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United Nations
Educational, Scientific and
Cultural Organization

Diversity of
Cultural Expressions

Organisation
des Nations Unies
pour l'éducation,
la science et la culture

Diversité
des expressions
culturelles

Organización
de las Naciones Unidas
para la Educación,
la Ciencia y la Cultura

Diversidad
de las expresiones
culturales

Организация
Объединенных Наций по
вопросам образования,
науки и культуры

Разнообразие форм
культурного
самовыражения

منظمة الأمم المتحدة
للتربية والعلم والثقافة

تنوع أشكال التعبير
الثقافي

联合国教育、
科学及文化组织

文化表现形式
多样性

DCE/21/8.CP/4
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CONFERENCE OF PARTIES TO THE
CONVENTION ON THE PROTECTION AND PROMOTION OF THE
DIVERSITY OF CULTURAL EXPRESSIONS

Eighth session
Online
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Item 4 of the provisional agenda: Adoption of the summary record of the seventh session of the Conference of Parties

This document contains in annex the draft summary record of the seventh session of the Conference of Parties to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, submitted to the Conference of Parties for adoption.

Decision required: paragraph 2.

1. The draft summary record of the seventh session of the Conference of Parties to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions is submitted in annex for adoption by the Conference of Parties.
2. The Conference of Parties may wish to adopt the following resolution:

DRAFT RESOLUTION 8. CP 4

The Conference of Parties,

1. *Having examined document DCE/21/8.CP/4 and its annexes,*
2. *Adopts the summary record of the seventh session of the Conference of Parties to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions attached as Annex I to the above-mentioned document.*

ANNEX I

Draft summary record of the seventh session of the Conference of Parties

Opening Ceremony

1. The seventh session of the Conference of Parties to the Convention on the Protection and Promotion of the Diversity of Cultural Expression (hereinafter “the Convention”) was opened by Mr Ernesto Ottone, Assistant Director-General for Culture, on Wednesday 5 June 2019.
2. It was attended by 96 Parties to the Convention, 6 UNESCO Members not party to the Convention, 17 intergovernmental organizations, 78 Civil Society Organizations, 7 UNESCO Chairs, and 3 Category 2 Centres under the auspices of UNESCO.
3. The **Assistant Director-General for Culture** and **representative of the Director-General of UNESCO**, Mr Ernesto Ottone, welcomed all participants. He emphasized that the Convention was now recognized as a key reference framework for promoting the goals of the United Nations 2030 Agenda for Sustainable Development, among which he cited Goal 5 on gender equality, Goal 8 on decent work and economic growth, Goal 10 on reducing inequality and Goal 16 on peace, justice and effective institutions. Mr Ottone welcomed the growing inclusion of the creative sectors in sustainable development policies, made possible in particular by the renewed confidence of donors and funders. In particular, he thanked Finland, Japan, Norway, the Republic of Korea, Spain, Sweden and the European Union, as well as all the Parties that had contributed to the International Fund for Cultural Diversity (hereinafter “IFCD”). He recalled the crucial importance of the voluntary contributions made by Parties to the fund, which had financed 15 projects in the period 2018-2019, and which would celebrate its tenth anniversary in 2020.

He then spoke of the major challenges facing the Parties, starting with digital technology. He recalled the adoption in June 2017 of the Operational Guidelines on the implementation of the Convention in the digital environment and the Open Roadmap for the implementation of those guidelines, submitted for consideration by the Conference of Parties at the current session, as part of the response to the challenges posed by digital technology. Mr. Ottone cited, among other things, the ethical challenges related to artificial intelligence (hereinafter “AI”), the issues of access to and discoverability of local cultural content, the adaptation of copyright to the digital environment, the fair remuneration of artists, transparency and access to data. He then addressed the second challenge: the role of civil society in cultural governance. While announcing that the Parties would have the opportunity to hear both the reports submitted by civil society organizations on the implementation of the Convention and the conclusions of the second Civil Society Forum, which had been held the previous day, he stressed the importance of strong support from the Parties for the participation of civil society in future statutory meetings of the Convention, in order to maintain a high level of dialogue and interaction.

Lastly, he said that the proposals for the future activities of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Committee”), which would be examined by the Parties, aimed to provide solutions to the challenges mentioned. Among the responses envisaged, he mentioned technical assistance and capacity-building programmes to help countries revise their legislation, in particular in the framework of South-South cooperation, as well as training and awareness-raising activities concerning, for example, artistic freedom, the mobility of artists and the use of preferential treatment in trade agreements for the benefit of developing countries. He also stated that the dialogue with bilateral donors would continue and that increased contributions to the IFCD would continue to be encouraged. Recalling that it was essential to maintain a high level of expertise in analysis, data collection and research, he pointed out that the Global Report on Re|Shaping Cultural Policies had become a flagship publication of UNESCO, offering the possibility of both stimulating public debate and inspiring innovative policies.

Item 1 – Election of the Chairperson, Vice-Chairperson(s) and Rapporteur of the Conference of Parties ([Document DCE/19/7.CP/1](#))

4. The **Assistant Director-General for Culture**, Mr Ottone, proceeded with the election of the Bureau.
5. The Delegation of **Côte d’Ivoire** proposed that Mr Abdoul Karim Sango, Minister of Culture, Arts and Tourism of Burkina Faso, should chair the present session of the Conference of Parties.
6. The Delegation of **Armenia**, with the support of the Delegation of **Romania**, proposed **Serbia** as Vice-Chairperson of Group II. The delegation of **Egypt** proposed Palestine as Vice-Chairperson of Group V(b). The delegation of **Ecuador** proposed El Salvador as Vice-Chairperson of Group III. The delegation of **Austria** proposed Germany as Vice-Chairperson of Group I. The delegation of **Viet Nam** nominated Mr David Measketh (Cambodia) as Rapporteur. The proposed nominations were passed by acclamation.
7. The **Chairperson** confirmed the results of the election and declared Resolution 7 CP 1 adopted.

Resolution 7.CP 1 was adopted.

Item 2 – Adoption of the agenda ([Document DCE/19/7.CP/2](#))

8. The **Secretary of the Convention**, Ms Danielle Cliche, read out the list of proposed items for the session and their related working documents.
9. The **Chairperson**, seeing no objection, declared Resolution 7.CP 2 adopted.

Resolution 7.CP 2 was adopted.

Item 3 – Approval of the list of observers ([Document DCE/19/7.CP/INF.2](#))

10. The **Secretary of the Convention** read out the list of Member States of UNESCO not Parties to the Convention, as well as intergovernmental organizations, Civil Society Organizations (hereafter “CSOs”), UNESCO Chairs and Category 2 Centres.
11. The **Chairperson**, seeing no objection, declared Resolution 7.CP 3 adopted.

Resolution 7.CP 3 was adopted.

Item 4 – Adoption of the summary record of the sixth session of the Conference of Parties ([Document DCE/19/7.CP/4](#))

12. The Delegation of **Canada** recalled that it had already submitted an amendment to the Secretariat.
13. The **Chairperson** declared Resolution 7.CP 4 adopted as amended.

Resolution 7.CP 4 was adopted as amended.

Item 5 – General debate on the implementation of the Convention by its stakeholders ([Document DCE/19/7.CP/INF.11](#))

14. The **Chairperson** invited Parties to take the floor for the general debate.
15. All Parties congratulated the Chairperson for his election, as well as the Secretariat for their excellent work and the Committee for their achievements in the past two years.
16. The Delegation of **Azerbaijan** stressed the essential role of the Convention in preventing and combating terrorism, violent extremism, separatism and cultural intolerance. It emphasized Azerbaijan’s commitment to UNESCO, reflected among other things in the Cooperation Agreement signed in July 2013. It explained that Azerbaijan, with its rich cultural diversity due

to its geographical position at the heart of the Silk Road, ensured the rights of all ethnic groups to promote their culture, as enshrined in Article 40 of its Constitution. It concluded its statement by mentioning practical projects designed to implement the Convention, such as a festival of national minorities and an art festival organized every two years by the Ministry of Culture.

17. The Delegation of **Bangladesh** recalled that its country had received funding from the IFCD in 2012 to host an inter-ministerial forum to raise awareness in the Asia-Pacific region of the diversity of cultural expressions. It praised the positive impact of the quadrennial periodic reporting process in developing innovative, forward-looking and data-driven cultural policies. It undertook to submit its second report within the stipulated deadline. It went on to thank the Republic of Korea for its financial contribution to the capacity-building project in the photography sector in Bangladesh. It expressed the hope that this project could also inspire the development of other cultural sectors. It was honoured to benefit from the Swedish International Development Cooperation Agency's (hereinafter "SIDA") initiative entitled "Rethinking Cultural Policies for the Promotion of Fundamental Freedoms and Diversity of Cultural Expressions". In conclusion, it reaffirmed the country's commitment to continuing its efforts to implement the Convention at the national level.
18. The Delegation of **Costa Rica** said that the implementation of the Convention made it possible to support cultural and creative industries through concrete actions aimed at both promoting and protecting them. It explained that dialogue was building between the financial sector and the cultural sector, and that Costa Rica's recent work on the implementation of the Convention focused on social security for artists. This was a fundamental aspect of protection of the sector, not only in ensuring respect for the rights of creators, but also in ensuring the structural development of the entire cultural sector value chain within the national economy. The delegation also emphasized local cultural development and recalled its country's commitment to the Convention as an essential instrument to support the formation and sustainability of economic, cultural and human capital.
19. The Delegation of **Brazil** reaffirmed its commitment to the Convention, mentioning in particular the fact that its country was the fourth largest donor to the IFCD. It went on to cite several projects financed by the IFCD. In the context of the Year of Indigenous Languages, it mentioned two initiatives undertaken by NGOs with indigenous communities: one in the film sector and the other in the digital book sector. It also mentioned another IFCD-funded project entitled "Mapping and strengthening local cultural value chains". It then presented the government's three current areas of work for the implementation of the Convention: training for cultural sector actors, particularly in entrepreneurship, support for cultural and creative industries, and the development of new indicators for the cultural sector. As an example, a region-wide event had been organized in Sao Paulo in November 2018: the Brazilian Creative Industries Market (MicBR). In partnership with other Latin American countries, more than 400 creative companies had been brought into contact and trained to increase their visibility. Lastly, it announced that updating the legislative framework for cultural industries would be a priority for the coming year, as this was considered a crucial step in strengthening the cultural sector and its role in development.
20. The Delegation of **Ukraine** referred to the fact that since 2014 it had been facing the occupation of Crimea by the Russian Federation, which had made it impossible to implement the Convention in the occupied territories. It said that culture and creativity were key to its agenda, as forms of soft power that favoured sustainable development. Its stated focus was on two main objectives, namely developing human capital and enabling all its citizens to exercise their cultural rights. Thanks to the European Union's Creative Europe programme, the Ukrainian audiovisual sector had been able to develop and reach a new audience, thereby helping to ensure linguistic and cultural diversity. It concluded by citing other initiatives by Ukraine to implement the Convention, such as the establishment in 2017 of the Ukrainian Cultural Foundation to promote fair access to cultural funding for both governmental and non-governmental organizations, the adoption of a law on state support for cinema and the creation of a book institute to promote the publishing sector.

21. The Delegation of **Switzerland** said that the protection and promotion of the diversity of cultural expressions required ongoing commitment and support from the Parties, both in their cultural policies and in their actions within international organizations. In this regard, it informed the session of a resolution proposed by Switzerland at the 17th Summit of the Organisation Internationale de la Francophonie (hereinafter “OIF”). The resolution included recommendations to governments on how to open up culture to the widest possible population, encouraging everyone to become an actor and designer of cultural life. The delegation welcomed the unanimous adoption of that resolution by the 54 Heads of State and Government of the IOF, recalling that it was fully in line with the implementation of the Convention.
22. The Delegation of **Canada** reported that it had organized an international meeting on content diversity in the digital age in February 2019. The event brought together CSOs, academics, governments and major digital platforms. It provided an opportunity to deepen understanding of the issues related to the diversity of online content and to identify measures that could be put in place to promote it. A report was available online. The delegation went on to reaffirm its conviction that civil society must play a leading role, and announced that its government would provide 375,000 Canadian dollars over five years to the Canadian Coalition for the Diversity of Cultural Expressions. Finally, it announced its priorities for the implementation of the Convention over the next two years: strengthening Canada’s resilience against online misinformation and ensuring access to a wide variety of transparent, quality information; revising the laws on broadcasting and telecommunications to adapt them to current technologies while preserving a diversity of content; and continuing to contribute to the IFCD.

The representative of the Government of **Quebec**, as part of the Canadian delegation, supported his colleague’s comments on the importance of civil society. He announced that his government was seeking to promote the visibility of local content online, in particular through a Franco-Quebec mission launched in 2019 on the discoverability of French language cultural content in the digital environment. Finally, Quebec reaffirmed its commitment to the IFCD, to which it had made its seventh contribution since 2010, an amount of 30,000 Canadian dollars.
23. The Delegation of **Armenia** reported on its progress in implementing the Convention. It mentioned the *Golden Apricot* International Film Festival, the Minority Culture Days, and the work of the Cafesjian Arts Centre in Yerevan, which promoted international artistic creation and raised public awareness of diverse artistic expressions. Finally, it reported that the country had hosted and chaired the 17th IOF summit. The declaration issued at the end of that meeting, entitled ““Living together in solidarity, sharing humanist values and respect for diversity””, made explicit reference to the Convention, stressing the importance of the Operational Guidelines on digital technology and the principle of cultural exception.
24. The Delegation of **Nigeria** referred to the Category 2 Centre in Abeokuta, the Institute for African Culture and International Understanding, as a useful platform for implementing the Convention. A workshop on the roadmap for the implementation of the Operational Guidelines to promote the diversity of cultural expressions in the digital environment had been held there with partners from West Africa such as Cameroon and Ghana. This event had, in particular, made it possible to draw up a regional guide to culture in the digital environment and was perfectly aligned with the objectives of the Institute, namely to assess the digital needs of stakeholders in the cultural sector in Africa, to meet training needs and to carry out evaluations of the implementation of the Convention. The delegation of Nigeria also welcomed the progress made by the National Institute for Cultural Orientation (NICO), including the introduction of the different national languages into all segments of society to bridge ethno-religious differences and promote peace.
25. The **European Union** delegation gave an assurance that it was involved in the implementation of the Convention, both through the European Commission and the European External Action Service. It said that the key role of culture as a driver for development was embedded in the new European Consensus on Development. It reaffirmed its commitment to the principles of the Convention, which was a key promoter of cultural diversity, creativity, freedom of expression, gender equality, social inclusion, empowerment of civil society and economic growth. The Expert Facility on the Governance of Culture in Developing Countries, set up as

part of the project “[Supporting new regulatory frameworks to strengthen the cultural and creative industries and promote South-South cooperation](#)”, was cited as an excellent example of the close cooperation between the European Union and UNESCO in supporting the Convention. The European Union delegation announced that the first beneficiaries would be Zimbabwe and Georgia.

26. The Delegation of **South Africa** recalled its contribution to the IFCD in 2018 and announced that it would be contributing again in 2019. Regarding the implementation of the Convention, it noted that the priority of the Ministry of Arts and Culture would be to create an enabling environment for the growth and sustainability of cultural industries. The South African delegation stressed that its country had also supported the establishment of a cultural observatory, which had, inter alia, provided statistics on the cultural sector. The delegation then referred to the recent creation in Pretoria of the UNESCO Chair in Cultural Policy and Sustainable Development. Finally, it stated that the Convention was an indispensable tool for the review of cultural policies that had informed South Africa’s cohesion and nation-building strategy aimed at greater social integration and inclusion.
27. The Delegation of **Norway** stated that the diversity of cultural expressions was a prerequisite for freedom of expression and the proper functioning of democracies, and mentioned that this statement had been included in the white paper on cultural policies presented to parliament in November 2018. The Ministry of Culture was also working on art for young people and children, as well as on the status of the artist. The delegation recalled that while digital technology offered new opportunities for culture, there were also a number of challenges in this area, such as accessibility to diverse cultural content on the Internet, and maintaining a fair income for artists. Norway stated that in a small country such as its own, the diversity of cultural expressions must be supported by public policy as the domestic market was not sufficient. Lastly, it affirmed that capacity building, inclusion of civil society and alignment with the Sustainable Development Goals (hereinafter “SDGs”) would be its priorities in implementing the Convention.
28. The Delegation of **Burkina Faso** reaffirmed its commitment to the Convention, and went on to give details of the progress made in its implementation. For example, in the field of cultural governance, a national strategy for culture and tourism had been developed through a participatory process involving civil society and taking into account cross-cutting issues such as digital technology and gender. In addition, a cultural and tourism development fund had been created, partnerships with bilateral and multilateral cooperation agencies had been developed and consultations between the State, CSOs and the private sector had been strengthened. Regarding the promotion of human rights and fundamental freedoms, a law on the status of the artist had been passed. The representative of Burkina Faso then listed the challenges facing his country: capacity-building for CSOs, establishment of an interministerial mechanism for monitoring and evaluating policies relating to the Convention, support for professional groups and the operationalization of their coordination centres, development of participation in culture by children and young people and, lastly, the revitalization of networks for the marketing of cultural products.
29. The Delegation of **Serbia** stressed the importance of the implementation of the Convention in the digital environment, both at the legislative and executive levels. For example, the Law on Culture had been amended to better highlight the essential link between culture and information and communication technologies (ICTs) and to classify digital creativity as a field of cultural activity. The delegation welcomed the improved access to cultural content in the digital environment through the creation of national digital platforms such as *Serbia Creates*.
30. The Delegation of **Côte d’Ivoire** said that its long-term objective was to carry out cultural mapping at the national level in order to establish a database of information on cultural goods and services and related occupations. It recalled that more than 60 ethnic groups lived side by side in Côte d’Ivoire, making it imperative to preserve that rich diversity. It expressed the wish for measures to be taken to increase the mobility of Ivorian artists. It then referred to the regional seminar held in May 2019 in Assinie, which aimed to strengthen the capacities of cultural stakeholders in developing and submitting projects eligible for IFCD support. Finally, it

explained that one of the priorities of the Ministry of Culture and Francophonie was to integrate young people in conflict with the law into the world of work, in particular through training in the cultural and creative industries. Indeed, the cultural sector appeared to be a strategic area, a creator of jobs and wealth, and therefore essential to development.

31. The Delegation of **El Salvador** announced that it had submitted its first Quadrennial Periodic Report in May 2019. It pointed out that as part of the country's recent change of government, a plan called *Custcatlan* had been put in place. It prioritized the training of young people in the arts; the creation of a national policy for access to film production; support for creative industries and the cultural economy, in particular by making credit facilities available; the creation of a national research institute on multiculturalism, and the protection of intellectual property rights.
32. The Delegation of **Finland** shared the two main cultural objectives of the programme recently announced by its new government. The first was an economic objective, aiming to create jobs in the cultural and creative industries, increase the share of that sector in the Gross National Product (GNP) and improve the status of cultural professionals. The second objective was to improve access to cultural services by increasing the share of the budget devoted to culture to 1% of the total, renewing the subsidy system for the performing arts and improving intersectoral cooperation. Finally, the Finnish delegation announced that it would focus on the Convention during its Presidency of the Council of the European Union, starting in July 2019.
33. The Delegation of **Austria** highlighted its three priorities within the framework of the Convention. First, fundamental rights, including artistic freedom and gender equality. In this regard, it had produced a translation of the UNESCO booklet on artistic freedom, together with the German Commission for UNESCO. It also stressed the need to produce gender-disaggregated statistics: as an example, it produced a report on the Austrian film industry, which showed that women in it were under-represented and paid less than men. It then turned to the second priority: the status of the artist, on which a study had been commissioned. Finally, its third area of work was supporting the diversity of the digital ecosystem, based in particular on the roadmap for the implementation of the Operational Guidelines in the digital environment.
34. The Delegation of **Germany** welcomed the recent progress made under the Convention, such as the roadmap for the digital environment and the 2018 Global Report. It also welcomed the fact that the capacity-building programme was on track, thanks to its new partners Denmark, Germany, Japan, the Republic of Korea, Sweden and the EU. The German government was currently reviewing its roadmap for the digital environment, launching new initiatives to support artists and trying to integrate cultural diversity within the media to revitalize the key idea of preferential treatment.
35. The Delegation of **Cuba** stated that it had put in place a cultural policy at national level that was committed to the values of the Convention, in order to strengthen cultural and creative industries and protect cultural rights, despite the blockade it still suffered at the hands of the United States. This commitment was also reflected at the regional level, for example in the [Declaration of the Ministers of Culture of the Community of Latin American and Caribbean States](#) (hereinafter "CELAC").
36. The Delegation of **Spain** recalled the adoption in 2018 of a law on the status of the artist. Earlier, the Congress had set up a commission dedicated to drawing up that statute and had published a document recognizing the specific nature of artistic creators and cultural professionals and stating that their working conditions should be improved. Fiscal measures had also been taken to ensure that artists were paid more fairly and better protected.
37. The Delegation of **France** recalled its commitment to integrating culture into the framework of the SDGs in the United Nations 2030 Agenda for Sustainable Development. It said that the work done in drawing up the roadmap for the implementation of the Operational Guidelines in the digital environment had been very useful and it was pleased that the document was now available. Lastly, it undertook to continue its various actions to implement the Convention, in particular by maintaining its financial support for the IFCD and by continuing its work on digital technology.

38. The Delegation of **Paraguay** shared its plan for culture, which proposed activities to strengthen social cohesion and to protect and promote different cultural expressions. To do so, Paraguay relied on a strategy of decentralization and transversality, in conjunction with local governments and public and private cultural institutions. Paraguay recalled that every year on 21 May it celebrated the World Day of Cultural Diversity for Dialogue and Development, which also served to promote the cultural rights of indigenous communities. At the regional level, Paraguay worked with organizations such as the Southern Common Market (MERCOSUR) and had contributed to the exchange of cultural policy specialists in the region.
39. The Delegation of **Viet Nam** thanked the Secretariat for its capacity-building initiatives in Asia. It stressed the importance of making the Convention more visible in other international fora, such as the 8th World Summit on Arts and Culture organized by the International Federation of Arts Councils and Culture Agencies (IFACCA), or meetings held as part of the Asia-Europe Meeting dialogue (ASEM) or through the Association of Southeast Asian Nations (ASEAN). It explained that Viet Nam was revising its national strategy on culture based on the Convention and the United Nations 2030 Agenda for Sustainable Development, in order to continue to promote cultural diversity and develop creative industries in the next ten years.
40. The Delegation of the **Republic of Korea** explained that it had amended its legislation to implement the Convention. It had also carried out awareness-raising activities on the essential role of cultural diversity, in particular in the fight against violent extremism and nationalism. It stressed the importance of a cross-cutting approach to issues such as democracy, gender equality, digital technology and AI. It reported that it had translated the 2018 Global Report into Korean, in order to increase understanding and thus implementation of the Convention. It also announced that a series of symposiums would be held in Korea in 2019 to discuss the Global Report and the Convention in depth. It recalled that Korea had supported 15 projects from 9 countries over the past ten years in the field of cultural industries.
41. The Delegation of **Mauritania** commended the holding of the Civil Society Forum and thanked all organizations working for the implementation of the Convention worldwide. Mauritania, which was made up of different ethnic groups, had always supported projects and activities that could contribute to its cohesion and unity. It explained that a fund had been set up in its country consisting of 1% of customs revenues, i.e. about US\$5 million, to support culture. As an example, the fund financed the annual festival of cultural diversity in Nouakchott. Lastly, Mauritania was in favour of spreading knowledge of the principles and objectives of the Convention, for example through information seminars.
42. The Delegation of **Colombia** explained that it was implementing its recent law on the creative economy, which was an integral part of its development strategy. It had also created a Vice-Ministry for the Development of Creativity and a Council for the Creative Economy, in which the President of the Republic and several ministers participated. It announced that the preparation of its Quadrennial Periodic Report had given it a better view of what remained to be done to implement the Convention, and thus to draw up a roadmap for the years to come. Lastly, it stressed the fundamental role of civil society.
43. The Delegation of **Indonesia** announced that it had adopted a law for the promotion of culture in 2017, taken part in the discussions on culture held at United Nations Headquarters in 2018, and organized a conference dedicated to the culture economy in Bali in November 2018. It explained that a roadmap on culture in the digital age was being developed. In addition, Indonesia was building a cultural development index based on UNESCO indicators and was working on the assessment of cultural value chains. The delegation mentioned that a capacity-building session on the preparation of Quadrennial Periodic Reports, to be attended by several of the region's countries, would be held in Jakarta in July 2019.
44. The Delegation of **Honduras** expressed the view that the greatness of a country should not be measured solely by its industrial capacity or material resources, but also by its population's access to fundamental rights, including the right to culture. It reaffirmed its commitment to the Convention and the IFCD.

45. The Delegation of **Italy**, after recalling its commitment to the diversity of cultural expressions, cited several concrete initiatives to implement the Convention. First, a ministerial decree of January 2019 provided for grants to young authors from the national fund for the promotion of cinema and the audiovisual sector. In addition, *the Italian Council* project had been renewed in 2019, with an amount of 1.7 million euros. It aimed to promote the participation of Italian artists and researchers in international events. The Ministry of Cultural Heritage had also approved funding for audiovisual co-production projects with various countries, such as Tunisia, Chile and the Baltic States. In addition, Italy had recently joined the *Ibermedia* project to support the co-production of audiovisual projects from Latin America. Finally, the Ministry of Cultural Heritage, in collaboration with the Italian Society of Authors and Publishers, had launched a project in 2019 entitled *Per chi crea* (For the one who creates) aimed at protecting copyright and promoting the mobility of artists internationally.
46. The Delegation of **Sweden** stressed the links between the Convention and democracy and fundamental freedoms, in particular freedom of expression. It recalled that Sweden contributed to the IFCD every year, and encouraged all Parties to do the same, so far as their means allowed. It said that the Convention was an extremely powerful tool for defending the place of culture, achieving the SDGs, strengthening international cooperation and protecting artistic freedom and gender equality.
47. The Delegation of **Latvia** explained that its cultural policy roadmap for the coming years was evolving away from a sectoral approach towards one that was geared to the public, in particular to ensure that the principle of equal access to culture was implemented. It announced that a broad consultation campaign with consumers and cultural professionals was planned to analyse the links between cultural demand and the degree of diversity of the supply. It explained that culture was one of the six priorities of the national development plan, as a driver of sustainability.
48. The Delegation of **Qatar** shared its roadmap for 2020-2030, which aimed to build a society oriented towards sustainable development. Within that framework, Qatar supported dialogue and cultural exchanges with other countries. It had organized several international festivals to promote the country's different cultures. Qatar had also chosen to establish Years of Culture to highlight foreign cultures, notably with Brazil, China, Germany, India, Japan, the Russian Federation and Turkey.
49. The Delegation of **China** explained that it had recently reformed the Ministry of Culture and Tourism, in particular to further protect artistic production and cultural heritage and to develop creative industries. In May 2019, China had held the second Belt and Road Forum to strengthen international cooperation and promote cultural exchange.
50. The Delegation of **Mongolia** expressed its appreciation to Sweden and the UNESCO Regional Office in Beijing for their support with implementation of the Convention.
51. The Delegation of **Senegal** recalled its commitment to the Convention since its inception, and was pleased to have hosted the launch of the 2018 Global Report in Dakar. It also thanked Sweden for its assistance in drawing up its next Quadrennial Periodic Report, due in 2020. It explained that it had been working to facilitate access to national cultural funding sources, complementary to the IFCD. In addition, the Ministry of Culture had set up a Gender Unit and signed an agreement with the National Agency of Statistics for the management and monitoring of cultural policies. Lastly, the government would shortly be examining the law on the status of artists.
52. The representative of the **International Federation of Coalitions for Cultural Diversity**, Mr Kodjo Nussouglo, thanked the Secretariat for organizing the Civil Society Forum, during which very valuable discussions had taken place. He announced that the 6th Congress of the Federation would be held in October in Lomé, and invited government representatives and members of CSOs to attend. He recalled that the purpose of the meeting was to foster partnerships between governments and civil society for the development of public policies, particularly in Africa, and for the implementation of the Convention. He also cited other topics

that would be addressed, such as intellectual property, digital challenges, women's participation in culture and culture clauses in trade agreements.

53. The representative of the **Regional Centre for the Living Arts in Africa (CERAV)**, a Category 2 Centre located in Bobo-Dioulasso, Burkina Faso, explained that CERAV's actions focused on capacity building for public sector and civil society actors; taking ownership of and implementing the Convention and its Operational Guidelines at the regional level; sharing experience and promoting good practices, in particular in the field of the performing arts and cinema; participating in and supporting the drawing up of policies for the promotion of cultural and creative industries; and producing the Quadrennial Periodic Reports. Furthermore, he explained that CERAV, as part of the *Culture at Work Africa* consortium funded by the European Union, supported cultural operators from 15 African states, in order to promote intercultural dialogue for social cohesion.
54. The representative a.i. of the **Coordinating Committee of Civil Society Organizations**, Mr. Joshua Nyapimbi, explained that with regard to Goals 1 and 2 of the Convention, the conclusions were similar to those expressed in the online report of two years earlier. With regard to Goal 3, i.e. the inclusion of culture in sustainable development, he raised the problem of the decline in funding, which jeopardized the activities being carried out. Regarding the promotion of human rights and fundamental freedoms (Goal 4), he noted with satisfaction that there had been an increase in enforcement actions against violations of the rights of artists. He went on to share recommendations expressed in the report, including the introduction of a participatory dimension in the design of campaigns to raise awareness of the role of culture in sustainable development, and financial support for the participation of CSOs in the work of the Convention bodies. Lastly, he thanked the Parties and the Secretariat for the place given to civil society within the Convention.
55. The **Chairperson** thanked the participants in the General Debate. He pointed out that the various experiences reported showed the progress made towards achieving the objectives of the Convention. In particular, he noted progress in the development of cultural indicators, which could help countries to improve their policy monitoring and evaluation systems. He also welcomed the very strong involvement of civil society. Finally, he highlighted how the challenges presented by digital technology had been raised again and again.

Item 6 – Presentation of the conclusions of the second Civil Society Forum

56. The **Chairperson** reported that the second Civil Society Forum had taken place the day before, with more than 75 civil society representatives in attendance. He invited participants to give a summary of the exchanges.
57. The **Rapporteur of the Civil Society Forum**, Silja Fisher, representative of the International Music Council, underlined the diversity of the participants and expressed their gratitude to UNESCO for supporting the organization of the event. She stressed the need for stable funding to enable civil society to participate in the work of the Convention bodies. She then presented the recommendations from the four workshops held. The first was on diversity of cultural expressions in the media in the digital age. CSOs had laid emphasis on the arrival of multinational digital companies, often exempt from complying with existing legislation. For example, platforms streaming audio-visual content were not bound to respect national content quotas, nor were they required to finance local audiovisual creation. Faced with these challenges, CSOs were calling for support for traditional actors in making the digital transition, and the establishment of regulatory systems to oppose the predation of local markets. In the music sector, digital distribution platforms were skewing contractual relationships and significantly reducing artists' incomes. There was therefore a need for better enforcement of copyright and for the adaptation of existing legislation, as the European Union had recently done with the Audiovisual Media Services (AVMS) Directive and the Copyright Directive. CSOs called on Parties to ensure full exemption for culture in all international trade negotiations, including e-commerce. In addition, participants had mentioned the need to strengthen the capacities of women in the cultural sector. They also wanted to see the development of a new

approach to teaching and a new discourse on gender identities in the media. Finally, CSOs stressed that cultural policies should also focus on developing cultural demand, including through arts education programmes. The second workshop dealt with strengthening international support and cooperation within the Convention, in partnership with civil society. Participants would like to create an even more participatory dynamic within the Governing Bodies, in other words they would like to be able to influence and follow up on decisions, in addition to being consulted. They would also like to participate in the drafting of the chapter relating to them in the Global Report. Forum participants also sought the power to influence the organization and objectives of future Civil Society Forums. The third workshop focused on the collaboration of UNESCO Chairs and CSOs in the development of public policies for culture and sustainable development. The main recommendation was to improve communication systems. Participants had also stressed the need to provide more support for the model of the UNESCO Chairs, given their multiplier effect at many levels. The last workshop looked at the obstacles to the mobility of artists and cultural professionals. CSOs were calling for visa procedures to be simplified and streamlined, especially for artists from the South. To this end, the participants would like the Secretariat to develop an information and awareness-raising kit on Article 16 on preferential treatment, for use by the authorities and visa centres. The Rapporteur of the Civil Society Forum pointed out that her intervention had mentioned only a selection of the recommendations made at the Forum.

58. The Delegation of **Denmark** thanked the CSOs and stressed the importance of the Forum. It then asked if it was possible to obtain a written version of the CSO report.
59. The Delegation of **Canada** thanked the CSOs for their work and commitment. It went on to say that without the close collaboration of CSOs, Canada would not have been able to develop as many cultural policies as it had.
60. The Delegation of **Saint Vincent and the Grenadines** asked the Rapporteur of the Civil Society Forum whether the participants had noticed any improvements regarding Article 16 on preferential treatment.
61. The **Rapporteur** explained that her intervention was merely a reminder of the binding commitment made by the Parties regarding preferential treatment, so that the situation would continue to improve. She also confirmed that a written version of the report would be made available to the Parties and the Secretariat¹.

Item 7 – Report of the Committee on its activities ([Document DCE/19/7.CP/7](#))

62. The **Chairperson** invited Mr Luis Armando Soto Boutin, Vice-Chairperson of the twelfth session of the Committee, to present the Report of the Committee.
63. Mr Luis Armando Soto Boutin reported that the Committee had met for its eleventh and twelfth sessions and had taken 22 decisions since the sixth session of the Conference of Parties. The Committee had examined the Operational Guidelines on Article 9 concerning information sharing and transparency in order to propose revised guidelines to the seventh session of the Conference of Parties, including a revised quadrennial periodic reporting framework to ensure better harmonization with the Monitoring Framework of the Convention. The Committee had considered 49 Quadrennial Periodic Reports submitted by Parties. Mr Soto Boutin thanked Sweden, on behalf of the Committee, for its financial support in assessing the impact of the Convention and building capacity in the participatory monitoring of cultural policies. The Committee discussed the 2018 Global Report, which had become a key tool to guide and inspire cultural policy development. The Committee discussed and worked on an open roadmap to ensure the implementation of the Operational Guidelines in the digital environment in order to meet the challenges posed by the new technologies. Mr. Soto Boutin mentioned that the Committee had approved 15 projects for funding by the IFCD. It had also reviewed the recommendations to emerge from the second external evaluation of the Fund and approved 17 recommendations, of which 8 were considered as urgent and having priority. As it had done

1. Conclusions of the 2nd Forum of Civil Society Organizations ([DCE/20/13.IGC/INF.6](#)).

each year, the Committee requested the Director-General to issue an appeal to reiterate the importance of voluntary contributions to the Fund. The Committee also considered a number of reports submitted by civil society on the implementation of the Convention worldwide. It proposed strengthening the synergies between the 1980 Recommendation concerning the Status of the Artist and the 2005 Convention. A global survey on the implementation of the Recommendation had been launched in 2018; an analysis of the results was underway and would be presented to the UNESCO General Conference at its 40th session. The Committee had also worked on a stakeholder engagement strategy, which would be presented under agenda item 14. With regard to the 34 recommendations of the Open-ended Working Group on Governance, Procedures and Working Methods of the Governing Bodies of UNESCO, the Committee had examined them, noting that 27 had already been implemented and that nine were considered good practices. To apply Recommendation 79 for better planning and coordination of statutory meetings, the Committee proposed to postpone its next session to February 2020 instead of December 2019.

64. The Delegation of **Indonesia** welcomed the work of the Committee. It appealed to all Parties that could do so to support the CSOs and the IFCD financially. In addition, it raised the idea of involving the private sector in the financing of such activities. It supported the proposal to postpone the next session of the Committee to February 2020.
65. The Delegation of the **Czech Republic**, a member of the outgoing Committee, thanked the Parties for their confidence and wished the members of the next Committee good luck.
66. Seeing no objection, the **Chairperson** declared Resolution 7.CP 7 adopted.

Resolution 7.CP 7 was adopted.

Item 8 – Secretariat’s report on its activities (2017-2019) ([Document DCE/19/7.CP/8](#))

67. The **Secretary of the Convention** recalled that the aim of this report was to provide the Parties with an overview of the achievements and challenges encountered in the implementation of the programmes and activities provided for in Document [39 C/5](#), [Resolution 6.CP 12](#) and the Monitoring Framework of the Convention. She stressed that raising awareness of the objectives and principles of the Convention was at the heart of the Secretariat’s mandate. To this end, several documents had been published, such as the new Convention [information kit](#), a passport-sized text of the Convention, the Executive Summary of the [2018 Global Report](#) and 10 translations of it. Audiovisual materials had also been produced, including the video “[A Question on Artistic Freedom](#)”. She recalled that events for the launch of the Global Report had been held in no less than 25 countries. The Secretariat had also launched a new format to raise awareness of the multiple ways in which culture contributes to the achievement of the SDGs, through the Create|2030 Talks. Those Talks had been organized during statutory meetings to inform decision-making, and also at the initiative of UNESCO field offices to reach new audiences, as in Burkina Faso, Mongolia, Senegal and Thailand, on topics such as gender equality, artistic freedom and media diversity. Three such Talks would be held at the present session of the Conference of Parties, on cultural entrepreneurship, the status of the artist and preferential treatment. She said that the Create|2030 Talks had made it possible to reach out to key players in the cultural and creative industries who might not have been involved in the implementation of the 2005 Convention until then, including start-ups, digital companies or media professionals and beyond, recalling that the Convention’s stakeholders extended beyond the culture sector to include those in the business, industry, media and social development sectors.

Regarding UNESCO’s cross-cutting priorities, the Secretary stressed that the Convention represented a strategic policy tool to address existing and emerging issues and that, in line with the African Union’s Agenda 2063 “The Africa We Want”, the Convention provided a roadmap for developing African creative arts and industries and supporting the creativity and innovation of African youth. Moreover, thanks to the partnership agreement signed with the European Union in 2018 for the programme “Supporting new regulatory frameworks to strengthen the cultural and creative industries and promote South-South cooperation”,

UNESCO was preparing to provide expertise to some African countries, starting with Zimbabwe. In the area of gender equality, the Secretary mentioned that further measures were needed to improve the working conditions and visibility of women in the cultural sector in order to achieve gender equality. A round table entitled “50/50 for women” had thus been organized on the occasion of the 2019 FESPACO film festival, in the presence of the Director-General of UNESCO and the First Lady of Burkina Faso. Furthermore, Ms Cliche recalled that, through its Policy Monitoring Platform, the Secretariat was highlighting innovative practices that were a source of inspiration for other countries. For example, Sweden and Canada had chosen to allocate 50% of their national film board’s production budget to women directors, screenwriters and producers. The Secretary of the Convention reminded the Parties that the periodic reports were a tool at their disposal for communicating at the global level about their countries’ innovative practices. She reaffirmed the commitment of the Secretariat to pursue its efforts in data collection and to give Parties’ initiatives the visibility they deserved, both on the Convention website and in the next edition of the Global Report.

The Secretary recalled that UNESCO continued to support creative sectors in post-conflict situations, citing as a recent example the needs assessment mission conducted in Mosul, Iraq, in May 2019 as part of the “Revive the Spirit of Mosul” initiative. Participation in culture was one of the fundamental rights helping to restore a sense of normality to the still shocked population. She thanked all the donors who had made it possible to raise an amount of US\$9.5 million over the period 2017-2019, including Germany, Japan, Norway, the Republic of Korea, Sweden, the EU, Sabrina Ho and all the Member States that had contributed to the Heritage Emergency Fund and the IFCD. Thanks to those voluntary contributions, the EU/UNESCO Expert Facility had been renewed, and now included 42 experts from 35 countries.

The Secretary of the Convention then highlighted areas where the Secretariat needed further support. First, there was a need to strengthen the capacity of the Secretariat through more predictable funding and specialist human resources. Second, data must continue to be gathered worldwide in order to generate fresh knowledge about the implementation of the Convention. Third, more voluntary contributions and partnerships were essential to build capacity in all areas of the Convention’s Monitoring Framework. Fourth, it was crucial that each Party’s annual voluntary contribution to the IFCD was at least 1% of its total annual contribution to UNESCO. Finally, there was a need to mobilize stakeholders through the strategy drawn up for the purpose, including by funding CSO participation in the Civil Society Forums.² She also noted the progress made in these areas, including the recent secondment of two experts from Japan and the Republic of Korea.

She concluded her statement by stressing that digital technology and AI were increasing their penetration into the cultural sphere, thus raising new challenges for the protection and promotion of the diversity of cultural expressions. There was no one-size-fits-all solution, so innovative policies were needed. Lastly, she reported that an information meeting on the EU/UNESCO project to support developing countries in designing new regulatory frameworks for cultural and creative industries was being held alongside the Conference of Parties.

68. The **Chairperson** thanked the Secretary of the Convention. He welcomed the fact that a growing number of donors were supporting the development of cultural industries through UNESCO, including countries that were not yet Parties to the Convention. He then asked if Parties had any comments or questions.
69. All Parties commended the quality of the Secretariat’s work and its report.
70. The Delegation of **Norway** thanked the Secretariat for its cooperation and for the assistance provided to Parties and non-governmental organizations. It announced an increase in its contribution to the UNESCO-Aschberg Programme for Artists and Cultural Professionals.
71. The Delegation of **Indonesia** pointed out that the Create|2030 Talks provided a very good forum for involving civil society. It thanked the Secretariat for organizing an informal meeting for the Convention’s National Contact Points. It welcomed the strengthening of the international

2. Stakeholder Engagement Strategy, [DCE/19/7.CP/INF.4](#).

network of experts, and expressed the wish for it to become more geographically representative to better encompass the needs of each region. It was very much in favour of partnerships with the private sector.

72. The Delegation of **Serbia** thanked the Secretariat for having designed the Monitoring Framework of the Convention, so that data and information could be gathered in a systematic and continuous manner. It underlined the relevance and usefulness of the 22 UNESCO Culture for Development Indicators ([CDIS](#)), which had been put in place in Serbia. They raised awareness of the importance of culture as a driver of sustainable development. Serbia was committed to continuing to implement the Convention, including through its National Institute for the Study of Cultural Development.
73. The Delegation of the **Republic of Korea** acknowledged the success of the 2018 Global Report, which, inter alia, helped to clarify the links between the Convention and the SDGs. It recalled that capacity-building activities for experts from the Asia-Pacific region had been held in the country in July 2018. Lastly, it supported the Secretariat's efforts to strengthen cooperation with the private sector and civil society.
74. The Delegation of **Latvia** welcomed the Secretariat's efforts to promote gender equality and develop partnerships with the private sector. It went on to note the importance of the Policy Monitoring Platform and the CDIS.
75. The Delegation of **Sweden** pledged to support the implementation of the Convention worldwide through its national development agency, SIDA. It was pleased to see that the periodic reports had gained in importance and noted that they showed what needed to be improved in certain areas, such as gender equality and artistic freedom. Sweden fully supported the involvement of civil society in the life of the Convention. It encouraged Parties in a position to do so to make extrabudgetary contributions to ensure the continued development of the Convention.
76. The Delegation of **Germany** remarked on the excellent quality of the cooperation between the Secretariat and the Parties. It noted that the dissemination of the 2018 Global Report had indeed made for better understanding of the Convention among different stakeholders. It explained that while financial contributions were extremely important, so was the spirit in which the Secretariat and the Parties did their work, particularly in view of the limited human resources at both Secretariat and country levels. In conclusion, it praised the Policy Monitoring Platform.
77. The **Secretary of the Convention** thanked the Parties that had expressed appreciation for the work of the Secretariat, and in turn thanked and congratulated the entire Secretariat team.
78. The **Chairperson**, seeing no objection, declared Resolution 7.CP 8 adopted.

Resolution 7.CP 8 was adopted.

Item 9 - Report by the Secretariat on the International Fund for Cultural Diversity (IFCD) and its fundraising strategy ([Document DCE/19/7.CP/9](#))

79. The **Chairperson** thanked the speakers in the first Create|2030 Talk on the theme "Strengthening cultural entrepreneurship: IFCD invests in vocational training", which had just been held.
80. The **Secretary of the Convention** recalled that at the sixth session of the Conference of Parties, it had been acknowledged that, despite the increasing number of applications for IFCD funding, the number of projects funded had remained the same due to the lack of contributions to the Fund. The present report on the IFCD showed that the situation had not changed since then. 500 project proposals had been received, but only 15 could be funded in the last two years. If all Parties had contributed 1% of their total contribution to UNESCO, the annual budget of the IFCD, and consequently the number of projects funded, could have doubled. Unfortunately, only half the Parties to the Convention had contributed at least once to the IFCD and only 36 had contributed at least three times. The Secretary highlighted the good news

amid this gloomy picture: 10 Parties that had never contributed to the Fund had done so for the first time during the last two years. They were Côte d'Ivoire, Djibouti, Jordan, Latvia, Lesotho, Luxembourg, Madagascar, the Netherlands, Qatar and Turkey.

She then reported that the second external evaluation of the Fund had been submitted to the Committee for review. Its findings showed that the IFCD was unique in the world, and served as a catalyst for projects aimed at achieving medium- and long-term structural change. The external evaluators had found clear examples of the concrete impact of the projects on sustainable development and the adoption of culture-related public policies. Many projects had helped to create and promote cultural networks, while others had developed innovative models for the creation, production and distribution of, and access to, cultural goods and services. As indicated in the Annex to Document 9, 66% of IFCD-funded projects had developed capacity-building activities. Since 2010, more than 10,000 people had been trained. In addition, 16 recommendations and 6 strategic policies for the development of creative and cultural industries had been produced. The evaluation suggested that the IFCD be transformed into a learning-based fund. The Committee had therefore requested the Secretariat to collect more information on the impact of the projects financed by the IFCD. Pending the results of that study, a review of the Guidelines on the use of the Fund's resources might be necessary.

The Secretariat's report on the IFCD also provided important information on the impact of the fundraising and communication strategy initiated by the Committee in 2011. The initial goal was to invest US\$1.2 million to generate US\$10 million. In fact, US\$350,000 had been invested and US\$3.6 million generated, over a period of five years. This ratio indicated that the strategy was effective, even though not all the expected funds were available. At a time when a new communication and fundraising strategy was being developed, funding it remained a very significant challenge if the desired results were to be achieved. Another objective of the fundraising strategy was to develop partnerships with the private sector. In November 2017, the first partnership agreement for US\$1.5 million was signed with Sabrina Ho, a young cultural entrepreneur, to implement the "*You are next!*" initiative to support creative women. This initiative was described in more detail in Information Document 6.

Finally, following a decision of the Executive Board on the Financial Regulations for Special Accounts, the Conference of Parties was invited to approve the revisions to the Financial Regulations for the IFCD Special Account presented in Annex 5. The Secretary of the Convention stressed the relevance and impact of the IFCD, which had become an effective tool for international cooperation and the emergence of dynamic cultural sectors. She recalled that despite the increase in the number and quality of applications for funding, only 2% of the projects submitted were funded. She therefore called on all actors to work together to raise funds and help the IFCD achieve its full potential.

81. The **Chairperson** thanked the Secretary for her clear and concise presentation. He took note of the issues relating to regular contributions to the IFCD.
82. All Parties that spoke thanked the Secretariat for the quality of the report and congratulated it on its efforts and the progress made.
83. The Delegation of **Colombia** announced that the Colombian Ministry of Culture would contribute approximately 10,000 euros to the IFCD in the current year.
84. The Delegation of **Serbia** informed the meeting that it was contributing to the IFCD, and that it had participated in the call for projects in recent years. It recalled that while the number of applications for funding was increasing worldwide, it had fallen by 9% in Eastern Europe. Serbia therefore considered it important to strengthen project proposals and interest in the Fund in that part of the world. Therefore, with the support of the Serbian National Commission, the Institute for the Study of Cultural Development had organized a series of public meetings and training sessions to assist those with projects in drafting proposals in line with the goals of the Convention and the IFCD.
85. The Delegation of **Brazil** stressed the importance of the IFCD and recalled that three Brazilian projects had been funded. It noted that the activities building the capacities of National

Commissions in the pre-selection process were effective, and hoped that they would continue in all regions that needed them, so as not to create imbalances between countries. It asked the Secretariat if it had any news from the Partners' Forum held in September 2018, regarding new funding opportunities for the IFCD. Finally, it asked about the status of implementation of the priority recommendations of the second external evaluation of the IFCD.

86. The Delegation of **Indonesia** explained that it was in the process of convincing its government to contribute to the IFCD. It supported Brazil on the need to move towards a balanced geographical distribution, and expressed the wish to see such capacity-building workshops developed in other countries. It was eager to see the results of the impact assessment of IFCD projects, in order to use them to persuade other partners, from the private and philanthropic sectors, to contribute to the Fund.
87. The Delegation of **Saint Vincent and the Grenadines** expressed its agreement with the comments of Brazil and Indonesia on the need for equitable geographical distribution. It suggested that some projects could receive less than US\$100,000, so that more could be funded. It asked for an explanation of the changes required for the IFCD to become a learning-based fund.
88. The Delegation of **Austria** reaffirmed its commitment to the IFCD as a particularly important instrument for implementing the Convention. It supported capacity-building activities to increase the participation of National Commissions in the pre-selection process. It welcomed the quality of the recommendations of the second external evaluation of IFCD, in particular Recommendations 16 and 17.
89. The Delegation of the **Republic of Korea** thanked the members of the morning's Create|2030 Talk. It commended the Secretariat for its effective advocacy of the IFCD, as illustrated by the increase in the number of applications for funding. It then referred to the International Fund for the Promotion of Culture (IFPC) and asked for the IFCD and the IFPC to coordinate in order to avoid duplication.
90. The Delegation of **France** recalled its commitment to the IFCD, to which it had been the largest contributor until now. It supported the Secretariat in its request to all Parties to contribute to the Fund to the extent their means allowed. It was very much in favour of impact studies of the projects financed, in particular to enhance the standing of the IFCD.
91. The Delegation of **Germany** said it had appreciated the format of the Create|2030 Talk, which showed how the IFCD could make a difference, compared for example with private foundations. Indeed, IFCD projects were both innovative and in line with the objectives of the Convention, such as the mobility of cultural professionals and the establishment of legislative frameworks promoting the diversity of cultural expressions. Germany suggested that panels similar to the present one could be held in countries that might contribute to the IFCD.
92. The **Secretary of the Convention** thanked the Parties for their compliments and the members of the Secretariat for their excellent work on the Fund, despite the limited resources. She responded to Brazil's question about progress in implementing the priority recommendations of the second external evaluation of the Fund. For example, for Recommendations 16 and 17, a call for expressions of interest had been issued for the design of a fundraising and communication strategy. With regard to the recommendation that the IFCD should be learning-based, the aim was to show more specifically and more visibly the medium- and long-term impact of the projects funded. The lessons learned from these impact assessments might necessitate a revision of the Guidelines on the use of the Fund's resources. She also confirmed that the capacity-building workshops for National Commissions had been successful. She then replied to the Republic of Korea that, where the IFPC was concerned, the IFCD Guidelines had always been looked at in the context of the various funds of UNESCO's Culture Sector. She confirmed that this was an area where vigilance was required. She explained that at the IFPC Administrative Council meeting in February, a presentation had been made jointly with IFPC officials indicating the differences in objectives and operation between the two funds. She recalled that advocacy efforts within countries were very important, and that the Secretariat would support delegations seeking to unlock annual voluntary contributions to the

IFCD. She added that contributions to the Fund could also come from the private sector, or from individuals, as in the case of several artists who had chosen to donate part of the profits from a project to the IFCD. She took note of the remarks concerning the balance of geographical distribution of the IFCD. She said that a decision had been taken by the Committee to ensure increased chances of success for funding requests submitted by organizations from countries that had never benefited from the IFCD. She stated that the eight priority recommendations of the external evaluation would be progressively implemented and that a report on the implementation of all selected recommendations would be presented at forthcoming sessions of the Committee.

93. The Secretary General and representative of the **International Federation of Coalitions for Cultural Diversity** (IFCCD), Ms. Nathalie Guay, congratulated the Secretariat for its work in administering the Fund. She reaffirmed that the IFCD was a fundamental tool for implementation of the Convention, as the testimonies from the first Create2030 Talk had just shown. She thanked the Parties that consistently contributed to the IFCD, citing Canada, which had recently made a five-year contribution commitment, and Quebec, which had contributed each year for the past seven years.
94. During the examination of the draft decision, the Delegation of **Saint Vincent and the Grenadines** wished to add the words “if necessary” to paragraph 5 of Resolution 7.CP 9.
95. The **Chairperson**, seeing no objection, declared Resolution 7.CP 9 adopted as amended.

Resolution 7.CP 9 was adopted as amended.

Item 10 – Monitoring the implementation of the relevant recommendations of the open-ended Working Group on Governance, Procedures and Working Methods of UNESCO’s Governing Bodies (39 C/Resolution 87) ([Document DCE/19/7.CP/10](#))

96. The **Secretary of the Convention** recalled that the Governing Bodies of UNESCO and the Convention had been undergoing a review of their governance mechanisms since 2013. She explained that the time had now come to follow up on the Working Group’s recommendations that were relevant to the Convention. She explained that of the 34 recommendations concerning the Governing Bodies of the Convention, 27 had already been implemented, of which 9 had been identified as good practices. For example, Recommendation 58, which recommended limiting a State Party’s re-election to the Committee to two consecutive terms. Progress had also been made on those recommendations considered as “being implemented”, such as Recommendation 80 on the promotion of good practices. She recalled that the Secretariat had been conducting satisfaction surveys since 2013 on the preparation and organization of statutory meetings, the results of which were transmitted to the Parties. Unfortunately, as shown in Information Document 5, the response rate for the last two surveys had been very low, which had prevented the Secretariat from deriving any meaningful results. The Secretary of the Convention stressed the importance for the Secretariat of constructive feedback, and explained that it would be a pity if these surveys were removed from the list of good practices.

Progress had also been made in implementing the recommendations on working methods. For example, the Committee proposed to postpone its annual meeting to February 2020 ([Decision 12.IGC 13](#)), as part of the implementation of Recommendation 79, which called for better coordination of the scheduling of statutory meetings. Recommendation 60, on limiting the politicization of debates and decisions, was also being implemented ([Decision 12.IGC 7, § 3](#)).

She was pleased to announce that some of those working methods were recognized as good practices both by the Governance Working Group and also in the Multilateral Organization Performance Assessment Network (MOPAN) report published in March 2019. She concluded her intervention by asking the Parties to decide whether to implement Recommendations 65 and 66, which sought, respectively, to set a deadline for the submission of nominations to the

Committee at seven days before the opening of the session and to clarify the role of the Bureau of the Conference of Parties, as was the case for the Bureau of the Committee.

97. All Parties thanked the Secretariat for the quality of Working Document 10.
98. The Delegation of **Denmark** said it was flexible regarding the deadline for nominations to the Committee. It then highlighted two good practices identified by both Denmark and MOPAN as the most important, namely the establishment of a mechanism for setting priorities, and the establishment of a results framework for the Convention's work. Both of those practices were already being implemented.
99. The Delegation of **Cuba** found it surprising that Working Document 10 referred to the MOPAN report, when the subject of the debate was examining the recommendations approved by the 39th session of the General Conference. It stressed the importance of having a space for in-depth debate on the contribution of the Parties to the programme and budget of UNESCO, Documents C/4 and C/5. It thanked the panellists in the Create|2030 Talks for sharing their experiences, but hoped that most of the remaining agenda would be devoted to the substantive discussion.
100. The Delegation of the **Republic of Korea** supported Recommendations 65 and 66.
101. The Delegation of **Indonesia** supported Recommendation 65 and proposed an amendment to the Rules of Procedure of the Governing Bodies to take religious holidays into account in the choice of dates for statutory meetings.
102. The Delegation of **Finland** explained that it understood the point of view of Indonesia, but thought that such an amendment would require more discussion.
103. The Delegation of **Saint Vincent and the Grenadines** expressed its agreement with Finland. It then asked the Secretariat to clarify Recommendation 66, as in its view the Rules of Procedure of the Governing Bodies were clear on the composition and role of the Bureaux.
104. The Delegation of **Armenia** expressed its agreement with Finland.
105. The **Secretary of the Convention** explained that those dates were set well in advance, and that the Secretariat already endeavoured not to have them coincide with major public holidays. For example, the dates of the February 2020 Committee had been chosen so as not to interfere with the New Year celebrations in some Asian countries. She suggested that these concerns be noted in the summary record of the session. On the question by Saint Vincent and the Grenadines, she proposed that the Parties discuss the issue further before taking a decision to give effect to Recommendation 66 if they so wished.
106. The Delegation of **Saint Vincent and the Grenadines** proposed amending the draft resolution to implement Recommendation 65 only, and to clarify its effect.
107. The Delegations of **El Salvador** and **Cuba** supported the proposed amendment.
108. The Delegation of **Germany** stated that it understood the desire to harmonize the rules of procedure of the different Conventions, otherwise it would not have seen any need to change the deadline for submitting nominations to the Committee.
109. The Delegation of **Argentina** supported the intervention of Germany. It wanted a clear statement of what consequences would follow if an electoral group did not submit a nomination within the 7-day deadline.
110. The Delegations of **Venezuela** and **Chile** shared the doubts of Argentina.
111. The **Secretary of the Convention** explained that it had never happened in the history of the Convention that the list of nominations was not complete by the first deadline, i.e. four weeks before the opening of the Conference.
112. The **Legal Adviser** clarified that the current wording of Rule 17.3 of the Rules of Procedure of the Conference of Parties was standard.

113. The **Chairperson** declared Resolution 7.CP 10 adopted as amended.

Resolution 7.CP 10 was adopted as amended.

Item 11 – Quadrennial Periodic Reports: transmission of new reports and implementation of the capacity-building programme on participatory policy monitoring ([Document DCE/19/7.CP/11](#))

114. The **Chairperson** thanked the panellists in the second Create|2030 Talk on the theme “Rethinking the status of the artist: a new policy agenda?”, which had just taken place.

115. The **Secretary of the Convention** presented Document 11, which provided an overview of the 49 periodic reports submitted since the sixth session of the Conference of Parties, as well as a synthesis of the results achieved through the implementation of the capacity-building programme on policy monitoring and evaluation. It also contained an analysis of the impact of the periodic reporting process, and the results in terms of distribution and use of the 2018 Global Report. She then recalled that the Secretariat had launched a technical assistance initiative to ensure the preparation of quality reports. Since 2015, over 900 actors, including 200 CSOs, had participated in 21 such missions. She thanked Sweden for its support, which would enable action to be taken in 16 countries over the next three years. She recalled that the Periodic Reports had enabled the development of new sharing tools, such as the Global Reports and the Policy Monitoring Platform, which made the monitoring exercise much more than merely a statutory obligation.

The **Secretary of the Convention** reported that the quality, relevance and effectiveness of the second edition of the Global Report had been recognized by several independent external evaluations, including the March 2019 evaluation by the Multilateral Organization Performance Assessment Network (MOPAN). She went on to explain that the new Monitoring Framework further emphasized the links between the Convention and the United Nations 2030 Agenda for Sustainable Development, as the implementation of the Convention contributed to the achievement of no less than six SDGs. Furthermore, she recalled that dissemination of the 2018 Global Report had been another priority: more than 24 public presentations had been organized, in order to make it a document of reference for future decision makers. She then announced that a video message would be broadcast from Ms. Ulla Holmquist Pachas, Minister of Culture of Peru, recorded at the recent launch of the report in Lima, Peru in May 2019.

Following the broadcast of the video, the Secretary of the Convention turned to the improvement of the Knowledge Management System, which had made it possible, among other things, to set up the Policy Monitoring Platform. Launched at the end of 2017, this platform showed the different ways in which the Convention was implemented, presenting more than 2,000 public policies reported by more than 100 Parties.

Finally, she proposed priority actions for the future. Firstly, the Secretariat wished to develop capacity-building activities on periodic reporting and policy monitoring, especially in developing countries, in order to improve the submission rate, quality and relevance of periodic reports. Voluntary contributions would help to scale up the programme, for example through regional training and peer learning workshops on participatory policy monitoring, such as those soon to be held in Indonesia and South Africa. Secondly, the Secretariat wished to expand the presentation and promotion of the 2018 Global Report, inviting Parties to continue to distribute and translate the report, as well as to hold launch events and public debates, drawing on the Create|2030 Talk. Finally, the Secretariat was working to enhance the Knowledge Management System. The Secretary of the Convention therefore encouraged the 18 Parties whose reports were due in 2017-2018, as well as the 114 Parties whose periodic reports were due between 2019 and 2020, to submit them. She recalled that all the reports received before April 2020 would be used in the preparation of the third Global Report.

116. The **Chairperson** thanked the Secretary for her presentation, and Sweden for its support for the capacity-building programme. He then invited the Parties to express their views on

Document 11, in order to share their experiences and discuss the innovative practices highlighted in their periodic reports.

117. All Parties that took the floor thanked the Secretariat for the quality of its work and presentation.
118. The Delegation of **Sweden** thanked the panellists for their interesting discussion on artistic freedom and the status of the artist. It recalled that information sharing and mutual learning among Parties was crucial, and therefore it particularly encouraged the Secretariat's work around the Knowledge Management System and the Policy Monitoring Platform. It was pleased to see that the support provided by Sweden was appreciated by the beneficiaries, had made a real contribution to the development of initiatives and public policies and to strengthening the dialogue with civil society, and had proved its importance in the preparation of the Quadrennial Periodic Reports.
119. The Delegation of **Indonesia** thanked Sweden and its agency SIDA, the Secretariat and all the experts who had supported it in the preparation of its periodic report. It mentioned a peer learning project to be held in Jakarta in the summer of 2019 and looked forward to sharing good practices in the preparation of periodic reports with countries in the region, including Malaysia, the Philippines and Timor-Leste. It referred to the efforts made to translate and disseminate the country's latest periodic report and the 2018 Global Report. It concluded by explaining that the Global Report had inspired the development and revision of its national cultural policies. For example, through participatory processes, a National Cultural Development Index and a US\$350 million National Endowment Fund for Culture had recently been established. Lastly, it encouraged collaboration with researchers.
120. The Delegation of **Armenia** commended Sweden and the Secretariat for their support with the preparation of some countries' periodic reports and hoped that such initiatives would be expanded. It welcomed the new Monitoring Framework of the Convention in line with the United Nations 2030 Agenda for Sustainable Development, and the harmonization of the periodic reporting framework with that programme.
121. The Delegation of **Palestine** announced that it had submitted its first periodic report on time, thanks to cooperation between the Ministry of Culture and the UNESCO Office in Ramallah, and to the support of Norway and Sweden.
122. The Delegation of the **Republic of Korea** explained that it had found the periodic reporting process very useful, as it had enabled it to revise its policies relating to cultural diversity. It stated that it had translated the 2018 Global Report and organized a launch event, and pledged to continue promoting it.
123. The **Secretary of the Convention** thanked the Parties that had taken the floor and congratulated those that had submitted their periodic reports. She recalled that the process was neither a comparison between countries nor an exercise the content of which was dictated by the Secretariat. It would be used in the preparation of the Global Reports, to share inspiring examples, identify trends and highlight work done on cultural policy around the world.
124. Ms Mane Nett, President of the **Chilean Coalition for Cultural Diversity**, thanked the Secretariat for the opportunity to speak in Spanish. She welcomed the new Monitoring Framework for the Convention, including the means for verification of culture clauses in trade agreements. She acknowledged that data collection in the cultural sector presented difficulties, and stated that increased cooperation with researchers and civil society, as well as between countries, would be necessary to improve it.
125. Following the discussion of the draft resolution, the Delegation of **Palestine** wished to add its thanks to Parties that had made voluntary contributions.
126. The **Chairperson**, seeing no objection, declared Resolution 7.CP 11 adopted as amended.

Resolution 7.CP 11 was adopted as amended.

127. The Delegation of **Armenia** pointed out that in its view the periodic report of Azerbaijan contained unacceptable politicized language against Armenia, and it wished to have this remark reflected in the record of the session.
128. The Delegation of **Azerbaijan** stated that there was nothing political in its periodic report and that it reflected the challenges the country faced in the implementing the Convention. The occupation of territories in Azerbaijan was one of these challenges, as it hindered the implementation of Article 2 of the Convention.

Item 12 – Draft revisions to the Operational Guidelines on Article 9, “Information Sharing and Transparency” ([Document DCE/19/7.CP/12](#))

129. The **Secretary of the Convention** recalled that the Committee had been mandated to revise the Operational Guidelines for Article 9, in order to simplify the structure of periodic reports, align it with the Monitoring Framework of the Convention, improve the technical infrastructure and find new ways to facilitate data collection and analysis. The revisions adopted at the twelfth session of the Committee were presented in the Annex to Document 12. Thus, references to the fact that Periodic Reports should not be politicized had been included, the limit on the number of words had been removed, the use of the online form for the submission of reports was encouraged, the frequency of publication of the Global Reports had been brought into line with the quadrennial reporting cycle, and Periodic Reports received before each session of the Committee would now be publicly available on the Convention website.

She then highlighted other major changes to the periodic reporting framework, in order to make the reports more practical and relevant. Firstly, the proposed periodic reporting framework had been aligned with the Convention’s Monitoring Framework and the United Nations 2030 Agenda for Sustainable Development, in order to allow for better assessment of progress in implementation of the Convention while making it easier to transfer information between the Global Reports and the Policy Monitoring Platform. Second, efforts had been made to simplify the periodic reports, including by applying the same structure to all the subsections of the “Policies and measures” section. In addition, cross-cutting issues relating to the IFCD and UNESCO’s operational strategy for youth had been included. The section entitled “Additional data, information and statistics” had been replaced by a set of qualitative and quantitative indicators, incorporating the verification tools of the Convention’s Monitoring Framework, in order to facilitate data collection and analysis. Finally, an additional form for CSOs would be made available to promote consultation with civil society in the preparation of the reports. Once the revised Guidelines were approved, the new online form would be available by autumn 2019, and user manuals would be developed.

130. The Delegation of **Austria** congratulated the Secretariat for its excellent work and expressed its support for the revised Operational Guidelines. It was particularly pleased with the emphasis given to artistic freedom, gender equality and civil society.
131. The Delegation of **Sweden** also spoke in favour of the revised Operational Guidelines, which it believed would allow for more effective and consistent monitoring.
132. The Delegation of **China** thanked the Secretariat and the Committee for their work. It explained that it had not used the online form for its first two periodic reports due to lack of time. It expressed its willingness to do so for the next report.
133. The Delegation of **Indonesia** congratulated the Committee and the Secretariat on the revised Operational Guidelines and supported their adoption.
134. During the discussion of the draft resolution, the Delegation of **Saint Vincent and the Grenadines** requested that in paragraph 3, the heading of Article 9, “Information sharing and transparency” be added, as well as a reference to the Framework for Quadrennial Periodic Reports annexed to the resolution.
135. The **Chairperson** declared Resolution 7.CP 12 adopted as amended.

Resolution 7.CP 12 was adopted as amended.

Item 13 – Roadmap for the implementation of the guidelines on the diversity of cultural expressions in the digital environment ([Document DCE/19/7.CP/13](#))

136. The **Chairperson** thanked the panellists for the third Create|2030 Talk on “Rebalancing Trade: Culture and Preferential Treatment”, which had just taken place.
137. The **Chairperson** recalled that promotion of the diversity of cultural expressions in the digital environment called for a cross-cutting approach, involving in particular culture and communication. He then gave the floor to the two Assistant Directors-General responsible for culture and communication respectively, Mr Ernesto Ottone and Mr Moez Chakchouk, to explain how the Culture and the Communication and Information Sectors were working together on their respective programmes concerning the impact of digital technology.
138. The **Assistant Director-General for Culture**, Mr Ernesto Ottone, said he was very pleased to welcome his colleague from the Communication and Information Sector for this item on diversity of cultural expressions in the digital age. Digital technology was indeed a subject that required a cross-cutting approach, as the roadmap showed, whether in terms of diversity of content, access to information, digital creativity, fundamental rights or data protection.
139. The **Assistant Director-General for Communication**, Mr Moez Chakchouk, stated that it was fundamental that the Culture and Communication Sectors should work together. For example, it was not possible to work towards freedom of expression without taking artistic freedom into account. He recalled that such cooperation had been successfully put into practice with World Press Freedom Day, organized with the African Union, which would be repeated the following year in the Netherlands. He explained that digital technology was a cross-cutting issue, especially because of the multiple applications that new technologies such as blockchain or AI could have. He then expressed his desire to involve both the Culture and the Communication and Information Sectors in the field of documentary heritage, whether audiovisual, cinematographic or musical. He also mentioned the digitization and 3D reconstruction of sites on the World Heritage List and the “Reviving the Spirit of Mosul” plan. He concluded his statement by addressing the subject of languages and the challenges of preserving their diversity in the digital age.
140. The **Secretary of the Convention** recalled that Parties had initiated a process of dialogue, reflection, and definition of common priorities for the implementation of the Convention in the digital environment. This process had led to the adoption in June 2017 of the Operational Guidelines on the promotion of the diversity of cultural expressions in the digital environment (Resolution 6.CP 11). At its eleventh session, the Committee had stressed that Parties needed to have a clearer idea of the work to be done in order to implement those guidelines: it had therefore requested the Secretariat to formulate an Open Roadmap to that end, illustrated with examples of good practice.

The roadmap presented to the Committee at its twelfth session proposed 20 benchmark activities that could be implemented by Parties in the coming years, taking into account the specific needs, context and level of resources of each Party, and bearing in mind that Parties did not have the same opportunities or challenges and would not necessarily choose to prioritize the same cultural sectors. Thus, it was proposed that each Party analyse its current status, needs and available resources, in order to choose the starting point for its own roadmap and the sector(s) to be targeted. Nevertheless, the expected outcomes of those roadmaps would be common to all, whether it be the acquisition of digital skills, the support of digital creativity, the promotion of human rights and fundamental freedoms in the digital environment, or ensuring that women had equal opportunities to access and participate in the digital creative industries. These objectives required public policies and legislative frameworks that ensured the diversity of the digital ecosystem, the discoverability of local cultural content, fair remuneration for creators and more transparency in the use of algorithms. Examples of good practices were presented in Annex II of Working Document 13. The Secretary said that they were drawn from the two editions of the Global Report, the Policy Monitoring Platform, the Quadrennial Periodic Reports submitted since 2017 and the responses to the global survey on the implementation of the 1980 Recommendation concerning the Status of the Artist. The

Secretariat had invited Parties to share their experiences in order to enrich the database of good practices, and promote knowledge sharing and peer learning.

141. All Parties that spoke thanked the Secretariat for developing the Open Roadmap for the implementation of the Convention in the digital environment.
142. The Delegation of **Nigeria** reported on its first steps in developing its national roadmap in line with the Open Roadmap, through a participatory process involving civil society. It stressed how important it was that the process be intersectoral, with cooperation between government officials in culture, education and communication. It then reported the opening of the Virtual Institute for Culture in the Digital Environment by the Institute for African Culture and International Understanding (IACIU), a UNESCO Category 2 Centre, to strengthen the digital skills of actors in culture.
143. The Delegation of **Canada** welcomed the open-ended nature of the roadmap, which facilitated a tailored approach for each Party. It announced that Canada's roadmap would focus on two main areas: fostering the discoverability of local and diverse cultural content in the digital space, and continuing to promote an international approach to bring the objectives of the Convention to the forefront.

The representative of the Government of **Quebec**, as part of the delegation of Canada, welcomed the adoption of the roadmap, which placed digital technology on the Convention's agenda in the long term. The Government of Quebec had identified three priorities: fostering diversity of content and the flourishing of culture in the digital environment; promoting the specific nature of cultural goods and services in international fora; and strengthening the digital skills and knowledge of the cultural community and the general public.

144. The Delegation of **Indonesia** explained that it had formed a working group, including public institutions, CSOs and private sector organizations, to better identify the needs, opportunities and challenges for culture in the digital environment. It recalled that the third World Culture Forum would be held in Jakarta in October 2019, at which digital topics would be discussed.
145. The Delegation of **France** expressed its strong support for the roadmap and its open nature, which allowed everyone to take ownership of it. It recalled that digital accessibility was a priority for France, and announced that it would be working with Canada on issues of discoverability of digital content.
146. The Delegation of **Cuba** asked the Secretariat to clarify the information in Annex 1, concerning activities relating to the promotion of human rights.
147. The Delegation of **Austria** supported the roadmap. It recalled the measures taken by Austria to give effect to the Convention in the digital environment, such as holding an expert workshop in June 2019 aimed at identifying the digital needs and challenges of the creative and cultural industries. It announced that it was also prioritizing the preservation of human rights on the internet, including by working to prevent harassment on digital platforms.
148. The Delegation of **Brazil** welcomed the open-ended nature of the roadmap, and the compilation of good practices, which provided a practical overview of measures that could give effect to the Convention in the digital environment. It explained that it had recently put other activities in place which had not yet been notified to the Secretariat, such as signing co-production agreements and digitizing the national library collections.
149. The Delegation of **Sweden** welcomed the sharing of good practices through the roadmap, which it considered both relevant and ambitious. It stressed the importance of taking available resources into account in the development of national roadmaps. It welcomed the coordination between UNESCO's Culture and Communication Sectors.
150. The Delegation of **Germany** recalled that this process of adaptation to digital technology had already existed in 2005, with the concept of technological neutrality. It hoped that the discussions around AI, e-commerce and platforms would continue.

151. The Delegation of **Latvia** explained that the roadmap should enrich the development of its cultural policy, focused on the public. It stressed the need for broad intersectoral cooperation, stating that at the national level, the Ministries of Culture, Economy, Education and Regional Development were already working together.
152. The **Secretary of the Convention** thanked all those who had contributed to the roadmap. In response to Cuba's question, she recalled that the roadmap was not meant to prescribe actions to be taken, but simply to share good initiatives.
153. The representative of the **French Coalition for Cultural Diversity**, Ms Laure Gicquel, welcomed the concrete actions suggested to the Parties in the roadmap. She identified what to her eyes were the priority objectives: accessibility to local digital content, fair remuneration for creators and greater transparency in the use of algorithms. She called attention to a proposal made by Workshop 1 of the Civil Society Forum, which called on Parties to negotiate a complete exemption for culture in any future negotiations on electronic commerce in the World Trade Organization (WTO). She suggested that a Create|2030 Talk be held on this subject at the next session of the Committee.
154. The Delegation of **Côte d'Ivoire** asked whether it would be possible to apply the principle of preferential treatment to developing countries, for which the cost of implementing the roadmap was significant. During the discussion on the draft resolution, it proposed an amendment to the French text of the draft resolution ("Parties that require technical assistance to implement").
155. The **Chairperson** declared Resolution 7.CP 13 adopted as amended.

Resolution 7.CP 13 was adopted as amended.

Item 14 – Future activities of the Committee ([Document DCE/19/7. CP/14](#))

156. The **Secretary of the Convention** explained that the document set out proposals for priority activities of the Committee for the period 2020-2021 that could contribute to UNESCO's Medium-term Strategy. Those proposals were organized according to the four Goals of the Convention. First, in order to support sustainable governance systems for culture, the Conference of Parties could request the Committee to continue to implement capacity-building activities, particularly for developing countries, to design and implement regulatory frameworks to address the challenges posed by the digital environment, at all stages of the cultural value chain. The Committee could also develop a generic policy for public service media, including incentives to invest in the production and distribution of diversified, high quality content. In order to increase participation by civil society in the implementation of the Convention, the Committee could take practical steps to strengthen its capacity to collaborate with public actors and participate in policy development.

Second, in order to facilitate a balanced exchange of cultural goods and services and increase the mobility of artists and cultural professionals, the Conference of Parties could request the Committee to provide technical assistance to developing countries to help them develop effective trade policies that reflect the guiding principles of the Convention, particularly in the digital environment. The Committee could also promote research, advocacy and training programmes on preferential treatment measures.

Third, in order to include culture in sustainable development frameworks, the Conference of Parties could ask the Committee to request an increase in contributions for culture and creativity both in official development assistance (ODA) and to the IFCD. The Committee could also commission impact studies on IFCD-supported projects to demonstrate how investments in the creative and cultural industries contribute to the implementation of the United Nations 2030 Sustainable Development Agenda. It could also conduct a review of the funding strategies of development agencies that support the creative and cultural industries, to identify best practices and lacunae.

Fourth, in order to promote human rights and fundamental freedoms, the Committee could continue to collect information on cultural measures and policies to promote gender equality

and artistic freedom, including improvement of the status of the artist. It could also collect gender-disaggregated data on women's access to senior positions in the cultural and creative industries. The Committee could also request technical assistance to help countries expressing the need to revise their legislation in order to better recognize the status of artists, guarantee their economic and social rights and promote their freedom of artistic expression.

The Secretary of the Convention concluded her intervention by stressing that the financial and human capacities of the Secretariat should be taken into account when defining the Committee's future activities, so that they could be implemented in an optimal manner.

157. The **Chairperson** encouraged the Parties to be diligent in setting priorities for the future, and to join forces to ensure that resources were available to carry out those activities.
158. All Parties that spoke thanked the Secretariat for preparing the document on the future activities of the Committee.
159. The Delegation of **Norway** particularly encouraged the continuation of capacity-building activities, based on the recommendations of the 2018 Global Report.
160. The Delegation of **Austria** identified three actions it considered as priorities: the promotion of human rights and fundamental freedoms, the development of measures to ensure cultural diversity in the digital environment, and measures to support the IFCD.
161. The Delegation of the **Syrian Arab Republic** expressed the wish to see two additional items: synergies between the various UNESCO culture conventions, and the state of culture in emergency situations, such as wars and embargoes.
162. The Delegation of **Canada** welcomed the strengthened collaboration with civil society, and expressed its support for the CSO proposal to organize a Create|2030 Talk on culture in trade agreements, including in the digital environment.

The representative of the Government of **Quebec**, as part of the delegation of Canada, expressed satisfaction that the Committee's future activities would focus on building the Parties' capacities to promote cultural diversity. He hoped that the national roadmaps on cultural diversity in the digital environment would be among the tools used for assessing the impact of the Convention.

163. The representative of **Contact Base**, Ms Ananya Bhattacharya, said that civil society appreciated the proposed revision of the Guidelines on the use of IFCD resources. She suggested that facilitation of CSO participation in statutory meetings should also be considered, for example by providing support for CSO mobility and coordination. She wanted the periodic reports of CSOs and the conclusions of the Civil Society Forum to be expressly mentioned in the draft resolution as sources of information. Lastly, she asked the Committee to consider the recommendations made by the CSOs following the two Civil Society Forums.
164. The representative of **Culture Funding Watch**, Ms Ouafa Belgacem, asked whether the tools mentioned on page 2, paragraph 4 of Working Document 14, such as the Expert Facility, could be supplemented by others.
165. During the discussion of the draft resolution, the Delegation of **Canada** proposed an amendment to add "and protect" after "promote" in paragraph 3.
166. The Delegation of the **Syrian Arab Republic** wished to add "in harmony with UNESCO's standard-setting instruments relating to emergency situations and the 2030 Agenda for Sustainable Development and its objectives" to the same paragraph.
167. The Delegation of **Austria** explained that it was not opposed to the substance of the proposed amendment, but that the wording was both too vague and too complex. It proposed replacing it by inserting the phrase "particularly in emergency situations".
168. The Delegation of **Côte d'Ivoire** pointed out that even with the change made by Austria, the proposed amendment somewhat distorted the meaning of the paragraph.

169. The Delegation of **Germany** said that Article 8 of the Convention already referred to emergency situations as “special situations where cultural expressions on its territory are at risk of extinction, under serious threat, or otherwise in need of urgent safeguarding”, and that it was therefore not necessary to amend the resolution.
170. The Delegation of **Cuba** supported the amendment proposed by the Syrian Arab Republic.
171. The **Secretary of the Convention** suggested replacing the amendment with the words “and taking into account the references in paragraph 3” in the first paragraph.
172. The Delegation of the **Syrian Arab Republic** accepted the Secretariat’s suggestion.
173. The Delegation of **Saint Vincent and the Grenadines** proposed adding “if necessary” to the second subparagraph of paragraph 3 of the draft resolution.
174. The Delegation of **Paraguay** asked who would decide whether a revision was necessary, and stated that it preferred the original version of this paragraph.
175. The **Secretary of the Convention** replied that it would be the Committee itself.
176. The Delegation of **Saint Vincent and the Grenadines** wished to add a new paragraph to include capacity-building activities, advocacy and training programmes relating to preferential treatment measures.
177. The **Chairperson** declared Resolution 7.CP 14 adopted as amended.

Resolution 7.CP 14 was adopted as amended.

Item 15 – Election of the Members of the Committee ([Document DCE/19/7. CP/15](#) and [Document DCE/19/7.CP/INF.3.REV](#))

178. Owing to the candidacy of Burkina Faso, the **Chairperson** proposed to give his place to Ms Tamara Rastovac Siamashvili, Serbia, Vice-Chairperson, for this item.
179. The **Secretary of the Convention** recalled that the candidates for the Intergovernmental Committee were: Denmark and Austria for two seats to be filled for Group I; Armenia and Serbia for two seats to be filled for Group II; Brazil, Ecuador and Saint Vincent and the Grenadines for three seats to be filled for Group III; Mongolia for one seat to be filled for Group IV; Burkina Faso, Ethiopia and Senegal for three seats to be filled for Group V(a); and Mauritania and Qatar for one seat to be filled for Group V(b).
180. The **Vice-Chairperson** recalled that there were twelve seats to be filled. She asked two individuals coming from different electoral groups to volunteer as tellers.
181. The representatives of the delegations of **Belgium** and **Côte d’Ivoire** put themselves forward.
182. The **Secretary of the Convention** declared the election open.
183. The **Vice-Chairperson** announced the results of the poll, in which 98 Parties participated. For Group V(b), the only one with more candidates than seats available, she announced that Mauritania had received 37 votes and Qatar 59. She declared Qatar elected.

Seeing no objection, the **Vice-Chairperson** declared Resolution 7.CP 15 adopted. She congratulated the Parties newly elected to the Intergovernmental Committee and thanked the outgoing Members for their commitment. Following the announcement of the results, the Chairperson resumed his functions.

Resolution 7.CP 15 was adopted as amended.

184. Mr David Measketh, the **Rapporteur**, provided a summary of the session and the resolutions adopted.
185. The Delegations of **Senegal**, **Qatar** and **Saint Vincent and the Grenadines** thanked the Parties for their election and renewed their commitment to the Convention.

186. The Delegations of **Mali**, the **Czech Republic** and **China** congratulated the Parties newly elected to the Committee, and thanked the Secretariat and all those taking part in the Conference of Parties for their work and investment.
187. The **Chairperson**, seeing no objections, declared the resolutions adopted in their entirety. He then asked the Parties to complete the Secretariat's satisfaction questionnaire. Finally, he thanked all Parties and Observers who had participated in the seventh session of the Conference of Parties. He also thanked the Rapporteur, the translators, interpreters and technicians. He paid tribute to the Director-General and commended the excellent work of the Secretariat, and in particular the Secretary of the Convention who had lent him her support, as well as all the participants in the Conference of Parties who had made the current session a success.
188. The **Secretary of the Convention** thanked the Chairperson, as well as the Parties, CSOs, the participants in the Create|2030 Talks, the Rapporteur, interpreters and technicians. She particularly thanked the members of the Secretariat for their excellent work.
189. The **Chairperson** declared the seventh session of the Conference of Parties closed.

CLOSING OF THE SESSION

ANNEX II

Create|2030 Talks

Strengthening cultural entrepreneurship: The International Fund for Cultural Diversity invests in vocational training

(6 June 2019, 11:00 a.m.)

1. **George Papagiannis**, Chief, Media Services at UNESCO and moderator of the Create|2030 Talks, recalled the interesting discussions that had arisen from the previous year's roundtable, on artificial intelligence, women working in the cultural and creative industries and artistic freedom. He introduced the topic of the day, cultural entrepreneurship, with a few figures: the cultural and creative industries generated 30 million jobs and more than US\$2 billion worldwide. However, strong disparities between North and South remained: for example, only 7% of those jobs were located in Africa and the Middle East and 6% in Latin America and the Caribbean. This imbalance could be explained in particular by obstacles to cultural entrepreneurship, such as difficulties in accessing financing and vocational training. He then put a series of questions to guide the forthcoming discussion. How did vocational training in the cultural and creative industries contribute to sustainable development? What was the impact of vocational training in the cultural and creative industries on youth employment? What skills and abilities were needed for jobs in the cultural and creative industries? How could technical assistance instruments such as the International Fund for Cultural Diversity (hereafter "IFCD") fill the training gap? Mr. Papagiannis invited the panellists to join him, and introduced them one by one. He then asked Maguette Dieye, Cultural Administrator and Project Coordinator at the association Diagn'Art (Saint Louis, Senegal), how the training and internship she had completed in 2016 under the IMDP programme had contributed to the development of her career in the cultural sector.
2. **Maguette Dieye** explained that the funding she received from the IMDP for her training and internship with the *Visa pour la Musique* project in Morocco had been a great boost to her career. It had allowed her to learn a lot and to find a foothold in the sector. She said that she had initially taken management courses at the graduate management school in Saint Louis in Senegal. Then, she had started working at Diagn'Art in 2015, to establish a cultural centre with multidisciplinary programming, supporting projects and artists in residence. As the centre was located in a fishing village, disadvantaged in terms of access to education, the association tried to train young people through culture, despite its limited resources, aiming at local social development. She explained that she was proof that vocational training could be crucial in accessing employment. Her training and internship had shaped her personality, and allowed her to work in the cultural sector. She commended the IFCD for its substantial contribution to vocational training, but added that more training was needed for the cultural and creative industries especially to train project coordinators, administrators, technicians, etc.
3. **George Papagiannis** asked her if she had seen any changes between her situation at the time and that of the young people currently in training.
4. **Maguette Dieye** replied that she was the only one in her training group who had studied before: the others had dropped out of school and were unemployed. Most of the young people trained at the centre today had the same profile, they were poorly educated and had few financial resources. After training, they went on to internships in cultural organizations, such as the French Institute of Saint Louis. She said that her own colleagues were gradually receiving further training and cited a sound and light technician as an example. She explained that there was no specific school nearby for this type of work, and that the few training courses had insufficient links with the world of work. Without prospects, it was difficult to finish the programme.
5. **George Papagiannis** then turned to Loeurt To, who was in charge of programmes, monitoring and evaluation at the Cambodian NGO Phare Ponleu Selpak, thanks to which nearly 1,300 young people had been trained, particularly in creative techniques and sound engineering. He asked him about the impact of training on young people.

6. **Loeurt To** explained that his NGO sought to provide two different types of skills to artists. On the one hand, there were dance, music, theatre and circus workshops to improve their performance on stage. On the other, artists also needed to have non-artistic professional skills. Thus, for example, they were trained in accounting. In addition, the NGO trained people as technicians, costume designers, stage managers and in other technical trades essential to the production of a show. Finally, management training was offered to various managers of cultural enterprises.
7. **George Papagiannis** asked him about the initial education level of the people he was training.
8. **Loeurt To** replied that the participants in the programme were poorly educated and came from very disadvantaged communities. He explained that it was sometimes a challenge to give them the confidence to interact with NGOs or other cultural entrepreneurs. Thanks to the IFCD, professional training courses had been set up in subjects such as setting objectives and financial management. Once their artistic skills had improved, they had to learn to invest and make a profit from their earnings.
9. **George Papagiannis** then turned to Vincent Carelli, Executive Secretary of the NGO Video Nas Aldeias in Brazil, who had set up a project supported by the IFCD to train young indigenous people in film production. He asked what his goals were in combining digital book publishing and film production to promote indigenous languages and cultures in Brazil.
10. **Vincent Carelli** explained that the Videos and Villages programme had been launched 33 years earlier. At that time the idea, which seemed strange, was warmly welcomed by the indigenous communities because of the link between video and memory. He recalled that the first contacts with indigenous communities in the Americas had resulted in carnage, with the loss of around 80% of their population and with it a large part of their collective memory. By restoring a form of oral transmission, the project had made it possible to create links between young people and their elders, and to revive some forgotten traditions. Moreover, the project had made it possible to partly lift the cloak of invisibility over indigenous peoples, and move beyond the generic term “Indian” by recognizing a number of specific cultures. Filmmakers from these communities had begun to produce films that were recognized by the film industry, offering a new perspective on the reality of indigenous life and culture in Brazil.
11. **George Papagiannis** asked what impact this project had had on indigenous communities and whether it had opened up new opportunities for them.
12. **Vincent Carelli** responded that although it was a mere drop in the ocean, the project had enabled indigenous communities to broadcast a country-wide television programme for a few years. Some members of those communities had also won prizes in several festivals, and their films had been shown in schools. The films were so well received that a real demand had emerged, even encouraging filmmakers from other communities to do the same. He went as far as to say that the project had influenced public policies in support of indigenous communities in Brazil. He went on to deplore the subsequent changes in policies in support of indigenous communities as well as cultural policies.
13. **George Papagiannis** turned to the last panellist, Adriana Padilla, Director of Cultural and Creative Industries at the Chamber of Commerce in Bogotá, Colombia, who was in charge of an IFCD-supported project that had trained 153 cultural entrepreneurs in the performing arts, visual arts and publishing sectors. He asked her why she had chosen those three areas in particular.
14. **Adriana Padilla** explained that the Bogotá Chamber of Commerce was working to strengthen the cultural and creative industries, in order to realize their potential for growth and development. She explained that the Chamber of Commerce was a private not-for-profit entity, and that it managed public funds. She said that her organization had prioritized the creative sector as a productive area, which was relatively rare for chambers of commerce. To do that, it ensured that people who live by their talent and creativity could also develop business skills. Before assistance was received from the IFCD, over 10,000 entrepreneurs had already been trained, but only 10% of them were working in the performing arts, visual arts and publishing.

By the combined efforts of the Chamber of Commerce and the municipality of Bogotá, a capacity-building project dedicated specifically to each of these three sectors had been set up: 350 people had applied, and 150 were selected to take 200 hours of training, spread over 50 workshops.

15. **George Papagiannis** asked whether that training, which had generated economic opportunities, had also led to a form of cultural awakening.
16. **Adriana Padilla** said that the cultural and creative industries generated about 3.5% of GDP in Colombia, of which 22% came from the publishing sector and 19% from training. She said that the cultural entrepreneur ecosystem was in what could be called an “evangelism” phase. There was a growing awareness that culture was also an economic sector, which produced cultural goods and services that were consumed, and thus generated value. The Bogotá Chamber of Commerce’s training courses provided those professionals with the skills to make their businesses sustainable and profitable. In addition, there was an improvement in the cultural life of the community.
17. **George Papagiannis** invited questions from the audience.
18. The Delegation of **Brazil** welcomed and supported the work of NGOs with indigenous communities. It recalled that Brazil was the fourth largest contributor to the IFCD. Nevertheless, it disagreed with the description of the political situation in Brazil. It recalled that the government had been democratically elected and that the press was free. It explained that the Ministry of Culture had not been abolished, but what had occurred were normal institutional reorganizations. **It added that the government continued to support indigenous communities.**
19. The Delegation of **Nigeria** asked Maguette Dieye what steps she had taken to overcome the problem of the large number of dropouts during training.
20. **Maguette Dieye** replied that having a passion gave people more motivation to follow training courses in the long term. She added that young people needed to be more patient, and that States should do a better job of supporting them in their future careers. She also explained that, in her case, the first problem had been the difficulty of finding training.
21. The Delegation of **El Salvador** asked the panellists whether certain legislation in their country had specifically helped them in developing culture.
22. **Adriana Padilla** responded that the current President of Colombia, Iván Duque, had placed a lot of emphasis on the creative economy, especially with the passing in May 2017 of the Orange Law for the promotion, development and protection of cultural and creative industries. Prior to that, laws had already been drafted to support film creation and live performance. In addition, she explained that the recently adopted development plan included three articles strengthening the competitiveness of the cultural sector. She said these efforts created jobs, helped combat poverty and generated lasting economic and social benefits. She welcomed Colombia’s legislative framework for cultural and creative industries and hoped that the share of GDP generated by cultural and creative industries, currently 6.2%, would increase.
23. **Maguette Dieye** explained that in Senegal the state had set up a development programme for the cultural sector and that numerous funds had been created, such as the vocational training fund and the mobility support fund. However, there was still a need for communication, awareness-raising and support so that more people knew how to access those resources.
24. **George Papagiannis** asked the speakers what role education could play in promoting the cultural and creative industries in their respective countries.
25. **Vincent Carelli** gave the example of a law that made the teaching of indigenous and African-American history compulsory in public schools. He explained that in response to that law, his NGO had produced a substantial amount of educational content. He clarified that such teaching was no longer compulsory.

26. **Loeurt To** explained that the Cambodian Government had integrated arts education into the public school system. However, he said that the way this was being implemented was inadequate: for example, the arts should really be included in secondary education.
27. **Maguette Dieye** said she used to paint in college, but explained that it had become more complicated since then. She gave as an example the theatre, painting and dance workshops that her centre had set up in three schools. She deplored the fact that it was so difficult to obtain permits for these artistic activities, which were considered rather as games. She said it was necessary to introduce awareness of art as early as possible.
28. **George Papagiannis** thanked the panellists and concluded the discussion.

Rethinking the Status of the Artist: A New Political Agenda

(6 June, 3.30 pm)

29. **George Papagiannis** introduced the second debate on the status of the artist, which was a good indicator of the general state of a society. He recalled that artists usually had irregular incomes and periods of unemployment, which made it more difficult for them to achieve MDG 8 on decent work for all. He recalled that a survey had been conducted on the implementation of the 1980 Recommendation concerning the Status of the Artist. The study showed that a growing number of states had developed legislative provisions to address the specific problems of artists, including the extension of social benefits. However, there were few models that facilitated cooperation between policies on culture and those in other sectors, such as the economy, social affairs or health. He then outlined the main questions that would guide the debate: How did governments deal with the unique and atypical way in which artists work? What could be considered good practice in promoting the economic and social rights of artists? How did governments promote the free movement of artists through reciprocal relations, cultural cooperation agreements or specific visas for artists? Mr. Papagiannis invited the panellists to the podium, and introduced them one by one. He then turned to **Oliver Liang**, Head of Public and Private Services at the International Labour Organization (ILO), who had also been working on a study of employment in culture and the media in 16 countries. He asked Mr Liang why there needed to be special treatment for artists.
30. **Oliver Liang** replied that there was no doubt that artists were a separate category of workers, both in terms of their major contribution to society and also their specific working conditions. However, it must also be remembered that artists were workers, who had to earn a living just like everyone else.
George Papagiannis then turned to **Alejandra Hernández Sánchez**, Deputy Minister of Culture of Costa Rica. Before that, she had worked for the Inter-American Development Bank and UNESCO. He asked what had prompted Costa Rica to develop a social security system for artists.
31. **Alejandra Hernández Sánchez** replied that the employment of artists presented special features, but at the same time culture workers were difficult to identify, particularly because of the labour classification standards. As a result, little was known about the working conditions of artists, their remuneration and their access to social protection. The ongoing review in Costa Rica was aimed at better defining cultural jobs so that they could be factored into the general institutional framework and an assessment made of whether or not they were decent jobs.
32. **George Papagiannis** asked **Abdoulaye Koundoul**, currently Director of Arts at the Ministry of Culture and Communication of Senegal, who was working on the reform of the law on the status of artists and cultural professionals, whether Alejandra Hernández Sánchez's words resonated with his own experience.
33. **Abdoulaye Koundoul** said he was in complete agreement with the previous panellist. He added that in Senegal, the protection of artists was enshrined in the constitution, and that it was therefore all the more necessary to have an effective law. He announced that after a participatory process, Senegal was finalizing a law on the status of the artist that would meet the expectations of the 400,000 future beneficiaries.
34. **George Papagiannis** then asked Alejandra Hernández Sánchez how she would define decent work for an artist.
35. **Alejandra Hernández Sánchez** replied that whether work was decent depended on the living conditions of the worker. In order for artists to have decent jobs, the cultural sector needed to be formalized. That would give them the opportunity to benefit from various social protections such as sick leave, maternity leave and unemployment insurance. Currently, studies in Costa Rica showed that 24% of artists did not have social security.

36. **George Papagiannis** turned to Oliver Liang and asked him if such processes of drawing up legislation on the status of the artist were widespread.
37. **Oliver Liang** replied that the main reason for drawing up legislation on the status of the artist was to provide social protection. According to him, the formalization of the cultural sector was an effective strategy in allowing informal workers to access the various worker protection systems. He added that there was a need for clear definition of employment relationships, so that self-employed workers could be eligible like employees when the situation justified it. He said that freedom of association, the right to join a trade union and to bargain collectively were the foundations of decent work. He concluded by listing other important issues for the cultural sector, such as gender equality, child protection, safety at work, the number of hours worked and remuneration.
38. **George Papagiannis** asked Alejandra Hernández Sánchez how she managed the multitude of actors covered by the law on social security for artists, and whether she managed to include them all in the debate and meet their expectations.
39. **Alejandra Hernández Sánchez** replied that it was essential to structure the sector in order to establish a dialogue with all the actors concerned. For the time being, her team was working with each cultural sub-sector, as a more global approach would require the entire cultural sector to be organized already into professional associations.
40. **George Papagiannis** asked her how to include artists within these bureaucratic systems which required categories to be specified and precisely defined.
41. **Alejandra Hernández Sánchez** replied that Costa Rica had begun by identifying vulnerable actors who had difficulty accessing social security: not only artists, but also domestic workers, for example. Next, specific schemes had to be created and the status of those who would benefit from them precisely defined. Indeed, if social security were offered only to employees, then 70% of cultural workers would not benefit from it. In addition, many of those treated as self-employed worked on an intermittent basis, and some did not meet the minimum income requirements for social security contributions.
42. **George Papagiannis** asked Abdoulaye Koundoul to what extent cultural professionals in Senegal were involved in the definition of the status of the artist.
43. **Abdoulaye Koundoul** referred to an adage that said that if you do something for someone without their knowledge, then you do it against them. His reply, therefore, was that the process of drawing up a law on the status of the artist had been an ongoing dialogue. The involvement of civil society from the outset had helped to build consensus on seven elements that needed to be included in the law. It should include recognition of the important role of artists in society; the need to protect their freedom of expression; encouragement for the development of texts and programmes for artistic expression; the implementation of a policy of education and training in the arts; promotion of copyright and related rights; regulation of the employment, working and living conditions of artists; and the creation of a social status for artists equivalent to that of other workers, particularly in terms of health and insurance.
44. **George Papagiannis** asked Oliver Liang to what extent age discrimination was an issue for the ILO, especially for women in the cultural and creative industries.
45. **Oliver Liang** responded that significant wage gaps persisted in the cultural and creative industries. He said there was a tension between the principle of non-discrimination, and the fact that actors were chosen for their particular appearance. In his view, the work must be done upstream, on the perception of gender in general. For example, why did so many movies focus on attractive young women? He then generalized this to other forms of discrimination.
46. **George Papagiannis** then asked him for his opinion on the seven elements of the status of the artist put forward by Abdoulaye Koundoul.
47. **Oliver Liang** replied that he had had the privilege of reading a draft of the law on the status of the artist being prepared in Senegal, and that he had found it interesting and very complete. He added that the dialogue established with the various stakeholders was an excellent feature.

He explained that there were still some issues that were problematic, such as the fact that not all artists identified themselves as professionals, especially young people who produced digital cultural content. He also mentioned the importance of volunteers and trainees to the cultural sector, and said it was important that those workers too had rights, such as the right to form associations.

48. **George Papagiannis** asked Alejandra Hernández Sánchez and Abdoulaye Koundoul how they were taking the various forms of digital cultural expression into account in the development of their national laws on the status of the artist.
49. **Alejandra Hernandez Sanchez** replied that the ongoing economic and digital shift called for a cross-cutting approach to employment. She added that digital cultural players, such as those in the video game industry, were often better organized and had fewer problems, as they were responding to a strong market demand.
50. **Abdoulaye Koundoul** replied that the development of digital technology had often caught the public authorities unawares, and they were adapting more than planning ahead. He gave the example of gospel singers, who had had great success via mobile phone ringtones. Those people, who were not at the time considered as artists, constituted a new category of cultural workers. In order to follow digital developments, Senegal's Ministry of Culture was collaborating with the Ministry of Digital Economy, which was more specialized in those areas.
51. **George Papagiannis** asked him how that collaboration worked.
52. **Abdoulaye Koundoul** replied that it was often difficult to establish connections between different ministries. In this case, the UNESCO Regional Office in Dakar had helped to facilitate collaboration between the Ministries of Culture and the Digital Economy. He added that it was difficult to convince people of the economic potential of the cultural and creative industries without the statistics to prove it.
53. **George Papagiannis** asked Alejandra Hernández Sánchez and then Abdoulaye Koundoul whether the texts they were drafting on the status of the artist involved parliamentary review or were simply administrative changes.
54. **Alejandra Hernandez Sanchez** replied that, in Costa Rica, the approval of specific schemes was a matter for the Board of Directors of the Social Security Fund. The process therefore involved political negotiation, but not at parliamentary level. There must also be economic and technical dialogue to ensure balance in the system.
55. **Abdoulaye Koundoul** replied that in Senegal the text would become a Bill, which would therefore follow the normal legislative process and go before Parliament.
56. **George Papagiannis** asked Oliver Liang what were the pitfalls to avoid in terms of the political dimension of these processes of formulating the status of the artist.
57. **Oliver Liang** replied that new forms of work had been part of the cultural sector for some time. In that context, should the aim be to obtain formal worker status for as many workers as possible, while staying within the traditional labour law regime? Or should it be recognized that the gig economy was affecting more and more sectors, and that we were entering a new era of work demanding new ways of ensuring that work was decent?
58. **George Papagiannis** asked him if the ILO had thought about the implications of new technologies, such as AI, for cultural jobs.
59. **Oliver Liang** answered in the affirmative. He explained that while new technologies were eliminating some jobs, they were transforming many others. Regarding the cultural sector, he added that the aura of the artist, the fact that it was a human being performing, continued to be the main attraction.
60. **Cornelia Dümcke**, representative of the International Theatre Institute, asked the panellists whether, in their view, progress had been made on the status of the artist, and how much weight civil society currently carried in facing those issues.

61. **Abdoulaye Koundoul** replied that only cultural civil society was involved in this process, as it was their struggle and their own daily experience.
62. **Alejandra Hernández Sánchez** said that the role of civil society had been fundamental in Costa Rica. She explained that civil society participation was a process that, inter alia, required the actors to be structured.
63. **Oliver Liang** noted that there was a general trend of decline in the trade union movement, especially because of digitization and the individualization of workers. Faced with the particularly powerful private digital actors, a strong civil society was essential for governments to be able to regulate these new technologies.
64. The Delegation of **Burkina Faso** recalled that Burkina Faso had adopted a decree on the status of the artist in 2013. The actors in the cultural sector had then structured themselves into federations, which constituted progress. The current issues were the issuing of artists' professional cards and the signing of collective agreements. Finally, it was interested to know how the tax status of artists was treated in the pending law in Senegal.
65. **Abdoulaye Koundoul** began by congratulating Burkina Faso on the quality of its legislation in this area. He went on to explain that the cultural sector in Senegal had been essentially informal for over 60 years, and that it was difficult to get artists to declare their income. They had therefore been granted special tax status so that they would gradually adopt a civic-minded approach to contributing to public finances.

Rebalancing Trade: Culture and Preferential Treatment

(7 June, 11:00 am)

66. **George Papagiannis** introduced the debate by recalling that granting preferential treatment to developing countries was at the heart of the Convention. Article 16 contained a binding provision that committed developed countries to giving access to cultural goods and services from developing countries, and to facilitating the free movement of their artists. He raised the question of the implementation of this provision, and its impact on developing countries. He then recalled the current context, in which multilateralism was under challenge and certain major agreements, such as NAFTA, were being called into question. At the same time, other major free trade agreements were being finalized, such as the ones between the EU and MERCOSUR and between the EU and Japan. He mentioned the main questions that would guide the debate: How to advance the place of culture in international trade negotiations? How could developed countries be held accountable for their commitments to preferential treatment in the cultural sector? How could mechanisms, policies and strategies for the creative sectors be better articulated, especially to meet the new challenges of e-commerce? Had the actors in creative industries in developing countries been sufficiently mobilized to assert the principles of preferential treatment? Mr Papagiannis invited the panellists to the podium, and introduced them one by one. He turned to **Mira Burri**, Senior Lecturer and Director of Internationalization at the University of Lucerne Faculty of Law. He announced that she had just published a [report](#) for UNESCO on culture in the CARIFORUM-European Union Economic Partnership Agreement. He asked her about the impacts, both positive and negative, of the current climate on culture in trade agreements.
67. **Mira Burri** explained that these were hectic times in terms of trade negotiations and agreements. On the one hand, preferential treatment and bilateral agreements were growing. On the other hand, multilateralism was in crisis. In this context, it was important to ensure that culture was not side-lined and that it remained an important component of those trade agreements, so that the Convention could be implemented. She then referred to the study she had conducted on the CARIFORUM-European Union agreement. This agreement was the first to make express reference to the Convention, and to make a genuine attempt to implement Article 16. For example, the European Union had granted legally binding access to its market for the supply of entertainment services from the Caribbean. This measure had been supplemented by an innovative instrument: the Protocol on Cultural Cooperation, which provided preferential access to the European market for films co-produced with Caribbean countries. However, ten years after its entry into force, this agreement had had little impact.
68. **George Papagiannis** turned to **Andrea King**, Head of the Barbados National Cultural Industries Development Authority. She was also a consultant to the Ministry of Culture of the Government of Barbados, and had worked specifically on policies for developing the cultural and creative industries, the audiovisual sector and heritage. He asked her if she agreed with Mira Burri's assessment of the CARIFORUM-European Union agreement.
69. **Andrea King** responded that, as with any pilot project, the implementation, evaluation and monitoring of that agreement had been slow. She recalled that the Caribbean economy was centred on tourism, bananas and rum, and that considering cultural goods as commercial products was new. In addition, governments were more concerned with social security, food safety and hygiene. However, since 2002, leaders had been looking for ways to diversify the Caribbean economy, and culture was one of them. The agreement with the European Union had opened up a large market for Caribbean cultural goods and services, and had prompted governments and the private sector to pay attention to this emerging sector. For example, in 2013, the Caribbean Export Development Agency had taken more than 100 cultural sector professionals to Europe. According to her, some progress had therefore been made, even if it was not yet visible in the figures. Finally, she expressed her hopes for the future.

70. **George Papagiannis** turned to **Ruppert Schlegelmilch**, the European Union's representative to the OECD and UNESCO. He was also the European Union's chief negotiator for its free trade agreements with Singapore, Ukraine and MERCOSUR. He asked how the negotiators dealt with culture in those trade agreements.
71. **Ruppert Schlegelmilch** explained that the subject was a legally complex but economically straightforward. He said that trade treaties were not an end in themselves, but were intended to produce growth and opportunity. He explained that the interest in culture was also economic. For example, the culture sector in Europe was larger than the chemical and plastics industries. He also described the CARIFORUM-European Union agreement as innovative, because it created economic opportunities while protecting cultural diversity. However, he said that its implementation should be improved. For that to happen it was necessary, in his view, to link the legal framework to aid programmes aimed at supporting cultural projects, such as the ACP-EU Culture Programme.
72. **Mira Burri** agreed with what Ruppert Schlegelmilch had said. She said that her study aimed to identify gaps that prevented full implementation of the CARIFORUM-EU Agreement, especially since some of those gaps could easily be filled. For example, European aid programmes should be given increased visibility among Caribbean artists. She suggested that there could be an independent body to evaluate implementation of the Protocol on Cultural Cooperation.
73. **George Papagiannis** asked Andrea King how the Caribbean was dealing with the European Union in the negotiations, given the imbalance between the two Parties.
74. **Andrea King** recalled that the Protocol of Cooperation was designed precisely to address that imbalance. She also said that awareness raising about the agreement and the aid programmes was essential. In her opinion, it was necessary to relay the information directly to artists, who were often preoccupied with more material and immediate concerns.
75. **George Papagiannis** asked Ruppert Schlegelmilch whether preferential treatment clauses were adequately and fairly addressed in the negotiations.
76. **Ruppert Schlegelmilch** reacted first to the interventions of Mira Burri and Andrea King, who, in his opinion, had put their finger on the main problem: the implementation of the agreement. He endorsed the idea of an independent body that could support artists with the administrative steps necessary to access certain opportunities. He then recalled that preferential treatment concerned not only the audiovisual sector, but also the performing arts, publishing and the visual arts. The problem, once again, lay in the implementation of those clauses, which already existed.
77. **Andrea King** responded by explaining that the information bottleneck often occurred at ministerial level, and encouraged ministries to involve civil society as early as possible in their discussions, so that initiatives could be communicated to their ultimate beneficiaries in good time.
78. **George Papagiannis** asked Mira Burri what were the main elements she focused on in assessing the impact of trade agreements on cultural professionals.
79. **Mira Burri** gave the example of the CARIFORUM-European Union agreement, in which there had been several stages. She explained that there had been a pre-assessment of the agreement before it was negotiated, and then a sustainability assessment during the negotiations. She regretted that cultural protocols, which were part of the agreements, were rarely taken into account in impact assessments.
80. **George Papagiannis** asked Ruppert Schlegelmilch about the place of culture in the EU-MERCOSUR agreement which was expected to be finalized shortly.
81. **Ruppert Schlegelmilch** replied that cultural goods and services were included in the agreement on an equal footing with other goods. However, the audiovisual sector remained a special case, as the protection of national film production was a sensitive issue. He also said that more assessments should be carried out of the impact of free trade treaties on the trade

in cultural goods and services, although collecting that data was sometimes complicated, as there was no specific “culture” category.

83. **Mira Burri** clarified that national education systems were not covered by trade agreements. Countries were responsible for setting tuition fees and conditions of access to public universities. She acknowledged that there were some mechanisms that could potentially lower the barriers to entry for education in general, but that trade treaties were not the right tools for this.
84. Véronique Guèvremont, holder of the **Laval University Chair in the Diversity of Cultural Expressions**, asked the panellists how to implement preferential treatment in e-commerce. She also asked whether it was still relevant to use the term “audiovisual services” in the current context, when other texts referred instead to “digitally encoded cultural products”.
85. **Ruppert Schlegelmilch** replied that it was an excellent question, but one that was difficult to answer. He referred to the Audiovisual Media Services (AVMS) Directive, recently adopted by the European Union, which sought to address those issues. He cited in particular the diversity of content on digital platforms, changes in the territoriality of the copyright system, the income of creators and digital authentication. He concluded by explaining that most of the solutions had yet to be devised.
86. **Andrea King** said that digital platforms could also help level the playing field between countries of different sizes, as they created a global marketplace for producers of cultural goods and services.
87. **George Papagiannis** argued that it was primarily the digital giants that held the reins of those platforms.
88. **Mira Burri** replied to Véronique Guèvremont that some initiatives were being taken to preserve cultural diversity in the digital environment: she cited the European Union AVMS Directive and Canada’s measures to promote the discoverability of local content. However, that issue was not yet adequately covered in all free trade treaties.