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

**Fifteenth session
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Item 4 of the provisional agenda: Report of the Secretariat on its activities and the implementation of the Committee's decisions (2021)

This document contains the report of the Secretariat on its activities and the implementation of the decisions taken by the Committee in 2021.

Decision required: paragraph 47

I. Introduction

1. This document presents to the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Committee”) a report on the main achievements of the Secretariat of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Convention”) and the challenges faced in 2021 in the implementation of the work plan and decisions adopted by the Committee and the programme of activities defined in the Programme and Budget for 2020-2021 (document 40 C/5).
2. The report is structured around four main axes: (a) support for the governance of the Convention; (b) monitoring of the implementation of the Convention, including knowledge management and sharing; (c) capacity-building through international cooperation and assistance programmes; and (d) awareness-raising and mobilization of stakeholders through communication and advocacy initiatives.
3. Separate working and information documents have been prepared to provide further information on the implementation of particular activities and decisions. These documents are:
 - Transmission of new quadrennial periodic reports (DCE/22/15.IGC/5)
 - Report on the implementation of the International Fund for Cultural Diversity (2021) and recommended projects from the twelfth call for funding requests (DCE/22/15.IGC/6)
 - Report on the feasibility study for the creation of a regular consultation mechanism of the Committee with micro, small and medium-sized cultural and creative enterprises (DCE/22/15.IGC/9 and DCE/22/15.IGC/INF.9)
 - Preliminary reflections to recognise and encourage the efforts made by cultural institutions and organisations to provide access to a diversity of cultural expressions (DCE/22/15.IGC/10)
 - Collaboration with civil society to implement the Convention and the conclusions of the third Civil Society Forum (DCE/22/15.IGC/11, DCE/22/15.IGC/INF.11a, and DCE/22/15.IGC/INF.11b).
4. This document highlights the main achievements in 2021, while Annex I provides a detailed overview of the progress made according to the key performance indicators of Expected Result 7 of Major Programme IV as contained in UNESCO’s Programme and Budget for 2020-2021 (document 40 C/5). Annex I also illustrates how the progress made is aligned with the four objectives of the Convention as formulated in its [Monitoring Framework](#), as well as some of the Sustainable Development Goals (hereinafter “SDGs”) of the United Nations 2030 Agenda for Sustainable Development.

II. Support for the governance of the Convention, the work of the governing bodies and the implementation of strategic decisions

5. In 2021, **the Secretariat supported the good governance of the Convention through its governing bodies**, including through the organisation of the fourteenth session of the Committee (1-5 February 2021) and the eighth session of the Conference of Parties (1-4 June 2021). These sessions were held entirely online due to travel and in-person meeting restrictions related to the COVID-19 pandemic. The transition to virtual meetings was

successful and enabled Parties and Members of the Committee to fulfil their statutory obligations in full compliance with the Rules of Procedure of both bodies.

6. The Secretariat also ensured **the implementation of the decisions taken by the Committee at its fourteenth session (DCE/21/14.IGC/Dec.)**, within the limits of available human and financial resources, and in light of the global context marked by the COVID-19 pandemic. Although the Committee's decisions were implemented in their entirety, some of the related activities could not be fully rolled-out due to a lack of funding. These include the assistance programme for the implementation of the Convention in the digital environment (document [DCE/21/14.IGC/14](#)), which could not be operationalised since no voluntary contributions were received, despite the support and enthusiasm expressed by Parties during the consideration of the programme during the fourteenth session of the Committee.
7. The Secretariat continued its advocacy activities to **promote the ratification of the 2005 Convention**, which led to two new ratifications in 2021 (Cabo Verde and Turkmenistan), thus bringing the total number of Parties to 151 as of 30 November 2021, representing a ratification rate of approximately 80% of UNESCO Member States. The Secretariat also continued to work closely with several UNESCO Member States non-Parties to the Convention, particularly through projects supported by voluntary contributions, to raise awareness of the issues related to the Convention and to invite them to join the global movement for the protection and promotion of the diversity of cultural expressions.
8. The participatory and informed governance of the Convention was promoted by **strengthening the contribution of civil society to the work of the governing bodies**. At the request of the Committee, the time allocated for the annual meeting between the Bureau of the Committee and civil society representatives ([Decision 9.IGC 9](#)) was doubled from one hour to two hours. In addition, the Secretariat took steps to formalise and structure the participation of civil society representatives in the work of the governing bodies of the Convention, notably by upscaling the support offered to organisations that wish to complete the procedures for admission to statutory meetings, as provided for in the Rules of Procedure of the governing bodies and the Annex to the Operational Guidelines on Article 11.
9. The Secretariat also coordinated the organisation of the third edition of the **Civil Society Forum**, which was held online on 31 May 2021 before the eighth session of the Conference of Parties, in accordance with [Decisions 10.IGC 6](#) and [14.IGC 15](#) of the Committee. This edition of the Forum brought together more than 90 civil society organisations, which developed joint recommendations presented orally at the eighth session of the Conference of Parties. More detailed information on the collaboration between the governing bodies and civil society is contained in document DCE/22/15.IGC/11. The written report of the Forum is contained in document DCE/22/15.IGC/INF.11a.

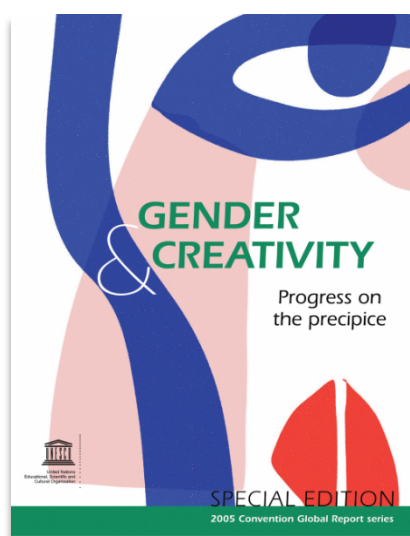
III. Monitoring of the implementation of the Convention and knowledge management and sharing

10. The Secretariat continued to **monitor the worldwide implementation of the Convention in a structured and systematic manner**. This monitoring is carried out mainly through the quadrennial periodic reports (hereinafter “QPRs”) submitted by Parties and through other related mechanisms, such as the national roadmaps for the implementation of the Convention in the digital environment. On the basis of the information and data collected through these monitoring mechanisms, analytical tools and research projects were developed to better reflect the current state of implementation of the Convention, to contextualise the challenges and opportunities faced by Parties and civil society, and to provide concrete recommendations to support informed decision-making by the governing bodies of the Convention.
11. The effective management of the processes related to the preparation and submission of QPRs by Parties to the Convention, as described in Article 9 on “Information Sharing and Transparency” and its related Operational Guidelines, enabled the Secretariat to receive and analyse **15 periodic reports** in 2021 (**Australia, Belgium, Brazil, Côte d'Ivoire, Croatia, Djibouti, Estonia, European Union, Ghana, Monaco, Netherlands, Nigeria, Serbia, Togo, and Turkey**). Detailed information on the QPRs can be found in document DCE/22/15.IGC/5.
12. Sixteen countries received support to strengthen their human and institutional capacity to prepare QPRs and engage in the **participatory monitoring of cultural policies (Algeria, Bangladesh, Burkina Faso, Colombia, Ethiopia, Jamaica, Indonesia, Mali, Mauritius, Mongolia, Palestine, Peru, Senegal, Uganda, United Republic of Tanzania, and Zimbabwe)** through funding from the Swedish International Development Cooperation Agency (Sida). As all the countries concerned submitted their periodic reports in 2020, the activities carried out in 2021 focused on building civil society capacity and inter-ministerial cooperation mechanisms to strengthen and sustain participatory policy monitoring processes and developing specific measures and recovery plans to address the impact of the pandemic on the cultural sector. The Secretariat also supported other Parties that requested assistance through the UNESCO Field Offices. This type of on-demand support for the preparation of quadrennial periodic reports could be extended to more Parties in the next two years.
13. Since 2015, the main tool for analysing the QPRs submitted by Parties has been the **Global Report “Re|Shaping Policies for Creativity”**, which aims to provide a global update on the implementation of the Convention every four years to support evidence-based decision-making. **The third edition of the Global Report will be launched at the fifteenth session of the Committee in February 2022**. Based on the **96 QPRs** received between July 2017 and November 2020 and additional sources of information, it provides an overview of the persistent challenges and emerging opportunities faced by Parties and civil society in implementing the Convention.
14. This new edition of the Global Report, made possible thanks to funding from Sweden, has been significantly enhanced through the structured monitoring efforts



undertaken in recent years, including the adoption of a new framework for periodic reports aligned with the Monitoring Framework of the Convention ([Resolution 7.CP.12](#)); the development of a simplified online reporting form; the introduction of a dedicated form for civil society organisations; and many capacity-building and peer-learning activities on participatory policy monitoring carried out in cooperation with UNESCO Field Offices. The range of activities undertaken by the Secretariat not only resulted in a high submission rate of QPRs between 2017 and 2020 (55% higher than the submission rate of the previous quadrennium¹), but also significantly improved the quality and relevance of the information provided by Parties in their reports. The third edition of the Global Report bears the fruits of these efforts and enable it to provide a more representative overview of the state of cultural and creative industries around the world.

15. **The effective and transparent management of knowledge** generated by monitoring the implementation of the Convention was supported by the development and updating of various interactive tools, including the [Policy Monitoring Platform](#). Originally launched in 2017, the Platform facilitates a targeted search for policies and measures by area of monitoring, region, cultural domain and transversal priority. It is a unique tool that enables Parties, researchers, and other stakeholders to review the progress made, identify the most effective policies and strategies, and improve existing policy instruments. With the QPRs submitted by Parties as its main source of information, the Platform is updated every year and currently contains more than 4200 measures, including 500 initiatives implemented by civil society. The continuous improvement and modernization of the Platform are strategic issues for the Secretariat, since the Platform is the only mechanism available for researchers and policymakers to obtain a rapid, comprehensive, and cross-cutting overview of the policies and measures put in place by Parties and civil society to promote and protect the diversity of cultural expressions.
16. The development and sharing of knowledge on issues related to the implementation of the 2005 Convention was also strengthened through the **production and distribution of various additional research and analysis products**, including reports and studies on emerging and strategic issues. For instance, with the support of Sweden, the Secretariat



published a **special edition of the Global Report titled “Gender & Creativity: Progress on the Precipice”**, which addresses the issue of promoting gender equality in the cultural and creative sectors as a prerequisite for the protection and promotion of the diversity of cultural expressions. This report, which contributes directly to the UNESCO Priority Gender Equality Action Plan for 2014-2021, identified several persistent challenges and intervention opportunities to enhance equality and diversity in the creative sector. The presentation of the report at a round table discussion during the eighth session of the Conference of Parties in June 2021 was followed by several national launch events which aimed to include the issue of gender equality in the cultural and creative sectors on the political agenda and to encourage dialogue between public and private sector stakeholders and civil society.

1. The second edition of the Global Report, which covered the period 2015-2018, involved the examination of 62 periodic reports.

17. As part of UNESCO's Global Priority Africa and the operational strategy for its implementation (2014–2021), and the African Union Year of the Arts, Culture and Heritage, the Secretariat published a report titled **“The African Film Industry: Trends, Challenges and Opportunities for Growth”**, which provides the first complete mapping of the film and audiovisual industry in **54 States of the African continent**, including quantitative and qualitative data and an analysis of strengths and weaknesses at the continental and regional levels. The report provides strategic recommendations to help the sector reach its full potential, which would create more than 20 million jobs and contribute US\$20 billion to the continent's combined GDP.



18. The report, which was officially launched at UNESCO Headquarters on 5 October 2021, in the presence of several renowned African filmmakers, was also launched at a high-level panel held during the 27th edition of the Pan-African Film and Television Festival of Ouagadougou (FESPACO) in **Burkina Faso**, on 21 October 2021, at the Carthage Film Festival in **Tunisia**, on 2 November 2021 and, lastly, at the conference on African cinema held with UNESCO's Africa Group, on 25 November 2021, as part of the UNESCO Africa Week.
19. Furthermore, in order to inform and inspire Parties' discussions, the Secretariat has undertaken the development **a new series of policy briefs titled “Perspectives for the Diversity of Cultural Expressions”**, the first volumes of which will be published online in spring 2022. The objective of this series is to identify emerging trends in the cultural sector and provide an analytical overview of future perspectives for the governing bodies of the 2005 Convention to help them identify medium- and long-term priority areas for action and plan the sequence of their future interventions. The first three volumes will focus respectively on “Cultural organisations and the diversity of cultural expressions”, “Revenue sharing and the transformation of the cultural value chain in the digital environment” and “The representation of diversity in audiovisual content.” Parties are invited to support future

volumes in this series either through voluntary contributions or the provision of expertise in order to explore new perspectives for the implementation of the 2005 Convention.

20. At the request of the Committee ([Decision 14.IGC 5](#)), the Secretariat also continued its efforts to **collect data and testimonials on the impact of the COVID-19 crisis on the cultural and creative industries**, in particular through the ResiliArt movement and the updating of a [dynamic web page](#) listing a sample of more than 200 emergency measures developed by governments and civil society around the world to assist the creative sector during the crisis.
21. In 2021, the Secretariat also published a study titled **“Cultural and Creative Industries in the Face of COVID-19: An Economic Impact Outlook.”** This publication provided a better understanding of the scale of the global disruption caused by the spread of the virus and, building on an analysis of studies conducted around the world in 2020, estimated that the gross value added (GVA) generated by the cultural and creative industries globally fell by US\$750 billion in 2020 compared to 2019, which represents more than 10 million job losses in the sector.
22. In addition, the Secretariat initiated a collaboration with the UNESCO Chair on the Diversity of Cultural Expressions, based at Laval University in Quebec (Canada), to create a database of cultural clauses in trade agreements, including the development of an encoding guide and the revised codification of cultural clauses related to the provisions of the 2005 Convention. This collaboration will ensure appropriate monitoring of the **preferential treatment measures** implemented to ensure a balanced flow of cultural goods and services.
23. Finally, the Secretariat undertook the preparation of the questionnaire for the **fifth global consultation on the implementation of the 1980 Recommendation concerning the Status of the Artist**, which will be submitted to the Executive Board at its 214th session in spring 2022, in accordance with the specific multi-stage procedure for the monitoring of the implementation of UNESCO conventions and recommendations for which no specific institutional mechanism is provided² and in accordance with [Decision 14.IGC 13](#) of the Committee. The global consultation, which is scheduled to be launched in spring 2022, will provide an opportunity for UNESCO Member States and relevant non-governmental organisations (NGOs) and international non-governmental organisations (INGOs) to undertake research and report on progress and challenges in implementing the Recommendation, particularly in the light of the impact of the COVID-19 pandemic. The Secretariat will organise information sessions and training on the questionnaire to ensure that Parties and Member States can use it as a roadmap for the implementation of the 1980 Recommendation.



IV. Capacity-building of Parties through international cooperation and assistance programmes

24. As part of its capacity-building programmes, the Secretariat deploys several intervention modalities that can be adapted and/or combined according to the needs and priorities of States. These modes of intervention include mainly:
- the mobilisation of national and international expertise;

2. Annexed to [document 196 EX/36](#).

- technical assistance in relation to key areas of the Convention, including the elaboration of policies and measures to develop the cultural and creative industries, the reform of legal and regulatory frameworks, the status of artists and cultural professionals, preferential treatment measures, and the mobility of artists;
 - peer-to-peer learning and sub-regional cooperation, including South-South cooperation;
 - the creation of spaces for dialogue and knowledge-sharing between governmental and non-governmental stakeholders;
 - training workshops.
25. In 2021, **more than 73 Member States received support** from the Secretariat, in close cooperation with UNESCO Field Offices, through different international cooperation and assistance programmes. For this purpose, continued efforts were made to mobilise voluntary contributions to support the implementation of the Convention in accordance with expected result 7 of Major Programme IV, “Culture”, as defined in UNESCO’s Programme and Budget for 2020-2021 (document 40 C/5). These voluntary contributions, which are essential to bridge the gap between the priorities identified by Parties and UNESCO’s regular programme, come from the following sources (in alphabetical order):

Contributor	Project title	Beneficiary country/countries	Implementation period ³
Brazil	Strengthening and Modernizing Cultural Public Policies in the Federal District	Brazil	2017-2023
China	Strengthening the Film Industry in Africa	Africa	2020-2022
European Union	Supporting New Regulatory Frameworks to Strengthen the Cultural and Creative Industries and Promote South-South Cooperation	Costa Rica, Ethiopia, Gabon, Georgia, Jamaica, Namibia, Palestine, Panama, Mexico, South Sudan, Uganda, Zimbabwe.	2018-2022
	<i>Transcultura</i> : Integrating Cuba, the Caribbean and the European Union through Culture and Creativity	Antigua and Barbuda, Bahamas, Barbados, Belize, Cuba, Dominica, Dominican Republic, Grenada, Guyana, Haiti, Jamaica, Montserrat, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, Suriname, Trinidad and Tobago	2019-2023
	The Creative Caribbean: A “Game” Ecosystem for Growth and Development	Antigua and Barbuda, Bahamas, Barbados, Belize, Dominica, Grenada, Guyana, Haiti, Jamaica, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the	2021-2024

3. Where several projects are involved, the longest period is considered.


		Grenadines, Suriname, Trinidad and Tobago	
Germany	Music for Sustainable Development in Morocco	Morocco	2017-2021
	Music for Sustainable Development in Morocco and Tunisia	Morocco, Tunisia	2019-2021
Japan	Mobilizing Film Professionals for Regional Cooperation in Asia	Indonesia, Thailand, Viet Nam	2019-2022
	UNESCO/Nara Residency for Young African Female Filmmakers	Burkina Faso, Kenya, Nigeria, Senegal, South Africa	2020-2022
	ResiliArt Accelerator Women's Creative Entrepreneurship in Zimbabwe	Zimbabwe	2021-2022
Norway	UNESCO-Aschberg Programme for Artists and Cultural Professionals	Costa Rica, Ethiopia, Ghana, Indonesia, Mauritius, Namibia, Peru.	2018-2023
	Institutional Capacity-Building in the Implementation of Cultural Policy in Malawi, in accordance with the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions	Malawi	2021-2023
Republic of Korea	Digital Creativity Lab	Cambodia, Indonesia, Kazakhstan, Kyrgyzstan, Lao People's Democratic Republic, Myanmar, Singapore, Tajikistan, Thailand, Uzbekistan, Viet Nam	2021-2023
	Strengthening Film Industries in Central Asia	Kazakhstan, Kyrgyzstan, Tajikistan, Uzbekistan	2020-2022
	Supporting Policy Platforms for Creativity in the Association of Southeast Asian Nations (ASEAN) Region	Brunei Darussalam, Cambodia, Indonesia, Malaysia, Philippines, Singapore, Thailand, Timor-Leste, Viet Nam	2020-2022
	Financing the Cultural and Creative Industries Sector in South-East Asian Countries	Asia and the Pacific countries	2018-2021
Sweden	Reshaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expressions	Algeria, Bangladesh, Burkina Faso, Colombia, Ethiopia, Indonesia, Jamaica, Mali, Mauritius, Mongolia, Palestine, Peru, Senegal, Uganda, United Republic of Tanzania, Zimbabwe	2018-2022
	Mapping the Cultural Sector in Palestine / Cultural Statistics for Development	Palestine	2019-2021

International Organisation for Migration (IOM)	Strengthening the Socio-Economic Integration of Migrants and Refugees in Arequipa through the Arts and Cultural Industries	Peru	2021
Multi-Partner Trust Fund Office of the United Nations Development Programme (UNDP)	Inclusive Economic Recovery through Sustainable Enterprises in the Informal Economies of Fiji, Palau, Tonga and Vanuatu	Fiji, Palau, Tonga, Vanuatu	2020-2022
United Nations Office for Project Services (UNOPS)	Technical Assistance for the Preparatory Measures and Selection Procedure for the Acquisition of Bibliographic Materials under Emergency Decree No. 58-2020 and Emergency Decree No. 104-2020	Peru	2020-2021
More than 50 Parties contributed to the International Fund for Cultural Diversity (IFCD) ⁴	10th IFCD call for funding requests	Argentina, Ecuador, Ethiopia, Georgia, Mexico, Mozambique, South Africa, Turkey, Viet Nam	2020-2022
	11th IFCD call for funding requests	Cambodia, Honduras, Jamaica, Mexico, Serbia, United Republic of Tanzania	2021-2023

26. For the implementation of its international capacity-building programmes in 2021, the Secretariat continued to rely on the **Expert Facility established with support from the European Union**. It is composed of 42 international experts, namely 26 women and 16 men from 35 countries with a breadth of expertise in fields related to creative industries, cultural entrepreneurship, cultural policy, cultural statistics and indicators, digital issues, artistic freedom, media diversity, international trade, the status of the artist, gender equality and intellectual property rights.⁵
27. Although in-person technical assistance missions and multi-stakeholder consultation meetings continued to be significantly limited in 2021 as a result of restrictions on international mobility and gatherings linked to the COVID-19 pandemic, the Secretariat continued to support States by organising virtual meetings with project beneficiaries and international experts and by coordinating online and hybrid workshops and training sessions. For example, a hybrid capacity-building workshop on participatory policy monitoring and media diversity brought together media officials and professionals from **Ethiopia, Mauritius, Uganda** and the **United Republic of Tanzania**, and a hybrid workshop to raise awareness of the Convention was held in **Botswana** in November 2021. The main methodology used for these trainings was peer-to-peer learning. The Secretariat, in partnership with the Field Offices concerned, will continue to implement “introductory” training for Parties that recently ratified the Convention and/or Member States that express interest in its ratification.

4. See document DCE/22/15.IGC/INF.6 for the list of countries that contributed to the IFCD in 2021.

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

28. With a view to capitalising on achievements, the Secretariat developed several tools to support the replicability and scalability of capacity-building activities. These tools include a toolkit to support the development of peer learning programmes titled “**Promoting Policy and Cooperation to Support Creativity: A Toolkit for Peer Learning**”, which is being published in English, French, and Spanish. The toolkit will present a range of ways to implement peer-to-peer exchanges according to the national priorities of Parties and will be illustrated by concrete case studies and clear performance indicators.
29. The Secretariat also redoubled its efforts to build the capacity of policymakers and cultural professionals in the creative economy, with a particular focus on cultural entrepreneurship in the digital age and the development of appropriate regulatory frameworks. The “**Digital Creativity Lab**” launched in 2021 with funding from the Republic of Korea is aimed at building digital skills and competencies in the cultural and creative industries, ranging from protecting musicians’ intellectual property on digital platforms (**Indonesia**), leading a three-month creative digital incubation programme for female creative professionals aged under 45 (**Cambodia, Lao People’s Democratic Republic, Myanmar and Viet Nam**), establishing spaces for digital creation (**Republic of Moldova**) and analysing data on women working in digital cultural and creative sectors, to providing an online training programme to build digital skills and competencies (**Kazakhstan, Kyrgyzstan, Tajikistan and Uzbekistan**).
30. In order to further develop national and regional expertise on the Convention, the Secretariat, in partnership with City, University of London, developed an online training course on the creative economy. With funding from the Republic of Korea, the innovative eight-week course provided training to 30 policymakers and civil society representatives from 9 countries of the Association of Southeast Asian Nations (ASEAN) (**Brunei Darussalam, Cambodia, Indonesia, Malaysia, Philippines, Singapore, Thailand, Timor-Leste, and Viet Nam**). The Secretariat will continue to implement this training course in other regions in 2022-2023.
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31. In addition, the development of the creative economy and cultural and creative industries was supported through the design and implementation of adapted regulatory frameworks, particularly through the European Union-supported project in 12 countries (**Costa Rica, Ethiopia, Gabon, Georgia, Jamaica, Mexico, Namibia, Palestine, Panama, South Sudan, Uganda, and Zimbabwe**).
32. The COVID-19 pandemic has continued to highlight the already fragile social, economic, and professional conditions of the cultural and creative sector’s key stakeholders: artists and cultural professionals. Accordingly, the Secretariat significantly increased its efforts to **strengthen synergies between the implementation and monitoring of the 2005 Convention and the 1980 Recommendation concerning the Status of the Artist**, as requested by the Committee at its fourteenth session ([Decision 14.IGC 13](#)). **New impetus has been given to the UNESCO-Aschberg Programme for Artists and Cultural Professionals** thanks to the development of a new implementation strategy and an action plan that takes into account the multiple forms of precariousness exacerbated by the pandemic. The Programme is articulated around three types of intervention: (i) technical assistance for States wishing to develop or revise national laws, regulations, and policies on

the status of the artist; (ii) the development of training tools targeting the status of the artist and preferential treatment measures; (iii) research, advocacy, and monitoring of measures relating to the status of the artist and artistic freedom.

33. In this context, thanks to the financial support of Norway, *inter alia*, the Secretariat launched a call for applications on 16 September 2021 to support States and civil society organisations in their efforts to reform regulations, legislation, and policies on the socio-economic rights of artists and cultural professionals. Efforts were made to promote this new programme through, for instance, online information sessions in English, French, and Spanish. **More than 100 project proposals were submitted by the deadline of 10 December** and are currently being evaluated. The selected projects will be implemented in 2022 and 2023, thereby addressing the needs expressed by artists and cultural professionals in the framework of the ResiliArt debates held between 2020 and 2021. The Secretariat is committed to continue mobilising additional voluntary contributions in order to provide more regular support to projects proposed by States and civil society organisations committed to strengthening the status of artists and artistic freedom.
34. The Secretariat also **ensured the implementation of the International Fund for Cultural Diversity** (hereinafter “the IFCD”), which is a funding mechanism established by the Convention. Nineteen projects approved by the Committee between 2018 and 2021 are currently being implemented. In 2021, in addition to monitoring these projects, the Secretariat launched the annual call for voluntary contributions and implemented the first phase of the IFCD fundraising and communication strategy (2021-2023₂, adopted by the Committee at its fourteenth session ([Decision 14.IGC 11](#))). More detailed information on the implementation of the IFCD is provided in document DCE/22/15.IGC/6.
35. In order to promote the IFCD among Parties that have not yet benefited sufficiently from its funding, the Secretariat, in collaboration with Field Offices and National Commissions, organised or supported **ten training sessions for representatives of public institutions and civil society from 37 countries**.⁶ Some sessions had several components and involved more than 100 participants. In addition, the Secretariat participated in the Resources Mobilization Digital Marathon 2021 (RM Digithon 2021), which enabled it to promote the IFCD among various artists and cultural and creative stakeholders who took part in the event.

V. Awareness-raising of stakeholders through communication and advocacy initiatives

36. The COVID-19 pandemic affected the activities planned by the Secretariat for 2021, in part because it severely limited and even cancelled in-person events and international travel, and in part because the creative sector was one of the sectors most affected by the lockdown measures adopted around the world to curb the spread of the pandemic.

6. Antigua and Barbuda, Argentina, Bahamas, Barbados, Belize, Bolivia (Plurinational State of), Botswana, Chile, Colombia, Costa Rica, Côte d'Ivoire, Dominica, Ecuador, Eswatini, Gabon, Ghana, Grenada, Guatemala, Guyana, Haiti, Honduras, Jamaica, Lesotho, Mexico, Nigeria, Palestine, Panama, Paraguay, Peru, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, Trinidad and Tobago, United Republic of Tanzania, Uruguay, Venezuela (Bolivarian Republic of) and Zimbabwe.

37. In response to these challenges, the Secretariat focused on strengthening its online communication activities so as to engage Convention stakeholders and raise public awareness of the challenges and opportunities facing the creative sector. In particular, the Secretariat seized the opportunity provided by the **International Year of Creative Economy for Sustainable Development** (Resolution [A/RES/74/198](#)) to organise various workshops, round tables and other virtual awareness-raising events highlighting the potential of the creative economy to develop fair, inclusive and prosperous societies. For instance, on the sidelines of the fourteenth session of the Committee in February 2021, the Secretariat organised the launch of UNESCO's celebrations of the International Year in partnership with several specialised United Nations agencies, other intergovernmental organisations, artists, and civil society representatives. The Secretariat and the European Broadcasting Union (EBU) also joined forces to mobilise 44 radio stations across Europe, Canada, the United States of America, Brazil, Australia, and New Zealand to celebrate the World Day for Cultural Diversity for Dialogue and Development on 21 May 2021.
38. The continuation of the **global ResiliArt movement**, launched by UNESCO on the occasion of World Art Day in April 2020, has been at the heart of the Secretariat's advocacy activities, with more than 277 debates involving more than 115 countries. The movement, which was launched to sound the alarm on the impact of COVID-19 on the livelihoods of artists and cultural professionals, has transformed and evolved to meet the needs of the sector. The Secretariat continued to lead and facilitate the organisation of debates under the banner of the ResiliArt movement, including a [virtual round table](#) held on the occasion of the **twentieth anniversary of the UNESCO Universal Declaration on Cultural Diversity** on 2 November 2021, and [another round table](#) on creative entrepreneurship with the finalists of the UNESCO-Bangladesh Bangabandhu Sheikh Mujibur Rahman International Prize for the Creative Economy, on 2 December 2021.
39. As soon as the public health situation permitted, the Secretariat took the opportunity to mobilise Convention stakeholders around **rallying events** to highlight the transformative role of creativity in the development and implementation of innovative solutions to achieve the sustainable development goals as part of post-pandemic recovery plans. For instance, the Secretariat partnered with the Ministry of Culture of the Republic of Korea to organise a **virtual reality (VR) exhibition titled “Cubically Imagined”** at UNESCO Headquarters from 6 to 16 July 2021. Exclusive content on the Oscar-winning film “Parasite” and the musical group “BTS”, among others, attracted hundreds of visitors and raised public awareness, particularly among young people, of digital technologies for the cultural and creative industries and the importance of content diversity in the digital age.



40. In May 2021, the Secretariat launched a call for nominations for the [UNESCO-Bangladesh Bangabandhu Sheikh Mujibur Rahman International Prize for the Creative Economy](#), supported by the Government of the People's Republic of Bangladesh. The Prize recognises, rewards, and enhances the visibility of outstanding initiatives that support young entrepreneurs in the creative economy. Out of 69 nominations, MoTIV Creations Limited, an independent creative studio based in **Uganda**, was selected for its work to promote effective and sustainable collaboration through the provision of tools and training. It operates in various fields such as film, music, and fashion by helping entrepreneurs to improve and develop their businesses. The Prize was awarded in the presence of the Prime Minister of Bangladesh and the Director-General of UNESCO on the sidelines of the 41st session of the General Conference.



41. **The Secretariat strengthened intersectoral cooperation** throughout 2021, particularly with the **Communication and Information Sector** in the field of human rights and fundamental freedoms. By promoting a holistic approach to artistic freedom as a bundle of rights protected under international law, the Secretariat continued the efforts undertaken in previous years to shed light on the specific challenges faced by artists and cultural professionals from a human rights perspective. At the **World Press Freedom Day International Conference** held in 2021 in Windhoek, **Namibia**, the Secretariat organised a high-level round table titled “Arts and creativity as public goods: Promoting diverse culture contents in the digital environment,” which was accompanied by a capacity-building workshop on artistic freedom in Namibia.
42. Furthermore, in November 2021, the Secretariat strengthened its consultations with the Communication and Information Sector in the context of a knowledge-sharing workshop initiated with the European Union National Institutes for Culture (EUNIC) network, with a view to further promoting artistic freedom in international cultural relations.
43. Other joint initiatives were undertaken with the Communication and Information Sector, including the preparation of a **comparative study on humanitarian protection instruments for journalists and artists in situations of conflict**. In view of the inherently intersectoral nature of UNESCO's Programme and Budget for 2022-2025 (document 41C/5), the Secretariat expects to significantly strengthen its cooperation with other sectors, since achieving the objectives of the 2005 Convention requires cross-cutting initiatives that mobilise not only cultural stakeholders but also non-cultural stakeholders, such as media professionals, education professionals, technical and vocational teachers, and legal experts.

VI. Conclusion and way forward

44. The ongoing evolution of the COVID-19 pandemic throughout the world has required considerable flexibility from the Secretariat, both in the organisation of statutory meetings and the implementation of capacity-building activities. The complexity and magnitude of the impact of the pandemic on cultural and creative industries will require **concerted action by Parties to the Convention and enhanced international cooperation** to support the short- and long-term recovery of the sector.

45. The support that the Secretariat can provide to Parties and civil society depends, to a large extent, on the possibility of bridging the gap **between available human and financial resources and the priorities assigned by the Member States and the governing bodies of the Convention**. Indeed, despite considerable efforts to optimise the resources devoted to the statutory functioning and monitoring of the Convention, in particular by systematically ensuring synergies with programmes supported by voluntary contributions, it is becoming increasingly difficult to meet the growing expectations and demands with the financial and human resources at the Secretariat's disposal.
46. In order to meet this set of challenges while continuing to implement the priorities and decisions of the Convention's governing bodies and to respond to Parties' increasing requests for assistance, the Secretariat needs further support, particularly through:
- Financial and human support for the establishment of consultation and cooperation mechanisms to promote **more systematic engagement of Convention stakeholders, including micro, small and medium-sized cultural enterprises and civil society organisations operating in the cultural and creative industries**, both to integrate into their activities the objectives and guiding principles of the 2005 Convention and the 1980 Recommendation concerning the Status of the Artist, and to better target the challenges they face
 - **Increased financial support and greater predictability in voluntary contributions to strengthen international cooperation to support cultural and creative industries worldwide** in accordance with the key principles of structured financing dialogue. This applies, first, to annual voluntary contributions from all Parties to the IFCD as well as to voluntary contributions made to enable the Secretariat to intensify its **capacity-building and technical assistance interventions and to expand its network of expertise** in all areas of monitoring of the Convention, particularly in the digital environment and in the areas of the status of the artist and artistic freedom
 - Ongoing maintenance and development of the Convention's **Knowledge Management System (KMS)**, through regular funding and specialised and stable human resources. The KMS serves both as a means of communication and information-sharing at the international level (particularly through the Policy Monitoring Platform) and as an effective tool for monitoring and evaluating projects implemented by the Secretariat, including projects supported by the IFCD
 - **Strengthening of the Secretariat's human resources** through the appointment of associate experts or the secondment of staff, particularly in the areas of knowledge management, communication, resource mobilisation and project monitoring and evaluation for the implementation of the Convention.
47. The Committee may wish to adopt the following decision:

DRAFT DECISION 15.IGC 4

The Committee,

1. *Having examined document DCE/22/15.IGC/4 and its annexes,*
2. *Takes note of the Secretariat's report on its activities for the year 2021;*

3. *Welcomes the efforts made by the Secretariat to strengthen its programmes for international cooperation and assistance, and knowledge management and sharing, particularly the publication of the third edition of the Global Report to monitor the implementation of the Convention;*
4. *Thanks Member States and other bodies that have made voluntary contributions to strengthen the work of the Secretariat;*
5. *Also takes note of the Secretariat's need for greater predictability of voluntary contributions in order to strengthen crosscutting functions, such as its knowledge management system, intersectoral project development, communication and project monitoring and evaluation;*
6. *Encourages Parties to strengthen the Secretariat's human resources to support the implementation of the Convention through the appointment of associate experts or the secondment of staff, particularly in the areas of knowledge management, communication, resource mobilisation and project monitoring and evaluation;*
7. *Requests the Secretariat to submit to it, at its sixteenth session, a report on the activities undertaken in 2022.*

ANNEX I

Expected Result 7: Policies and measures to promote the diversity of cultural expressions designed and implemented by Member States, in particular through the effective implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions	
40 C/5 – ER 7 – Performance Indicators (PI)	Progress achieved
<p>IP/1. Sound governance exercised through the adoption and implementation of strategic resolutions/decisions of the governing bodies of the 2005 Convention, including commitments towards the SDGs.</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> • Priorities established through the Conference of Parties' resolutions • Resolutions are reflected in the IGC work plan and implemented through IGC Decisions • Statutory and related thematic documents examined by the governing bodies explicitly address the implementation of relevant SDGs through the implementation of the Convention • Level of civil society stakeholders' engagement <p>Convention's monitoring areas:</p> <ul style="list-style-type: none"> • Digital environment • Partnering with civil society 	<ul style="list-style-type: none"> • The fourteenth session of the Committee (14 IGC) and the eighth session of the Conference of Parties (8 CP) were successfully held from 1 to 5 February 2021 and from 1 to 4 June 2021, respectively. These sessions were held online for the first time due to restrictions related to the COVID-19 pandemic. • At its eighth session, the Conference of Parties established a list of strategic guidelines (Resolution 8.CP 13) which it invited the Committee to translate into an action plan at its fifteenth session. • Several events were held on the sidelines of the statutory meetings to inform Parties' discussions and strengthen the link between the work of the governing bodies and the objectives of the United Nations 2030 Agenda for Sustainable Development, including the ResiliArt debates and the launch of the International Year of Creative Economy for Sustainable Development. • Cooperation between governing bodies and civil society has been strengthened: <ul style="list-style-type: none"> ○ A meeting was held between civil society representatives and the Bureau of the 14.IGC, and its duration was doubled compared to previous years. ○ The third edition of the Civil Society Forum was held on 31 May 2021 before the Conference of Parties. This edition of the Forum brought together more than 90 civil society organisations, which developed joint recommendations presented orally at the eighth session of the Conference of Parties.
<p>IP/2. Number of supported Member States that have designed, implemented and monitored policies and measures to promote the diversity of cultural expressions, contributing to the goals of the 2005 Convention and in a gender-responsive manner</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> • Policies are designed or re-designed which reflect the core goals of the Convention • Measures and/or action plans defined towards the implementation of the policy • QPRs submitted and address policies and measures to promote women as creators and producers of cultural goods and services as well as provide evidence towards SDGs targets attainment 	<ul style="list-style-type: none"> • Through activities funded by the regular programme and voluntary contributions, UNESCO provided cultural policy advisory services and promoted a participatory approach to the design, implementation and monitoring of policies, which requires a multi-stakeholder consultation process with government officials and civil society actors. • In 2021, quadrennial periodic reports from 15 Parties were received and analysed. Of these, 69% used the dedicated form for collecting information on measures and initiatives implemented by civil society organisations. • The Policy Monitoring Platform was further developed to improve its functionalities. • In response to the COVID-19 crisis, the Secretariat updated a dynamic web page listing a sample of more than 200 emergency measures developed by governments and civil society around the world to assist the creative sector during the crisis, and

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40 C/5 – ER 7 – Performance Indicators (PI)	Progress achieved
<ul style="list-style-type: none"> • Level of civil society stakeholders' engagement <p>Convention's monitoring areas:</p> <ul style="list-style-type: none"> • Cultural and creative sectors • Media diversity • Treaties and agreements • National sustainable development policies and plans • Gender equality 	<p>published the study "Cultural and Creative Industries in the Face of COVID-19: An Economic Impact Outlook."</p> <ul style="list-style-type: none"> • 73 Member States received support from UNESCO through various programmes supported by voluntary contributions. • A report on the film and audiovisual industry in Africa was launched, providing a mapping of the industry in 54 states of the African continent, a roadmap for the development of the sector, and assistance to States in the implementation of appropriate policies and measures.
<p>IP/3. Number of supported Member States and civil society stakeholders that have effectively implemented international assistance, including through the International Fund for Cultural Diversity</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> • Level of contribution to the IFCD • International assistance requests submitted • Project initiatives successfully implemented <p>Convention's monitoring areas:</p> <p>International cooperation for sustainable development</p>	<ul style="list-style-type: none"> • In 2021, six projects were approved for funding by the Committee under the eleventh call for IFCD funding requests, for a total amount of US\$436,965. A total of 19 projects approved by the Committee between 2018 and 2021 are currently being implemented. • The Secretariat launched the twelfth call for funding requests in 2021. • The annual call for voluntary contributions was launched and the first phase of the IFCD fundraising and communication strategy for 2021-2023, adopted by the Committee at its fourteenth session (Decision 14.IGC 11), was implemented. The contributions received from Parties from 1 January to 30 November 2021 amounted to US\$996,536, representing 87% of the target amount of US\$1,150,000 set by the strategy for 2021. • As part of the implementation of the recommendations of the second external evaluation of the IFCD adopted by the Committee (Decision 12.IGC 6), the Committee adopted a new IFCD fundraising and communication strategy (document DCE/21/14.IGC/11) and examined the analysis of the Guidelines on the Use of the Resources of the International Fund for Cultural Diversity, with a view to their possible revision or updating (document DCE/21/14.IGC/10). • Voluntary contributions were provided in support of expected result 7 by various partners, including Brazil, China, the European Union, Germany, Japan, Norway, the Republic of Korea, Sweden, the International Organisation for Migration (IOM), the Multi-Partner Trust Fund Office of the United Nations Development Programme (UNDP) and the United Nations Office for Project Services (UNOPS).
<p>IP/4. Number of supported Member States that have designed, implemented and monitored policies and measures to promote the 1980 Recommendation concerning the Status of the Artist, especially artistic freedom, contributing to the goals of the 2005 Convention and in a gender-</p>	<ul style="list-style-type: none"> • The UNESCO-Aschberg Programme for Artists and Cultural Professionals was revised and launched, providing technical and financial assistance to Member States and civil society for projects to reform legislation, regulations and policies on the status of the artist (116 projects received by December 2021 and submitted for

Expected Result 7: Policies and measures to promote the diversity of cultural expressions designed and implemented by Member States, in particular through the effective implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions	
40 C/5 – ER 7 – Performance Indicators (PI)	Progress achieved
<p>responsive manner</p> <p>Assessed according to the following:</p> <ul style="list-style-type: none"> • Cultural policies and measures to promote and protect artistic freedom • Global survey submitted on policies that recognize the social and economic rights of artists • Evidence of measures and/or action plans that implement the policies and address digital technologies, mobility and artistic freedom <p>Convention’s monitoring areas:</p> <ul style="list-style-type: none"> • Mobility of artists and cultural professionals • Flow of cultural goods and services • Artistic freedom 	<p>evaluation).</p> <ul style="list-style-type: none"> • The UNESCO-Aschberg Programme continued to provide technical assistance for projects initiated since 2019, including: <ul style="list-style-type: none"> ○ Peru: Development and implementation of a law on the status of the artist, including a communication campaign to promote ownership by cultural associations (2020-2022). ○ Namibia: Capacity-building of 15 national experts from the Ministry of Culture and national civil society organisations on issues of artistic freedom, including support for the preparation of a national report on the status of the artist; Establishment of a follow-up plan for the development of a national report on artistic freedom (2021-2022). ○ Costa Rica: Support for the development of social protection schemes for musicians (2020-2022) ○ Burkina Faso: Support for the operational mechanism for the legal and social protection of artists in Burkina Faso (2021-2022) ○ Mauritius: Monitoring of the implementation of the Status of the Artist Act (2018-2022) • Publication of a special edition of the Convention’s Global Report series titled “Gender & Creativity: Progress on the Precipice”, which addresses the issue of promoting gender equality in the cultural and creative sectors as a prerequisite for the protection and promotion of the diversity of cultural expressions. • Organisation of a round table in April 2021 on “Arts and creativity as public goods: Promoting diverse culture contents in the digital environment” and a capacity-building workshop on artistic freedom in Namibia, as part of the celebration of World Press Freedom Day.

ANNEX II

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

Statutory meetings in the last two biennia

Session	11.IGC (December 2017)	12.IGC (December 2018)	7.CP (June 2019)	13.IGC (February 2020)	14.IGC (February 2021)	8.CP (4 June 2021)
Total number of Parties	145	146	146	148	149	150
Place of the session	Paris	Paris	Paris	Paris	Online	Online
Total number of participating Member States (Parties, non-Parties) and observers	- 24 members of the Committee - 50 Parties not members of the Committee - 5 non-Parties - 7 IGOs - 49 NGOs - 2 UNESCO Chairs - 1 category 2 centre	- 24 members of the Committee - 71 Parties not members of the Committee - 11 non-Parties - 6 IGOs - 62 NGOs - 5 UNESCO Chairs - 4 category 2 centres	- 97 Parties - 5 non-Parties - 17 IGOs - 79 NGOs - 6 UNESCO Chairs - 3 category 2 centres	- 24 members of the Committee - 81 Parties not members of the Committee - 6 non-Parties - 12 IGOs - 39 NGOs - 7 UNESCO Chairs - 2 category 2 centres	- 24 members of the Committee - 78 Parties not members of the Committee - 6 non-Parties - 4 IGOs - 38 NGOs - 8 UNESCO Chairs - 3 category 2 centres	- 107 Parties - 8 non-Parties - 3 IGOs - 40 NGOs - 3 UNESCO Chairs - 3 category 2 centres
Total number of participants	298	393	382	389	423	379
Duration of the session	6 hrs/day x 3 days = 18 hrs	6 hrs/day x 4 days = 24 hrs	6 hrs/day x 3 days = 18 hrs	6 hrs/day x 4 days = 24 hrs	5 days, 16.5 hours	4 days, 15 hours
Number of agenda items	10	14	15	15	18	14