiment/support peer-to-peer learning methodology, that can complement the peer-to-peer exchanges with other knowledge providers. As an example, Namibia reached out to Zimbabwe to discuss local content measures. A fruitful discussion of half a day took place, in which the importance of identity in local content creation was made underlined. Namibia took the lessons learned from this exchange on local content creation to their next exchange on copyrights with Malawi, a non-partner knowledge provider.

The chart below provides an overview of the sector and intervention areas per partner country and links that can be made in terms of peer-learning opportunities. As one can see, there are shared sectors or intervention areas, **opening an avenue for peer-to-peer learning possibilities among the partner countries.**



VIII. Visibility

Enhanced online visibility of the EU's support to the project has been a priority within communications efforts. The project benefits from a dedicated web section on UNESCO's website. This [webpage](#) is regularly updated in order to share all the latest developments of the project, advertise calls, and link to partner country webpages. This webpage is available in English, French and Spanish.

In order to communicate and highlight the progress of the project implementation at the country level, UNESCO has created a country page for each project partner country on its website. Each country page is highly customizable, capturing unique progress of each project through news as well as visuals (e.g. pictures, designs), including the composition of the national team as well as the experts accompanying the process.

UNESCO has also created a communications guide that has been shared with key partners in partner countries in order to give them guidelines on how to effectively communicate on the project, its objectives and the importance of supporting CCI.

Several web news have been published by UNESCO Headquarters:

- [EU/UNESCO support development of a national copyright policy to strengthen the cultural and creative industries in South Sudan](#) (5 October 2019, EN)
- [UNESCO/EU project supports South Sudan Copyright Policy for Cultural and Creative Industries](#) (17 December 2019, EN)



- [Le Gabon lance le Programme de soutien au renforcement des industries culturelles et créatives](#) (4 March 2020, FR)
- [Zimbabwe moves to strengthen music sector](#) (24 March 2020, EN)
- [Panamá presenta su Programa Nacional de Economía Creativa, de la mano de la UNESCO y la Unión Europea](#) (22 May 2020, ES)
- [Se instala Equipo País para proyecto de fortalecimiento de radios comunitarias e indígenas del Gobierno Federal y la UNESCO en México](#) (16 June 2020, ES)
- [30 directores de cultura de Panamá capacitados sobre cultura y desarrollo sostenible](#) (6 July 2020, ES)
- [Panamá apuesta por la gobernanza pública de la economía creativa con el proyecto CREA EN PANAMÁ 2030](#) (30 July 2020, ES)
- [Re|Shaping Cultural Policies in South Sudan](#) (2 September 2020, EN)

Projects have also benefitted from visibility at the country level, notably in the framework of public project launches and expert missions. This visibility includes segments broadcasted on national televisions, official press releases and conferences, news articles and social media posts. Below is a selection of web articles from partner countries:

- **Costa Rica:** [Website of the Ministry of Culture and Youth](#)
- **Gabon:** [Gabonactu.com](#), [Cameroun Magazine](#), [Gabon Review](#), [Afrique Actu Daily](#), [Gabon Media Time](#), et [Le Perroquet](#)
- **Georgia:** [Creative Georgia Facebook page](#), [Interpress News](#), [AT](#), [First Channel](#)
- **Mexico:** [La Jornada](#), [Boca de Polen A.C.](#), [La Coperacha](#)
- **Namibia:** [Panel organized by the Ministry of Information and Communication Technology on the impact of COVID-19 on the arts](#),
- **Panama:** [Metrolibre](#), [La Estrella](#), [Minister of Culture on the occasion of the first anniversary of the constitution of the Ministry](#), [Mujer](#), [SerTV](#)
- **Zimbabwe:** [Newsday](#), [Gemnation](#), [The Standard](#), [All Africa](#)