

**INTERGOVERNMENTAL COMMITTEE
FOR THE PROTECTION AND PROMOTION
OF THE DIVERSITY OF CULTURAL EXPRESSIONS**

**Fourteenth session
Online
1 – 6 February 2021**

Item 4 of the provisional agenda: Secretariat's report on its activities (2020)

This document contains the Secretariat's report of its activities for the period of 2020.

Decision required: paragraph 36

I. Introduction

1. This document presents to the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Committee”) a report on the main achievements of the Secretariat of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Convention”) as well as on the challenges encountered during 2020 in the implementation of the work plan adopted by the Committee and the programme of activities defined in the Programme and Budget for 2018-2021 (39 C/5 and 40 C/5).
2. This report is structured around four main themes: (a) support for the governance of the Convention; (b) support for the implementation of the Convention through international cooperation and assistance programmes, including through the International Fund for Cultural Diversity (hereinafter “the IFCD”); (c) monitoring the implementation of the Convention, including through knowledge management and sharing; and (d) raising awareness among stakeholders through communication and advocacy initiatives.
3. Separate working documents have been prepared to provide further information on the implementation of certain activities. These documents include the following:
 - Preliminary analytical report on the impact of the COVID-19 pandemic on the cultural and creative industries, and the findings of the ResiliArt movement (DCE/21/14.IGC/5)
 - Quadrennial periodic reports: transmission of new reports and implementation of the capacity building programme on participatory policy monitoring (DCE/21/14.IGC/6)
 - Narrative report on the International Fund for Cultural Diversity (2020) (DCE/21/14.IGC/7)
 - Progress report on the implementation of Article 16 on preferential treatment for developing countries (DCE/21/14.IGC/12)
 - Synergies with the 1980 Recommendation concerning the Status of the Artist (DCE/21/14.IGC/13)
 - Proposal for the establishment of an assistance programme for the implementation of the Convention in the digital environment (DCE/21/14.IGC/14)
4. While this document highlights the main achievements for the year 2020, a detailed overview of the progress accomplished according to the key performance indicators of Expected Result 7 of Major Programme IV in UNESCO’s Programme and Budget for 2018-2021 (39 C/5 and 40 C/5), is provided in Annex I to this document, along with information on how this progress relates to the Convention’s four goals as formulated in its monitoring framework, as well as some of the Sustainable Development Goals (hereinafter “SDGs”) of the United Nations 2030 Agenda for Sustainable Development.

II. Support for the governance of the Convention by the governing bodies and through the implementation of strategic decisions

5. The Secretariat continued to promote the **ratification of the 2005 Convention**, leading to three new ratifications (Botswana, Uzbekistan and Niue), bringing the total number of Parties to 149 as of 30 November 2020. The Secretariat also worked closely with several UNESCO Member States non-Parties to the Convention, notably through projects supported by voluntary contributions, to raise awareness of the issues related to the Convention and to invite them to join the global movement for the protection and promotion of the diversity of cultural expressions.

6. In 2020, the Secretariat supported the **good governance of the Convention's governing bodies**, notably through the organization of the thirteenth session of the Committee (11-14 February 2020), during which the latter adopted 15 decisions that translate the priorities established by the Conference of Parties ([Resolution 7.CP 14](#)) into a work plan. In 2020, the Secretariat ensured the implementation of these decisions, within the limits of available human and financial resources. A report on the Committee's implementation of its work plan is available in document DCE/21/14.IGC/16. An overview of the **work of the Convention's statutory bodies** since 2016 is provided in Annex II.
7. The **links between the Convention and the 2030 Agenda for Sustainable Development have been strengthened**, in particular through explicit references to the contribution of the promotion of the diversity of cultural expressions to the implementation of the SDGs in all documents prepared by the Secretariat, including the Convention's monitoring framework. As is the case for all the statutory meetings organized by the Culture Sector, an information corner dedicated to the SDGs was set up in the UNESCO Foyer during the thirteenth session of the Committee in order to inform participants about the Sector's actions to support the implementation of the 2030 Agenda. Furthermore, in order to inform the Committee's decisions at its thirteenth session, the Secretariat organized two Create | 2030 Talks, which brought together artists, cultural professionals, experts and IFCD beneficiaries: the first talk focused on the discoverability of cultural content in the digital environment, and the second on the long-term impact of IFCD-funded projects.
8. The statutory meetings of the Convention are intended not only as decision-making spaces for its governing bodies, but also as **occasions to stimulate discussions among Parties and with civil society** on the status of policies and measures implemented to protect and promote the diversity of cultural expressions. To this end, the Secretariat organized, in the margins of the thirteenth session of the Committee, several meetings with key stakeholders of the Convention (National Commissions, Points of Contact designated by Parties for the monitoring of the Convention, project beneficiaries, civil society organizations and others) **to encourage knowledge sharing and dialogue**. In particular, the Secretariat seized the opportunity provided by statutory meetings to foster networking among **UNESCO Chairs and Category 2 Centres under the auspices of UNESCO** in order to strengthen collaboration with and among these expertise hubs.
- III. Support for the implementation of the Convention through international cooperation and assistance programmes, including the International Fund for Cultural Diversity**
9. Despite the challenges posed by the COVID-19 pandemic, the Secretariat continued to support Parties in their efforts to implement the Convention through its capacity-building programme. In 2020, more than 60 Member States received support from the Secretariat, in close cooperation with UNESCO Field Offices, through various international cooperation and assistance programmes. For this purpose, the Secretariat is supported by voluntary contributions from the following sources:

Contributor	Total amount in USD ¹	Implementation period ²
Republic of Korea	1,023,901	2017-2023
Sabrina Ho (individual)	1,000,000	2018-2020
Sweden	3,218,391	2018-2022

1. As of 30 November 2020

2. In the case of several projects, the longest implementation period was considered.

Contributor	Total amount in USD ¹	Implementation period ²
European Union	1,736,115	2018-2021
Japan	749,801	2019-2022
Aschberg Programme for artists and cultural professionals (Special account which benefited from a voluntary contribution from Norway)	914,631	2020-2021
Strengthening the Film Industry in Africa (Special account which benefited from a voluntary contribution from China)	79,710	2020-2021
International Fund for Cultural Diversity	1,667,305	2020-2021

10. The areas covered by these programmes range from the drafting and implementation of regulatory frameworks in the field of copyright or the public dissemination of content, to the participatory monitoring of cultural policies through the elaboration of quadrennial periodic reports, specialized support for the development of cultural and creative industries, or the elaboration or updating of legislation aimed at improving the status of the artist.
11. The Secretariat's modes of intervention include technical assistance, policy advice, peer learning, sub-regional cooperation, creation of spaces for dialogue between governmental and non-governmental entities, training workshops and knowledge sharing. Sixteen countries (**Algeria, Bangladesh, Burkina Faso, Colombia, Ethiopia, Indonesia, Jamaica, Mali, Mauritius, Mongolia, Palestine, Peru, Senegal, Uganda, United Republic of Tanzania and Zimbabwe**) are currently benefiting from the project "[Reshaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expressions](#)", funded by the Swedish International Development Cooperation Agency, which aims to strengthen their human and institutional capacities to monitor cultural policies.³ Twelve countries (**Costa Rica, Ethiopia, Gabon, Georgia, Jamaica, Mexico, Namibia, Palestine, Panama, South Sudan, Uganda, and Zimbabwe**) are benefiting from the European Union-funded project "[Supporting new regulatory frameworks to strengthen the cultural and creative industries and promote South-South cooperation](#)".⁴ Within this framework, as an example, Georgia is designing an ecosystem of creative clusters, while South Sudan is drafting copyright legislation. As part of a peer-to-peer learning process, Namibia and Zimbabwe are exchanging on the promotion of national audiovisual programming, and South Sudan benefited from tailor-made copyright management training provided by the United Republic of Tanzania.
12. For the implementation of international cooperation and assistance programmes, the Secretariat relies in particular on the UNESCO/EU Expert Facility Project.⁵ Despite the impossibility of organizing technical assistance missions and multiparty consultation meetings because of the COVID-19 pandemic, the Secretariat supported States by strengthening its online communication activities and organizing virtual meetings with project beneficiaries and international experts.
13. For example, the Secretariat redoubled its efforts in favour of **specific sectors of the cultural and creative industries, including the film and audiovisual industry**. This specialized and targeted approach at the national and regional level allows for in-depth involvement that takes into account all stages of the value chain and produces concrete results that can then be adapted to other cultural and creative industry sectors. Within the framework of the implementation of the

3. Approved budget of US\$3,218,391.

4. Approved budget of US\$1,736,115.

5. More information: <https://en.unesco.org/creativity/partnerships/expert-facility>.

project “Strengthening film industries in Central Asia”, funded by the Republic of Korea, three national evaluation reports on the film industry of **Kazakhstan, Kyrgyzstan and Tajikistan** were produced and, from June to October 2020, four online debates were organized on this topic by the UNESCO Office in Almaty under the banner of the ResiliArt movement. As part of the UNESCO/European Union project “[Supporting new regulatory frameworks to strengthen the cultural and creative industries and promote South-South cooperation](#)”, technical assistance is being provided to **Ethiopia, Namibia, Uganda and Palestine** to strengthen their film industries through the development of sound institutional and structural frameworks that mobilize both government and industry players. In the context of the project “Mobilizing film professionals for regional cooperation in Asia”, funded by Japan, **Indonesia, Thailand and Viet Nam** are developing, with the support of the Secretariat, regulatory frameworks aimed at professionalizing the film sector by strengthening the capacities of industry players through training and encouraging regional cooperation through co-production agreements. Furthermore, in line with UNESCO’s Priority Gender Equality Action Plan for 2014-2021, the Organization launched an initiative to support young African women filmmakers through multi-generational female mentoring in the framework of a residency in Nara, Japan. On the occasion of the thirteenth session of the Committee in February 2020, the ten awardees of the first edition of this residency were announced by UNESCO’s Director-General and film director Naomi Kawase. The awardees, who come from five African countries (**Burkina Faso, Kenya, Nigeria, Senegal and South Africa**) will participate in a two-week immersive residency in Japan in order to build strong international networks and reach new audiences.⁶

14. As every year, the Secretariat also **ensured the effective implementation of the International Fund for Cultural Diversity**. Eleven projects approved by the Committee between 2018 and 2020 are currently underway. In 2020, in addition to monitoring ongoing IFCD projects, the Secretariat continued to implement the recommendations resulting from the second external evaluation of the IFCD and approved by the Committee (a detailed overview is provided in document DCE/21/14.IGC/9). The Secretariat also launched the annual call for voluntary contributions to which, as of 30 November 2020, 50 Parties had responded—i.e. one third of all Parties—, and the eleventh call for funding requests, the results of which are provided in document DCE/21/14.IGC/8. A record number of projects were submitted in 2020 in the framework of the eleventh call for funding requests: 1,027 projects from 102 countries, an increase of more than 200% compared to the tenth call in 2019. As highlighted in documents DCE/21/14.IGC/7 and DCE/21/14.IGC/8, the significant increase in funding requests testifies, on the one hand, to the increased visibility of the IFCD thanks to the Secretariat’s communication and capacity-building efforts and, on the other hand, to the increased needs of developing countries, particularly in the face of the devastating consequences of the COVID-19 pandemic on the cultural and creative sectors.
15. Indeed, the COVID-19 pandemic has highlighted the pre-existing fragility of the social, economic and professional conditions of the main actors in the cultural and creative sectors, namely artists and cultural professionals. The pandemic has made the Secretariat’s ongoing efforts to **strengthen synergies in the implementation and monitoring of the 2005 Convention and the 1980 Recommendation concerning the Status of the Artist** (hereinafter “the 1980 Recommendation”) even more necessary. This has been welcomed both by the governing bodies of the Convention and by the Committee on Conventions and Recommendations (CR) of the Executive Board. The UNESCO-Aschberg Programme for Artists and Cultural Professionals should provide the Secretariat with the means to pursue these efforts with a view to developing policies and measures based on human rights and gender equality to improve the status of the artist. More detailed information on this subject can be found in document DCE/21/14.IGC/13.

6. The residency, which was scheduled to take place from 29 March to 12 April 2020, has been delayed due to the COVID-19 pandemic.

16. Another aspect of the Secretariat's operational activities concerns the promotion of **creativity and the revitalization of cultural life as key elements in post-conflict reconstruction and reconciliation processes**. Within this framework, in **South Sudan**, the Secretariat is supporting the government in the development of legal frameworks for cultural and creative industries, starting with the country's first-ever copyright policy to protect and promote the works of South Sudanese artists. In addition, in accordance with the Strategy for the Reinforcement of UNESCO's Action for the Protection of Culture and the Promotion of Cultural Pluralism in the Event of Armed Conflict and UNESCO's flagship initiative, **Revive the spirit of Mosul**, the Secretariat is implementing the project "Wassla (Connection): Reviving cultural life in the city of Mosul – Listening to Iraq", with funding from the Heritage Emergency Fund.
17. **Gender equality in cultural industries** was promoted in particular through the UNESCO-Sabrina Ho initiative "[You Are Next: Empowering creative women](#)", which supported four projects in Mexico, Palestine, Senegal and Tajikistan that aimed to strengthen gender equality in the cultural and creative industries in the digital age. This initiative is also one of the Secretariat's most significant contributions in 2020 to the implementation of UNESCO's Operational Strategy on Youth 2014-2021. In order to highlight the results of this innovative project and celebrate women's creativity in the digital sphere, a [website](#) was launched in February 2020 and a wrap-up conference was organized in November 2020, which was watched by more than 53,000 people via various social networks.

IV. Monitoring the implementation of the Convention: knowledge management and sharing

18. The Secretariat pursued the efforts undertaken in recent years to **monitor the worldwide implementation of the Convention in a structured and systematic manner**. The main mechanisms for doing so are the quadrennial periodic reports submitted by Parties to the Convention and the Secretariat's capacity-building programme on participatory policy monitoring, supported by the Swedish International Development Cooperation Agency. More detailed information on this subject can be found in document DCE/21/14.IGC/6. Of particular interest is the sharp increase in the number of quadrennial periodic reports submitted in 2020 (79), as well as the significant proportion of Parties submitting a report for the first time (24%). This high level of participation is, *inter alia*, the result of the strong involvement of the Secretariat's and Field Offices in the design and organization of capacity-building activities such as regional training workshops and technical assistance missions, particularly within the framework of the programme funded by the government of Sweden. The quadrennial reporting framework adopted by the Conference of Parties ([Resolution 7.CP 12](#)) has, through its alignment with the Convention's monitoring framework, resulted in a significant improvement in the quality and relevance of the information provided in the reports. The high level of participation witnessed in 2020 will also enable the third edition of the 2005 Convention's Global Report *Re/Shaping Cultural Policies*, to be published in 2022, to provide a more representative overview of the state of cultural and creative industries around the world.⁷
19. In response to the COVID-19 pandemic, the Secretariat launched an ad hoc monitoring activity that resulted in the creation of a [dynamic web page](#) listing a sample of emergency measures developed by governments and civil society around the world to support the creative sector during the crisis. This compendium of innovative practices served as the basis for the development of a practical guide titled [Culture in Crisis: Policy guide for a resilient creative sector](#), which highlights emergency measures that have been deemed effective and beneficial, assesses

7. In 2020, many Parties to the 2005 Convention approached the Secretariat to request an extension of the deadline for the submission of their quadrennial periodic reports due to the international crisis caused by the COVID-19 pandemic. As a result, the Secretariat accepted the submission of quadrennial periodic reports until 1 November 2020, which will prevent the publication of the Global Report in June 2021 as originally planned.



emerging trends, identifies new and existing weaknesses, and offers practical advice to help policymakers integrate cultural and creative industries within economic and social recovery plans. The Guide is available on UNESCO's website in English, French and Spanish. Translations into Korean and other languages are also planned thanks to the support of various partners.

20. On 3 May 2020, on the occasion of World Press Freedom Day, the Secretariat, with the support of the UNESCO-Aschberg Programme and the Swedish International Development Cooperation Agency, published a special edition of the Convention's Global Report Series titled **Freedom and Creativity: Defending art, defending diversity**. The report provides an overview of current advances and challenges in the legal protection of artistic freedom and the social and economic rights of artists and cultural

professionals. It is part of the Secretariat's efforts to pursue **synergies between the 1980 Recommendation and the 2005 Convention**, particularly in the context of the promotion and defence of artistic freedom. The launch of the publication was initially planned as part of a panel titled "Creativity without Fear or Favour: Towards a Greater Collaboration between Press and Artists" during the 2020 World Press Freedom Conference. Following the postponement of the conference, it was eventually held entirely online in the framework of the FACTS campaign led by UNESCO's Communication and Information Sector, which helped to reach the respective partners of both sectors. It was then launched a second time during the World Press Freedom Conference, which finally took place online on 9-10 December 2020.



21. Thanks to the support of China, the Secretariat launched an **exploratory study on the film and audiovisual industry in Africa** in November 2020 in order to obtain statistical data and pertinent information to better understand the challenges and needs of the sector on the one hand, and to propose a roadmap to assist States in the development and implementation of appropriate policies on the other hand. To this end, UNESCO has undertaken consultations with African governments and professionals within the sector through an online questionnaire. The findings of this study will be presented to the eighth session of the Conference of Parties in June 2021. The study could also lead to a new cooperation programme to support the development of the film industry in Africa, if further voluntary contributions were identified.

V. Raising stakeholder awareness through communication and advocacy initiatives

22. COVID-19 has had a significant impact on the activities planned by the Secretariat for 2020. On the one hand, the pandemic has severely limited and even cancelled in-person events and international travel. On the other hand, the creative sector has been one of the most affected by the lockdown measures adopted around the world to curb the spread of the pandemic. **The Secretariat has therefore endeavoured to strengthen its virtual communication activities in order to raise the awareness of these urgent issues among Parties and the public.** The increased use of the Organization's social networks has made it possible to reach millions of people around the world, and young people in particular. In addition, the Secretariat published numerous **informative articles** on the Convention's website to enhance communication and knowledge sharing. These articles give a voice to project leaders supported by UNESCO. This effort is in keeping with the Secretariat's goal to make the Convention's website a dynamic and useful tool for all stakeholders.

23. Undoubtedly, the **ResiliArt movement** was the Secretariat's flagship initiative in 2020. This global movement, launched by UNESCO in partnership with the International Confederation of Societies of Authors and Composers (CISAC) on the occasion of World Art Day, aims to sound the alarm on the impact of COVID-19 on the livelihoods of artists and cultural professionals, while demonstrating the resilience of art in the face of adversity. Artists and cultural professionals from around the world were invited to organize ResiliArt debates independently of UNESCO, with the goal of providing their artistic communities with a platform to express their concerns and ideas. UNESCO Goodwill Ambassadors Jean-Michel Jarre and Deeyah Khan participated in the inaugural debate, organized in partnership with CISAC. The Secretariat also organized, in partnership with UNESCO's Communication and Information Sector, a ResiliArt debate titled "#DontGoViral: Fighting the Infodemic through Culture" debate on 23 May 2020. This high-level debate highlighted the socio-economic challenges in the cultural sector and demonstrated that music can be an effective tool in the fight against the infodemic during the pandemic.



24. As of 30 November 2020, 231 debates have been held in 101 countries, organized by UNESCO, its Member States and civil society organizations. The movement has generated interesting dynamics of exchange and cooperation at the regional and subregional levels. For instance, the UNESCO Regional Office for Eastern and Southern Africa, in collaboration with other UNESCO Offices in the region and the African Union Commission, organized a regional debate on 28 July 2020 titled "ResiliArt|Africa: Status of the Artist in the Africa Region", in order to disseminate the normative frameworks promoted by UNESCO and the African Union on this subject, and also raise awareness of the potential of national legislation on the status of the artist to formalize the cultural and creative sectors.

25. The Secretariat devoted considerable human resources to the coordination of the movement, providing assistance to debate organizers around the world, particularly through Field Offices, and thinking about ways to systematize the information and contacts that were gathered. In these debates, cultural professionals from around the world have advocated for systemic and regular data collection, comprehensive and inclusive mapping of cultural institutions, and strengthening the creative ecosystem through participatory processes and public consultations. The Secretariat took note, in particular, of their strong desire to participate in the elaboration and monitoring of post-pandemic policies so that the lessons learnt on the ground are taken into account in efforts to revive and rebuild cultural and creative industries (see document DCE/21/14.IGC/5).

26. The Secretariat also organized several events to celebrate the **tenth anniversary of the IFCD, the fifteenth anniversary of the Convention and the fortieth anniversary of the Recommendation**. An online ResiliArt debate titled "Celebrating 15 years of Diversity and Creativity", attended virtually by several thousand spectators from around the world, presented dialogues between cultural professionals and some of the pioneers who negotiated the Convention. The Secretariat also published a brochure titled "[IFCD: 10 Years of Creativity](#)", which presents the main results achieved by the Fund over the last ten years. Activities surrounding the celebrations provided an opportunity to collectively imagine a new ecosystem for the cultural and creative



sectors, while building on the lessons learned from the past to propose innovative ways to improve the status of the artist, to uphold the obligation of developed countries to grant preferential treatment to artists and cultural professionals from developing countries, as well as to their cultural goods and services, and finally, to support international cooperation for sustainable development by fostering the emergence of dynamic cultural sectors.

VI. Conclusion and next steps

27. The progress achieved in 2020 has enabled the Secretariat to contribute to the implementation of the strategies and action plans of UNESCO's two global priorities, namely the Operational Strategy for Priority Africa (2014-2021) and the Priority Gender Equality Action Plan for 2014-2021. In addition, the Secretariat further developed its close working relationship with organizations such as the African Union (AU) and the African Regional Intellectual Property Organization (ARIPO) in order to strengthen the cultural and creative industries in line with the aspirations defined by the African Union's Agenda 2063: "The Africa We Want". The theme adopted by the African Union for 2021, "Arts, Culture and Heritage: Levers for Building the Africa We Want", provides an additional opportunity for collaboration, particularly in the context of activities undertaken by the Secretariat to promote the creative economy. In addition to the aforementioned programmes whose main objective is to promote gender equality, the framework for quadrennial periodic reports as approved by the Conference of Parties ([Resolution 7.CP.12](#)) now includes questions on the measures and policies adopted by Parties to promote gender equality in the cultural and media sector, thereby encouraging Parties to collect gender-disaggregated data on cultural and creative industries. The Secretariat also contributed to the implementation of UNESCO's Small Island Developing States (SIDS) Action Plan 2016-2021, both through projects funded by the IFCD and through the European Union-funded programme "Transcultura: Integrating Cuba, the Caribbean and the European Union Through Culture and Creativity".
28. Intersectoral cooperation continued throughout 2020, in particular with the Communication and Information Sector in the field of human rights and fundamental freedoms. By promoting a holistic notion of artistic freedom as a bundle of rights protected under international law, the Secretariat has succeeded in bringing the human rights framework closer to the specific challenges faced by artists and cultural professionals. The annual editions of the World Press Freedom Day International Conference are one of the highlights of this intersectoral cooperation. One of the most visible outcomes is that, for the very first time in 2020, the Conference's call for proposals explicitly mentioned freedom of artistic expression among the themes on which partners could propose parallel sessions.
29. The lockdown measures put in place by States to curb the spread of the COVID-19 pandemic have accelerated the digitization of cultural content, both in its creation and consumption, which has raised new challenges for the diversity of cultural expressions, particularly with regards to the fair remuneration of creators and the protection of copyright. The ResiliArt movement has highlighted that the absence of regulatory frameworks adapted to transnational and multinational players in the digital economy inevitably creates competitive asymmetries between them and the traditional actors of national cultural industries, and threatens the capacity of States to adopt measures and policies to protect and promote the diversity of cultural expressions within their territory (Article 2.2 of the Convention). The testimonies gathered in more than 180 ResiliArt debates also highlighted a paradox on a global scale: while the Internet provides exhibition or performance spaces for many artists as well as a means to connect with their audience, digital platforms rarely generate substantial remuneration for content creators. These findings underscore the importance of the work undertaken by the Secretariat since 2015 to support the implementation of the Convention in the digital environment. If voluntary contributions were identified to fund the programme to **support developing countries in the implementation of the Convention in the digital environment** (see DCE/21/14.IGC/14), the Secretariat would be

in a position to provide substantial support to Parties in order to define effective, targeted and sustainable responses to the challenges that the digital environment poses to the diversity of cultural expressions.

30. The complexity and magnitude of the impact of the COVID-19 pandemic on cultural and creative industries will require concerted action by Parties to the Convention and enhanced international cooperation. In the context of the year 2021, which has been declared the **International Year of Creative Economy for Sustainable Development** by the United Nations General Assembly ([Resolution A/RES/74/198](#)), the Secretariat will spare no effort to raise awareness among all stakeholders of the key role played by artists and cultural professionals in the creative economy. A dignified and appropriate working environment and conditions for those who produce the goods and services that feed the creative value chain is the *sine qua non* for the creative economy to thrive in support of sustainable development. Recognizing that the global health crisis has highlighted the **essential contribution of the cultural and creative sectors to collective well-being and resilience**, the Secretariat wishes to build on this public awareness to advocate for equitable remuneration, social security, economic protection systems and equitable sharing of the benefits of the digital transition so that the International Year may lay the groundwork for continued improvement in the resilience and sustainability of the creative ecosystem.
31. Adapting to the digital transition is a prerequisite for the development of the creative economy in the twenty-first century. This process requires a series of concerted efforts to provide equitable access to the Internet while protecting copyright and the remuneration of creators, and to train creative sector workers and the public to use new technologies. Synergies between the Culture and Education Sectors could therefore be envisaged in order to equip young people with the technological skills that would facilitate their access to the labour market powered by the creative economy. The digital transition also requires a dialogue between regulatory authorities and the main platforms distributing creative content online in order to protect and promote the diversity of cultural expressions in the digital environment.
32. The support that the Secretariat will be able to provide to Parties, however, will depend to a large extent on the possibility of bridging the **gap between available human and financial resources and the priorities assigned by the Member States and the governing bodies of the Convention**. Indeed, despite considerable efforts to optimize the resources devoted to the statutory functioning and monitoring of the Convention, in particular by systematically ensuring synergies with programmes supported by voluntary contributions, the Secretariat is unable to meet the growing expectations and demands with the financial and human resources at its disposal. Support from some Member States (both financial and in kind) partially compensates for the lack of human resources. Since 2016, the Republic of Korea has been providing support through a staff secondment and since 2008, the government of Quebec, Canada, has made a young professional available to the Secretariat for a period of six months each year. Since 2019, Japan has also been providing support through an Associate Expert. Other countries, such as China, have pledged similar support. The Secretariat endeavours to assess its human resources requirements accurately for programme implementation and to take them into account in the budgets of projects supported by voluntary contributions. However, the high turnover resulting from temporary contractual modalities considerably weakens the capacity of the Secretariat, both at Headquarters and in the field.
33. Moreover, the low level of voluntary contributions to the International Fund for Cultural Diversity widens the gap between the resources needed to ensure the functioning and monitoring of the Fund and the number of projects it can support, while the number of funding requests it receives is constantly increasing. The analysis of the Guidelines on the use of the resources of the IFCD (document DCE/14.IGC/10) and Fund's new communication and fundraising strategy (document DCE/21/14.IGC/11) provide avenues for the Committee to try to redress this trend, but the full commitment of Parties will be crucial to meet this challenge.

34. The maintenance and improvement of the Convention's Knowledge Management System (KMS) remains a major challenge, in particular with regard to its **Policy Monitoring Platform**,⁸ which enables a filtered search for innovative policies and measures drawn from the quadrennial periodic reports submitted by Parties. An improved and stabilized system is all the more critical as the COVID-19 pandemic is prompting the Secretariat to devise digital versions of its technical assistance and capacity-building tools in order to be able to offer remote support to Parties.
35. In order to meet all of these challenges while continuing to implement the priorities and decisions of the Convention's governing bodies and to respond to Parties' increasing requests for assistance, the Secretariat needs further support, notably through:
- Greater predictability and flexibility in **voluntary contributions to strengthen international cooperation to support cultural and creative industries worldwide**. This applies, first, to annual voluntary contributions from all Parties to the International Fund for Cultural Diversity as well as to voluntary contributions made to enable the Secretariat to intensify its **capacity-building and technical assistance interventions and to expand its network of expertise** in all of the Convention's areas of monitoring, particularly in the digital environment;
 - Ongoing maintenance and development of the **Convention's Knowledge Management System (KMS)**, of which the website (<https://en.unesco.org/creativity/>) is the visible part, thanks to regular funding and specialized and stable human resources. The KMS both fulfils a communication and information-sharing function at the international level and serves as a genuine tool for the monitoring and evaluation of projects implemented by the Secretariat, including projects supported by the International Fund for Cultural Diversity;
 - **Strengthening its human resources** through the appointment of associate experts or the secondment of staff, particularly in the areas of knowledge management, communication, resource mobilisation and project monitoring and evaluation for the implementation of the Convention; the Secretariat can provide detailed job descriptions to interested Parties;
 - **A more systematic engagement with civil society organizations operating in the cultural and creative industries and with key professionals in the sector**, both to articulate the objectives and guiding principles of the Convention in these industries and to raise awareness of the challenges they face at the level of national cultural policies and in the international governance of the Convention.
36. The Committee may wish to adopt the following decision:

DRAFT DECISION 14.IGC 4

The Committee,

1. *Having examined document DCE/21/14.IGC/4 and its annexes,*
2. *Takes note of the Secretariat's report on its activities for the year 2020;*
3. *Welcomes the Secretariat's efforts to respond to the impact of the COVID-19 pandemic on the cultural and creative industries, notably through the launch and coordination of the ResiliArt movement and the publication of Culture in Crisis: Policy guide for a resilient creative sector;*

8. Available at the following link: <https://en.unesco.org/creativity/policy-monitoring-platform>.

4. *Also takes note of the Secretariat's need for greater predictability and flexibility of voluntary contributions in order to strengthen its cross-cutting functions, such as its knowledge management system, communication, and project monitoring and evaluation;*
5. *Encourages Parties to strengthen the human resources of the Secretariat to support the implementation of the Convention through the appointment of associate experts or the secondment of staff, particularly in the areas of knowledge management, communication, resource mobilisation and project monitoring and evaluation;*
6. *Requests the Secretariat to submit to it, at its fifteenth session, a report on the activities undertaken during the last two years of the quadrennial cycle (2020-2021).*

ANNEX I

Expected Result 7: Policies and measures to promote the diversity of cultural expressions designed and implemented by Member States, in particular through the effective implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions	
40 C/5 – ER 7 – Performance Indicators (PI)	Progress achieved
<p>IP/1. Sound governance exercised through the adoption and implementation of strategic resolutions/decisions of the governing bodies of the 2005 Convention, including commitments towards the SDGs.</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> • Priorities established through the Conference of Parties' resolutions • Resolutions are reflected in the IGC work plan and implemented through IGC Decisions. • Statutory and related thematic documents examined by the governing bodies explicitly address the implementation of relevant SDGs through the implementation of the Convention • Level of civil society stakeholders' engagement <p>Convention's monitoring areas:</p> <ul style="list-style-type: none"> • Digital environment • Partnering with civil society 	<ul style="list-style-type: none"> • The thirteenth session of the Committee (13.IGC) was successfully held, during which the Committee took note of its work plan for 2020-2021 according to the priorities identified by the Conference of the Parties at its seventh session.⁹ • Two “Create 2030” talks were included on the agenda of the thirteenth session of the Committee to facilitate direct interaction between Parties, artists, decision-makers and entrepreneurs to collectively consider how the implementation of the Convention can have a direct impact on the achievement of the 2030 Agenda for Sustainable Development. • A meeting was held between civil society representatives and the Bureau of the 13.IGC, and the report of the second Civil Society Forum was examined by the Committee at its thirteenth session (Decision 13.IGC 10). Several events took place on the sidelines of the 13.IGC to offer networking opportunities to the various partners of the Convention (UNESCO Chairs, Category 2 centres under the auspices of UNESCO, Points of Contact for the Convention, project beneficiaries, etc.). • The importance of promoting digital creativity and markets, as well as access to a diversity of cultural expressions in the digital environment, was highlighted in a Create 2030 talk entitled “Discovering diverse creative content in the digital environment” (13 February 2020); through participation in UNESCO's Intersectoral Task Force on Artificial Intelligence; in the online conference “You Are Next: Empowering Creative Women” (25 November 2020); by finalizing the implementation of the four projects supported by the UNESCO-Sabrina Ho “You Are Next” initiative (Mexico, Palestine, Senegal and Tajikistan); and by conducting a exploratory study to develop a programme of assistance to developing countries to implement the Convention in the digital environment.

9. Priority areas are as follows: technical assistance and peer to peer knowledge exchange for policy design, implementation and monitoring; training and advocacy on preferential treatment policies and measures; production of the third Global Report “*Re|shaping Cultural Policies*”; fundraising for the IFCD; and synergies between the 2005 Convention and the 1980 Recommendation concerning the Status of the Artist. See Resolution 7.CP 14.

Expected Result 7: Policies and measures to promote the diversity of cultural expressions designed and implemented by Member States, in particular through the effective implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions	
40 C/5 – ER 7 – Performance Indicators (PI)	Progress achieved
<p>IP/2. Number of supported Member States that have designed, implemented and monitored policies and measures to promote the diversity of cultural expressions, contributing to the goals of the 2005 Convention and in a gender- responsive manner</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> • Policies are designed or re-designed which reflect the core goals of the Convention. • Measures and/or action plans defined towards the implementation of the policy. • QPRs submitted and address policies and measures to promote women as creators and producers of cultural goods and services as well as provide evidence towards SDGs targets attainment. • Level of civil society stakeholders’ engagement. <p>Convention’s monitoring areas:</p> <ul style="list-style-type: none"> • Cultural and creative sectors • Media diversity • Treaties and agreements • National sustainable development policies and plans • Gender equality 	<ul style="list-style-type: none"> • Through activities funded by the regular programme and voluntary contributions, UNESCO provided cultural policy advisory services and promoted a participatory approach to the design, implementation and monitoring of policies, which requires a multi-stakeholder consultation process with government officials and civil society actors. • Processing and analysing the 79 quadrennial periodic reports received from Parties. Of the reports received, 24% were from Parties reporting for the first time. • The Policy Monitoring Platform has been further developed to improve its functionalities. • In response to the COVID-19 crisis, the publication of “Culture in Crisis: Policy guide for a resilient creative sector”, which proposes innovative practices to prepare the culture sector for future crises. • Below is a list of selected activities/projects that UNESCO has implemented to assist Member States in designing, implementing and monitoring policies and measures in a participatory manner: <ul style="list-style-type: none"> - support to participatory policy monitoring in 28 developing countries with funding from Sweden and from UNESCO’s regular programme; - support to strengthen regulatory frameworks for the cultural and creative industries and enhance South-South cooperation in 12 developing countries with European Union funding; five beneficiary countries were selected for this project in 2020, namely Ethiopia, Jamaica, Namibia, Palestine and Panama, joining the seven beneficiary countries selected in 2019 (Costa Rica, Gabon, Georgia, Mexico, Uganda, South Sudan and Zimbabwe); - support to the film industry in Kazakhstan, Kyrgyzstan and Tajikistan (funding from the Republic of Korea); and in Indonesia, Thailand and Viet Nam (funding from Japan); - awareness raising of the importance of developing policies and measures to promote gender equality in the culture and media sectors and the need to develop monitoring systems to evaluate levels of representation, participation and access of women in these sectors, notably through the UNESCO-Sabrina Ho “You Are Next” initiative to support women in the digital creative industries.

Expected Result 7: Policies and measures to promote the diversity of cultural expressions designed and implemented by Member States, in particular through the effective implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions	
40 C/5 – ER 7 – Performance Indicators (PI)	Progress achieved
<p>IP/3. Number of supported Member States and civil society stakeholders that have effectively implemented international assistance, including through the International Fund for Cultural Diversity</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> • Level of contribution to the IFCD. • International assistance requests submitted. • Project initiatives successfully implemented. <p>Convention’s monitoring areas: International cooperation for sustainable development</p>	<ul style="list-style-type: none"> • In 2020, nine projects were approved for funding by the Committee in the framework of the IFCD’s tenth call for funding requests, for a total amount of US\$760,858. For the first time, projects submitted by Ecuador, Ethiopia, Georgia, Turkey and Vietnam will benefit from the IFCD. • A record number of requests for international assistance were submitted to the IFCD in 2020 in the framework of the Fund’s eleventh call for applications: 1,027 projects were received from 102 developing countries, an increase of more than 200% compared to the tenth call in 2019. • The renewal of half of the members of the Panel of Experts responsible for evaluating funding requests submitted to the IFCD and preparing recommendations for the Committee regarding the projects to be financed and the alternate experts to be nominated. • The Secretariat published a brochure to mark the tenth anniversary of the IFCD. • As part of the implementation of the recommendations of the second external evaluation of the IFCD adopted by the Committee (Decision 12.IGC 6), a new fundraising and communication strategy was developed for the IFCD (document DCE/21/14.IGC/11) and an analysis of the Guidelines on the use of the resources of the International Fund for Cultural Diversity was carried out with a view to their possible revision or updating (document DCE/21/14.IGC/10). • Voluntary contributions were provided/pledged in support of the expected result 7 by Afghanistan, Bangladesh, Brazil, China, the European Union, Germany, Japan, Norway, the Republic of Korea, Spain, Sweden, the United Nations Office for Project Services (UNOPS) and the UNDP multi-donor trust fund, as well as by the Drosos Foundation and the Chiu Yeng Culture Company. Between 1 January and 30 November 2020, the IFCD received US\$638,264.17 in contributions from 50 Parties. • A exploratory study on the film and audiovisual industry in Africa has been launched in order to draw up a road map for the development of the sector and to assist States in the implementation of appropriate policies and measures.

Expected Result 7: Policies and measures to promote the diversity of cultural expressions designed and implemented by Member States, in particular through the effective implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions	
40 C/5 – ER 7 – Performance Indicators (PI)	Progress achieved
<p>IP/4. Number of supported Member States that have designed, implemented and monitored policies and measures to promote the 1980 Recommendation concerning the Status of the Artist, especially artistic freedom, contributing to the goals of the 2005 Convention and in a gender-responsive manner</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> • Cultural policies and measures to promote and protect artistic freedom • Global survey submitted on policies that recognize the social and economic rights of artists. • Evidence of measures and/or action plans that implement the policies and address digital technologies, mobility and artistic freedom. <p>Convention’s monitoring areas:</p> <ul style="list-style-type: none"> • Mobility of artists and cultural professionals • Flow of cultural goods and services • Artistic freedom 	<ul style="list-style-type: none"> • Publication of a special edition of the Convention’s Global Report series titled <i>Freedom and Creativity: Defending Art, Defending Diversity</i>¹⁰, which provides an overview of current advances and challenges in the protection of artists’ and culture professionals’ social and economic rights, and the monitoring of artistic freedom at the national, regional and international levels. • Organization of a roundtable on the occasion of World Press Freedom Day on 9 December titled “Creativity without fear or complacency: towards greater collaboration between the media and artists”. • New evidence was collected on the mobility of artists and cultural professionals thanks to the creation of new monitoring tools within the revised framework for quadrennial periodic reports approved by the Conference of Parties (Resolution 7.CP 12).

10. Available at <https://en.unesco.org/creativity/publications/freedom-creativity-defending-art-defending>.

ANNEX II

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

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

Session	10.IGC (December 2016)	6.CP (June 2017)	11.IGC (December 2017)	12.IGC (December 2018)	7.CP (June 2019)	13.IGC (February 2020)
Total number of Parties	144	145	145	146	146	148
Total number of participating Member States, (Parties, non-Parties), IGO and NGO observers	22 Members of the Committee 46 Parties not members of the Committee 4 non-Parties 2 IGOs 39 NGOs	103 Parties 10 non-Parties 4 IGOs 28 NGOs	24 Members of the Committee 50 Parties not members of the Committee 5 non-Parties 7 IGOs 49 NGOs 2 UNESCO Chairs 1 Category 2 centre	24 Members of the Committee 71 Parties not members of the Committee 11 non-Parties 6 IGOs 62 NGOs 5 UNESCO Chairs 4 Category 2 centres	97 Parties 5 non-Parties 17 IGOs 79 ONGs 6 UNESCO Chairs 3 Category 2 centres	24 members of the Committee 81 Parties not members of the Committee 6 non-Parties 12 IGOs 39 NGOs 7 UNESCO Chairs 2 Category 2 centres 41 other observers.
Number of individuals registered at each meeting	246	347	298	393	382	389
Length of a session (in hours)	6 hrs/day x 3 days = 18 hrs + 1 night session of 2 additional hours = 20 hrs	6 hrs/day x 3 days = 18 hrs	6 hrs/day x 3 days = 18 hrs	6 hrs/day x 4 days = 24 hrs	6 hrs/day x 3 days = 18 hrs	6 hrs/day x 4 days = 24 hrs
UNESCO's Create 2030 Talks	-	-	-	4	3	2

Session	10.IGC (December 2016)	6.CP (June 2017)	11.IGC (December 2017)	12.IGC (December 2018)	7.CP (June 2019)	13.IGC (February 2020)
Number of working languages (translation of documents and interpretation)	2	6	2	2	6	2
Number of agenda items	12	13	10	14	15	15
Average number of working and information document pages produced and distributed by the Secretariat per session	491	1 645	722	1 128	1 386	1 271