

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

**Fifteenth session  
Online  
8 – 11 February 2022**

**Item 5 of the provisional agenda:** Transmission of new quadrennial periodic reports

In accordance with Article 23.6(a) and (c) of the 2005 Convention, this document reports on the quadrennial periodic reports submitted in 2021 by Parties and due to be transmitted by the Committee to the Conference of Parties at its ninth session.

**Decision required:** paragraph 22

## I. Background

1. Article 9 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Convention”), entitled “Information Sharing and Transparency”, stipulates in paragraph (a) that “Parties shall provide appropriate information in their reports to UNESCO every four years on measures taken to protect and promote the diversity of cultural expressions within their territory and at the international level.”
2. The process for the preparation and submission of the quadrennial periodic reports is detailed in the [Operational Guidelines on Article 9](#), approved by the Conference of Parties at its third session in 2011 (Resolution [3.CP 7](#)) and revised at its seventh session in 2019 (Resolution [7.CP 12](#)). The Operational Guidelines also include a comprehensive framework for quadrennial periodic reports, which is aligned on the Convention’s [Monitoring Framework](#).
3. At its fourteenth session, the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Committee”) took note of the deferral of the annual submission date of quadrennial period reports to 30 June of the year preceding the session at which they are presented (Decision [14.IGC 6](#)). At its eighth session, the Conference of Parties invited the Parties whose periodic reports were expected in 2021 to submit them before 30 June, if possible in both working languages of the Committee, as well as in other languages, using the dedicated electronic form. It further invited Parties whose reports were due in 2020 but which had not yet been submitted to send them to the Secretariat by the same deadline (Resolution [8.CP 9](#)).
4. Pursuant to Article 23.6(c) of the Convention, one of the core functions of the Committee is “to transmit to the Conference of Parties reports from Parties to the Convention, together with its comments and a summary of their contents.”
5. Further to Resolution [8.CP 9](#), the Committee is thus invited to examine at this session:
  - The periodic reports submitted by Parties in 2021 (available online at the following link: <http://en.unesco.org/creativity/governance/periodic-reports> and on the Policy Monitoring Platform at the following link: <http://en.unesco.org/creativity/policy-monitoring-platform>);
  - The executive summaries of the quadrennial periodic reports on the implementation of the Convention submitted by Parties in 2021 (in Annex).

## II. Overview of the quadrennial periodic reports submitted by Parties in 2021

6. A total of 15 quadrennial periodic reports were received by the Secretariat in 2021, of which 4<sup>1</sup> were due in 2021, 10<sup>2</sup> were due in 2020, and 1<sup>3</sup> was due in 2017 (see table below).
7. The submission rate of the quadrennial reports due in 2021 is 21%, as only 4 of the 19 expected periodic reports<sup>4</sup> have been submitted. This low submission rate reflects the exceptional circumstances under which Parties were operating because of the disruption and restrictions brought about by the COVID-19 pandemic, which heavily impacted the processes of preparation of periodic reports, including the establishment of working groups involving different ministries, government tiers and civil society stakeholders. It

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1. Australia, Belgium, Netherlands, Turkey.

2. Brazil, Côte d’Ivoire, Croatia, Djibouti, Estonia, Ghana, Monaco, Nigeria, Togo, European Union.

3. Serbia.

4. Originally, 20 reports were expected in 2021, but Colombia submitted its report due in 2021 in 2020 and it was examined by the Committee at its fourteenth session.

should be noted, however, that two reports were received from Parties<sup>5</sup> that had never submitted a periodic report before.

8. Of the 15 reports received in 2021, 13 were submitted using the dedicated online form, or 87% of reports submitted. The use of this electronic form has multiple advantages, both for the Parties submitting their report and for the Secretariat. Indeed, in addition to facilitating and streamlining the submission process, the online form structures and mainstreams the data collected through the reporting exercise. Moreover, it facilitates the processing, dissemination and analysis of the information provided, including through the [Policy Monitoring Platform](#).

**Number of periodic reports due and received in 2021  
by electoral group**

Electoral group	Number of reports due in 2021	Parties that submitted their reports in 2021	Parties that did not submit their reports due in 2021
I	3	<ul style="list-style-type: none"> <li>• Belgium</li> <li>• Monaco (report due in 2020)<sup>6</sup></li> <li>• Netherlands</li> <li>• Turkey</li> </ul>	
II	2	<ul style="list-style-type: none"> <li>• Croatia (report due in 2020)</li> <li>• Estonia (report due in 2020)</li> <li>• Serbia (report due in 2017)</li> </ul>	<ul style="list-style-type: none"> <li>• Bosnia and Herzegovina<sup>7</sup></li> <li>• Serbia<sup>8</sup></li> </ul>
III	8	<ul style="list-style-type: none"> <li>• Brazil (report due in 2020)</li> </ul>	<ul style="list-style-type: none"> <li>• Antigua and Barbuda,<sup>9</sup></li> <li>• Dominican Republic<sup>10</sup></li> <li>• El Salvador,<sup>11</sup></li> <li>• Grenada<sup>12</sup></li> <li>• Guyana<sup>13</sup></li> <li>• Nicaragua<sup>14</sup></li> <li>• Saint Vincent and the Grenadines<sup>15</sup></li> <li>• Venezuela (Bolivarian Republic of)</li> </ul>
IV	2	<ul style="list-style-type: none"> <li>• Australia</li> </ul>	<ul style="list-style-type: none"> <li>• Afghanistan<sup>16</sup></li> </ul>

5. Ghana and Turkey

6. The periodic report of Monaco was submitted on 30 November 2020 and is therefore transmitted to the 15<sup>th</sup> session of the Committee.

7. The periodic report of Bosnia and Herzegovina was submitted in January 2022 and will therefore be transmitted to the 16<sup>th</sup> session of the Committee.

8. Serbia submitted its report due in 2017 in 2021, which covers the period from 2014-2017, but did not submit its report due in 2021.

9. First report due in 2017 not submitted.

10. First and second reports due in 2013 and 2017 respectively not submitted.

11. First report due in 2017 was submitted in 2020.

12. First and second reports due in 2013 and 2017 respectively not submitted.

13. First and second reports due in 2013 and 2017 respectively not submitted.

14. First report submitted in 2020, no reports submitted in 2013 or 2017.

15. First report due in 2013 submitted in 2017, second report not submitted.

16. First report due in 2013 and submitted in 2016, second report due in 2017 and not submitted.

Electoral group	Number of reports due in 2021	Parties that submitted their reports in 2021	Parties that did not submit their reports due in 2021
V(a)	1	<ul style="list-style-type: none"> <li>• Côte d'Ivoire (report due in 2020)</li> <li>• Djibouti (report due in 2020)</li> <li>• Ghana (report due in 2020)</li> <li>• Nigeria (report due in 2020)</li> <li>• Togo (report due in 2020)</li> </ul>	<ul style="list-style-type: none"> <li>• Comoros<sup>17</sup></li> </ul>
V(b)	3		<ul style="list-style-type: none"> <li>• Iraq</li> <li>• Morocco</li> <li>• Qatar<sup>18</sup></li> </ul>
Parties not member of an electoral group	0	<ul style="list-style-type: none"> <li>• European Union (report due in 2020)</li> </ul>	

9. As shown in the table above, there has been an uneven distribution in the number of reports received in 2021, with no reports having been submitted from Group V(b) and none out of the 8 reports expected in 2021 submitted from Group III. Moreover, it is notable that 6 of the 15 Parties that did not submit their report due in 2021 are Small Island Developing States (hereinafter "SIDS"), which may indicate that there is a significant need to extend the Secretariat's capacity-building programme for participatory policy monitoring and adapt it to the needs and priorities of this UNESCO Priority Group. The Committee may consider requesting the Secretariat to present to it, at its sixteenth session, concrete proposals to reinforce the support offered to SIDS in the elaboration of their quadrennial periodic reports.

### III. Measures to strengthen information-sharing and transparency

10. **A more holistic monitoring of the policies and measures adopted by Parties to foster creativity continued to bear fruit** in 2021 thanks to the alignment of the "[Framework for Quadrennial Periodic Reports on Measures to Protect and Promote the Diversity of Cultural Expressions](#)" with the Convention's [Monitoring Framework](#), as approved by the Conference of Parties in 2019 ([Resolution 7.CP.12](#)). This alignment also helped to make the periodic reporting process into a pedagogical opportunity, leading to a better understanding of the 2005 Convention, its areas of interventions, and related measures.
11. **Continuous improvements to the dedicated online reporting form were made** to facilitate the submission of quadrennial periodic reports. These changes, which include the integration of additional instructions for each section, increased the user-friendliness and effectiveness of the form, while the added clarifications helped to enrich the quality of the data and information collected.
12. **Information gathering on emerging and transversal issues in 2021 was made possible** due to the flexibility of the electronic submission form. At its eighth session, the Conference of Parties encouraged Parties submitting their quadrennial periodic reports to draw on their multistakeholder consultations to assess the impact of the COVID-19

17. First report due in 2017 was submitted in 2020.

18. First report submitted in 2020, no reports submitted in 2013 or 2017.

health crisis on the cultural and creative industries and the diversity of cultural expressions within their territory (Resolution [8.CP 9](#)). 7 of the 15 reports submitted in 2021 (or 47%) include measures or initiatives put in place by governments or civil society to support the creative sector in the face of the pandemic, including emergency funding and grants for artists, cultural professionals, and cultural organisations, and reinforced support for the digital transition in the creative sector. The reports also underline that the pandemic had significant consequences on the delivery or implementation of specific programmes and initiatives, often resulting in delays, adaptations, or cancellations.

13. **A series of additional tools to guide Parties through the online submission process were launched or updated** since 2019, including: (1) the on-demand provision of training materials to facilitate national workshops with multisectoral teams; (2) a [User's Guide](#) to enable better use of the online submission platform; and (3) a detailed [FAQ section](#) on the website. Lastly, in order to ensure close monitoring during the submission phase, personalised technical support was provided to Parties that requested it at [reports2005@unesco.org](mailto:reports2005@unesco.org).
14. **The contribution of civil society organisations ("CSOs") to the reporting process was strengthened**, notably through the use of a dedicated form to gather their contributions, which supported the development of more participatory information-gathering processes in the preparation of periodic reports. This dedicated civil society form, which is unique to the 2005 Convention, was widely used by Parties in 2021 and contributed to the collection of information from a wide array of non-governmental sources. Of the 13 reports submitted under the framework for quadrennial periodic reports in force since 2019, nine (69%) used the CSO form to include measures or initiatives undertaken by civil society organisations. By choosing to exploit the full potential of this form, Parties contributed directly to the implementation of Article 11 of the Convention, which invites them to encourage "the active participation of civil society in their efforts to achieve the objectives of the present Convention", as well as paragraph 14 of the Operational Guidelines on "Information Sharing and Transparency", which invites them to foster such participation in the preparation of periodic reports. As such, the use of the CSO form is an important indication of Parties' ongoing efforts to promote informed, transparent, and participatory systems of governance for culture.
15. **The Convention's knowledge management system was further improved and developed** to enhance synergies between the various monitoring tools of the Convention and the 2030 Agenda for Sustainable Development. This includes the updating of the Policy Monitoring Platform with an improved keyword search functionality and additional filters, and the analysis and progressive integration of new policies and measures on the Platform, including civil society initiatives gathered from the quadrennial periodic reports submitted in 2021.
16. **New volumes in the Global Report series on the implementation of the Convention were published**, based in particular on the analysis of information and data derived from the quadrennial periodic reports. A special edition of the Convention's Global Report series, titled [Gender & Creativity: Progress on the Precipice](#), was published on the occasion of International Women's Day in March 2021, and the third edition of the Convention's flagship Global Report, titled "Re|Shaping Policies for Creativity", is scheduled to be launched in February 2022 after delays caused by the COVID-19 pandemic (see Document DCE/22/15.IGC/4 for more information). Thanks to Parties' exceptional mobilisation in 2020, 96 periodic reports were considered in the preparation of this third edition, which is 55% more than the 62 reports that were considered for the second edition.

#### IV. Ways forward

17. Pursuant to Resolutions [4.CP 10](#), [5.CP 9a](#), [6.CP 9](#), [7.CP 11](#), and [8.CP 9](#), **the following 12 Parties are expected to submit their quadrennial periodic report in 2022** and

have been notified to this effect more than six months prior to the deadline, which is 30 June 2022.<sup>19</sup> The Parties whose reports were due in 2021 but not submitted were also invited to submit their report by the same deadline.

**Quadrennial periodic reports due in 2022**

Electoral group	Number of reports due	Parties whose report is due		
		1 <sup>st</sup> report	2 <sup>nd</sup> report	3 <sup>rd</sup> report
I	0			
II	3			Azerbaijan, <sup>20</sup> Czechia, Ukraine
III	4		Bahamas <sup>21</sup>	Haiti, <sup>22</sup> Honduras, <sup>23</sup> Trinidad and Tobago <sup>24</sup>
IV	1			Republic of Korea
V(a)	4			Democratic Republic of the Congo, <sup>25</sup> Equatorial Guinea, <sup>26</sup> Lesotho, <sup>27</sup> Malawi <sup>28</sup>
V(b)	0			
<b>TOTAL</b>	12	0	1	11

18. As we enter a new periodic reporting cycle, it is important for the Committee to note that several Parties are out of synch with the reporting cycles as envisaged in the Operational Guidelines related to Article 9 of the Convention, which stipulate that “each Party submits, the fourth year following the year in which it deposited its instrument of ratification, acceptance, approval or accession, and every fourth year thereafter, a report to the Conference of Parties for its review.” Indeed, for the Parties that have submitted a report one or several years after the envisaged deadline, **the calendar becomes misaligned between the expected submission date (four years after ratification and four years thereafter) and the actual four-year period that should elapse between reports.** For instance, Honduras and Malawi submitted their second report, which was due in 2018, in 2020. According to the reporting cycle envisaged by the Operational Guidelines related to Article 9 and as indicated in the table above, their third

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19. Following Decision 12.IGC 13, which stipulates that the annual sessions of the Committee will be held every year in February from 2019-onward, the submission date of the quadrennial periodic reports has been aligned to the Committee’s work schedule and set to 30 June in order to allow the Secretariat to process the information received and translate the executive summaries.
20. First report due in 2014 submitted in 2018. Second report not submitted.
21. First report due in 2018 not submitted.
22. First and second reports due in 2014 and 2018 respectively not submitted.
23. Second report due in 2018 was submitted in 2020.
24. First and second reports due in 2014 and 2018 respectively not submitted.
25. First and second reports due in 2014 and 2018 respectively not submitted.
26. First and second reports due in 2014 and 2018 respectively not submitted.
27. First report due in 2014 submitted in 2020 and second report not submitted.
28. Second report due in 2018 was submitted in 2020.

report would be due in 2022, a mere two years after their last submission. As policies, measures and regulatory frameworks are generally developed and implemented over many years, submitting multiple reports in such a short period of time may not contribute to improving the monitoring of the Convention, and, additionally, may add undue pressure on Parties. The Committee may therefore wish to ask the Secretariat to present to it, as its sixteenth session, a proposal to rationalize the quadrennial periodic reporting cycles, for instance by requesting Parties to clearly indicate the period covered in their report and by setting the next submission deadline four years after the period covered in their last report.

19. In order to make the most of the information that is collected in the quadrennial periodic reports and to strengthen the dissemination and analysis of data, it will be essential to focus **the continuous development of the Convention's knowledge management system** in 2022. A key priority will be the modernization and improvement of the Policy Monitoring Platform, which currently contains more than 4200 measures from 116 Parties, including around 500 measures led by civil society, gathered from Parties' quadrennial periodic reports submitted between 2012 and 2021.
20. Strengthening knowledge management and diffusion is particularly important in the face of **the complex and multifaceted consequences of the COVID-19 pandemic on the cultural and creative sectors**. Indeed, the pandemic has further increased the importance of rigorous data collection and information sharing to support evidence-based decision-making and demonstrated the necessity of combining different information sources to obtain a holistic view of the sectors. In this context, at its fourteenth session, the Committee requested the Secretariat to continue its efforts to **strengthen the synergies between the monitoring of the 1980 Recommendation concerning the Status of the Artist and the 2005 Convention**, notably on the occasion of the preparation of the next global consultation on the implementation of the Recommendation, and to make optimal transversal use of the information gathered in the regular monitoring of both instruments (Decision [14.IGC 13](#)). More information about this ongoing process is available in document DCE/22/15.IGC/4.
21. **The addition of new features, filters, and data visualization options on the Policy Monitoring Platform** is a first but vital step to improve knowledge-sharing. The second step would be to enrich the Platform by integrating the information gathered through the next global consultation on the implementation of the 1980 Recommendation and other relevant monitoring mechanisms such as the National Roadmaps for the Implementation of the 2005 Convention in the Digital Environment and the "COVID-19 Response" webpage launched by the Secretariat in April 2020. This ambitious upscaling of the Platform would enable Parties, researchers and civil society organisations to have a more comprehensive and detailed overview of the measures and policies put in place around the world to support the cultural and creative sectors, and therefore a better understanding of the implementation of the Convention on a global scale. The addition of these new sources of information would also reinforce the Platform's position as a unique tool to monitor policy advances and trends in the creative sector, strengthening its potential to inspire and trigger positive change by facilitating information-sharing and shining a light on innovative practices from around the world.
22. The Committee may wish to adopt the following decision:

#### **DRAFT DECISION 15.IGC 5**

*The Committee,*

1. *Having examined Document DCE/22/15.IGC/5 and its Annex,*
2. *Recalling Resolutions 4.CP 10, 5.CP 9a, 6.CP 9, 7.CP 11 and 8.CP 9 of the Conference of Parties and its Decisions 8.IGC 7a, 8.IGC 7b, 9.IGC 10, 10.IGC 9, 11.IGC 8, 12.IGC 7, 12.IGC 13, 13.IGC 6, and 14.IGC 6,*

3. *Takes note of the executive summaries of the quadrennial periodic reports on the implementation of the Convention, submitted by Parties in 2021, presented in Annex to this document;*
4. *Congratulates the Parties that have submitted their quadrennial periodic reports in 2021, despite the ongoing challenges posed by the COVID-19 pandemic;*
5. *Welcomes the number of reports submitted under the framework for quadrennial periodic reports on measures to protect and promote the diversity of cultural expressions, and notes with satisfaction the number of reports which include measures or initiatives undertaken by civil society organisations;*
6. *Requests the Secretariat to transmit to the Conference of Parties, at its ninth session, the quadrennial periodic reports examined by the Committee at this session, together with its comments;*
7. *Invites Parties whose reports are due in 2022 to submit them to the Secretariat no later than 30 June 2022, if possible in both working languages of the Committee, as well as in other languages, using the dedicated electronic form, and encourages the Parties whose reports were due in 2021 and that have not yet been submitted to submit them by the same date;*
8. *Further requests the Secretariat to present to it, as its sixteenth session, a proposal to rationalize the quadrennial periodic reporting cycles in accordance with Article 9 of the Convention, with a view to ensure the efficient monitoring of the Convention and the streamlining of reporting deadlines;*
9. *Also requests the Secretariat to present to it, at its sixteenth session, proposals to offer concrete support to SIDS in the elaboration of their quadrennial periodic reports;*
10. *Further encourages Parties submitting their quadrennial periodic reports to draw on their multi-stakeholder consultations to assess the impact of the COVID-19 pandemic on the cultural and creative industries and the diversity of cultural expressions within their territory;*
11. *Also encourages Parties to provide extrabudgetary resources to expand the Secretariat's capacity-building programme on participatory policy monitoring and for the implementation and improvement of the Convention's Knowledge Management System, in particular its Policy Monitoring Platform.*



## ANNEX

### Executive summaries of the quadrennial periodic reports on the implementation of the Convention submitted by Parties in 2021<sup>29</sup>

#### AUSTRALIA

Australia is committed to its continued implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Through a variety of existing measures and policies, Australia's three levels of government (federal, state, territory and local) as well as civil society organizations (CSOs) play a vital role in supporting the creative sector, stimulating participation in Australia's cultural life, and fostering employment and growth in the creative industries.

This report covers the reporting period from 2017-2021. These years have presented significant challenges for the Australian arts sector, including the COVID-19 pandemic and the 2019-2020 summer bushfires on Australia's east coast. The arts and culture sector played an important role in economic and social recovery during the pandemic, and has itself been heavily impacted by these events.

Despite these challenges, this period has also provided an opportunity for re-imagining how cultural expression is protected and promoted in Australia. Some key examples include targeted funding for arts and entertainment organizations to address the impacts of the COVID-19 pandemic, and the establishment of a Creative Economy Taskforce to provide strategic advice on the cultural and creative sector within Australia, including how to protect and promote the diversity of cultural expressions.

Australia has also implemented new and innovative digital technology strategies. These have been implemented to enhance the preservation and accessibility of collections in the digital environment, particularly in national collecting institutions.

In 2017-2018, cultural funding across all levels of Australian government was 6.86 billion Australian Dollars. Further, Australia's key achievements in implementing and participating in the Convention in 2017-2021 include:

- Protecting and preserving Aboriginal and Torres Strait Islander arts and culture, including the diversity of languages, and developing policies and programmes that help Aboriginal and Torres Strait Islander peoples to maintain and develop their cultural expressions;
- Developing and maintaining various cultural policies and programmes that reflect the guiding principles of the Convention as well as the 2030 Sustainable Development Goals (SDGs);
- Contributing a total of A\$452,226 to date to the International Fund for Cultural Diversity under Article 18 of the Convention;
- Participating in the governance of the Convention through attendance at meetings of the Convention's Conference of Parties (COP) and Intergovernmental Committee (IGC);
- Developing policies and programmes to promote innovation and address challenges in the digital environment;

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29. The ideas and opinions expressed in the periodic reports are those of the submitting governments, Parties to the 2005 Convention. They are not necessarily those of UNESCO and do not commit the Organisation. Only minor linguistic revisions, mainly to facilitate translation, were introduced by the Secretariat.

- Working with cultural CSOs in new and innovative ways to ensure that policymaking and monitoring contribute to informed, transparent and participatory systems of governance for culture.

## BELGIUM

It should be recalled that in Belgium, culture is under the responsibility of the Communities, namely, the German-speaking, Flemish and French Communities.<sup>30</sup>

In Belgium, implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions has led to measures supporting various cultural disciplines as well as measures focusing on interculturality, intercultural dialogue and cultural participation in all its diversity.

The objectives of the Convention have long been structurally integrated into Belgian cultural policies. The COVID-19 crisis has brought many new challenges for the cultural sector. In this context, the three Communities in Belgium have paid particular attention to supporting cultural actors and strengthening artists' socioeconomic position. As a result of the crisis, the competent authorities in Belgium have decided to examine the status of the artist. The crisis has also led to an acceleration of digitization, with many digital initiatives and activities offering appropriate alternatives in a "1.5m society".

Contributions to the International Fund for Cultural Diversity (IFCD): since 2018, the Flemish Community has contributed \$23,894.80 (in 2018) and \$16,501.65 (in 2019) to the IFCD. The Wallonia-Brussels Federation contributes € 50,000 per year to the Fund.

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30. Since 2011, the French Community is usually referred to as the "Wallonia-Brussels Federation".

## BRAZIL

Cultural and creative activities are key aspects of Brazilian society and constitute a dynamic sector of the country's economy and its social life. They have a high impact on income generation, employment rates, exports and tax revenues and add value to goods and services. These activities also have a growing influence on the daily lives of citizens, contributing significantly to training and qualification of human resources, strengthening bonds of identity and building a positive image of Brazil abroad. They are also important for the growth of other sectors and activities, such as tourism, technology and telecommunications. They therefore serve as a front for promoting development, for which Brazil demonstrates immense potential, fulfilling the conditions to become one of the greatest cultural and creative powers on the planet. To do this, it is still necessary to make the numerous assets in this field more profitable.

Between 2016 and 2019, the Ministry of Culture – currently the Special Secretariat for Culture – adopted as a core policy the recognition, appreciation and encouragement of the economic dimension of cultural and creative activities, seeking to highlight and deepen the sector's contributions to Brazil's development, while not ignoring the other dimensions, especially expanding people's access to cultural goods and services. Brazil offers several examples of how the creative industries can and should be considered as a strategic axis of any development policy. Cultural and creative activities generate 2.64% of Brazilian GDP and they are responsible for more than one million formal jobs, according to the Federation of Industries of Rio de Janeiro, based on data from the Brazilian Institute of Geography and Statistics. There are around 250,000 companies and institutions in the sector.

According to PricewaterhouseCoopers, the sector grew at an average annual rate of 8.1% between 2013 and 2017, above the average for the Brazilian economy. The share in GDP is higher than those of traditional sectors, such as the textile and pharmaceutical industries, which are more commonly recognized as contributors to the country's development. Such data shows the relevance of the sector, its workers, and cultural policy. For all these reasons, the work of strengthening Brazilian culture and the understanding of the importance of cultural and creative activities for the promotion of sustainable development in the country needs to be further developed. It gives a competitive advantage to Brazil, in line with the key features of digital society in the twenty-first century.

The Third Report from Brazil to UNESCO on the implementation of the 2005 Convention shows the continuation of policies presented in the two previous editions (2012 and 2016), such as the National Incentive Programme for Culture, Vale Cultura do Trabalho, the 'Cultura Viva' National Policy, the Ibero-American Programmes and the audiovisual policy. It also includes recent measures, such as the Economic Atlas of Culture, the Creative Economy Tax Map, the census of the digital games industry and transversal issues such as cultural accessibility.

Also, the period between 2016 and 2019 was marked by important changes. In January 2019, the Ministry of Culture became the Special Secretariat for Culture under the Ministry of Citizenship and later, in May 2020, the Secretariat was transferred to the Ministry of Tourism. The administrative merger aimed to promote the convergence of the policies developed by the former Ministries.

## CÔTE D'IVOIRE

Culture truly plays a role as a vector of inclusive sustainable development in Côte d'Ivoire, through the Government's commitment to investing in the cultural and creative industries. Côte d'Ivoire's new 2030 Strategy is composed of two main lines of action. Culture and the cultural and creative industries are fully integrated into main line of action 1 ("Economic and social transformation") and transversally into main line of action 2 ("Transformation of administration and governance").

With regard to strengthening its regulatory framework, pursuant to its national cultural policy Law No. 2014–425 of 14 July 2014, Côte d'Ivoire has implemented several regulatory texts in recent years, including:

- Decree No. 2015–271 of 22/04/2015 establishing the attributions, organization and functioning of the Ivorian Copyright Office (BURIDA). This decree establishes mechanisms that would allow for efficient and transparent copyright management;
- Decree No. 2019–103 of 30/01/2019 on the acquisition of books by institutional buyers, to regulate the acquisition of books by these actors throughout the territory.

The State has taken social action to support artists by granting them health insurance coverage and creating a BURIDA pension fund.

In the context of artistic education and training, infrastructure for artistic and cultural education has been provided through a project to build, strengthen, identify and equip the country with the infrastructure for cultural and creative training.

In addition, the State has set up an online digital platform for Open Distance Learning (ODL) through the National Institute for Arts and Cultural Action (INSAAC), enabling the general public to access quality cultural education.

In the area of international cultural cooperation, the following actions have been carried out:

- Capacity building of performing arts technicians through the Market for African Performing Arts (MASA);
- The Ivorian Handicrafts Market (MIVA), an international platform for the dissemination and training of craftspeople;
- The ARPIC programme (Support for the Strengthening of Cultural Policies and Industries), which links the International Organization of la Francophonie (IOF) and Côte d'Ivoire through a convention for the development and implementation of public policies on cultural and creative industries;
- The International Tourism Fair of Abidjan (SITA), among other events to promote cultural tourism in Côte d'Ivoire;
- The State has placed particular emphasis on memorial tourism through the Slave Route Project and "La Route des Rois" (the Kings' Route) tourist circuit, to generate cultural and creative activities, goods and services.

The State has encouraged the promotion of cultural and creative industries through the establishment of the Etats généraux de l'industrie de la mode (broad-based forum on the fashion industry). With regard to culture and sustainable development, UNESCO's cross-cutting issues and priorities, various actions have been carried out, including the following:

### **In terms of digital initiatives:**

- The State has implemented the deployment of Wi-Fi infrastructure in universities and large public schools in Côte d'Ivoire, including INSAAC;
- The Ministry of Culture has established a Cinema and Audiovisual Department at INSAAC.

**In terms of gender:**

- The project for the empowerment of women and girls in the pottery sector of Katiola and Motiamo has made it possible to establish income-generating activities for its beneficiaries;
- The establishment of a “Salon de L’Artisanat Féminin Ivoirien” (Ivorian Women’s Arts and Crafts Fair - SAFI) especially dedicated to women;
- The online fashion show: “Jolideh Web Fashion Show”.

**In terms of youth:**

- The “Festival National Vacances Culture” (National School Holidays Culture Festival),
- The “À nous les vacances” (The holidays are ours) competition.

All these measures demonstrate and affirm Côte d'Ivoire’s commitment to making the culture and creative industries strong pillars of socioeconomic growth in line with the 2030 Sustainable Development Goals, and to implementing the 2005 Convention.

## CROATIA

Cultural policy objectives in Croatia are centred around the principles of promoting identity and diversity, supporting creativity and participation in cultural life. This cultural policy orientation reflects the main objectives of the Convention and provides a solid basis for a number of new measures that supplement the existing policy instruments, oriented towards:

- Fostering artistic and cultural creativity;
- Supporting programmes for the cultural autonomy of national minorities;
- Supporting artistic production through providing social security for freelance artists;
- Promoting international cultural cooperation and exchange, by creating infrastructure for promotion of Croatian arts and culture abroad, funding exchange programmes and artistic residencies, supporting international audiovisual cooperation, giving support for European cultural cooperation projects, and signing new bilateral cultural cooperation programmes;
- Supporting the enhancement of media pluralism, content diversity and media literacy through special funding for public, commercial and non-profit media;
- Fostering audience development, access to culture and cultural participation, especially for children and young people, either through discounts for access to cultural institutions, or through specific support programmes;
- Safeguarding the local cultural infrastructure through support for the digitization of arthouse, small and regional cinemas;
- Encouraging the development of entrepreneurship in cultural and creative industries;
- Fostering contemporary artistic and cultural production through support for civil society organizations in contemporary culture and the arts.

Culture is recognized in the major strategic documents and action plans of other sectors, and there are a number of measures that address the objectives of the Convention. However, there is still insufficient inter-ministerial communication or knowledge sharing on the Convention, and there are obstacles to communication with cultural institutions and civil society organizations that hinder better implementation of these measures.

There are still many challenges ahead for better implementation of the Convention in Croatia: needs include raising awareness on the Convention; establishing better inter-ministerial cooperation in the creation and execution of projects related to the Convention's objectives; better collection of data for evidence-based policy making; also, fostering better communication with civil society organizations and other cultural professionals on the implementation of the Convention. However, a number of measures introduced so far have created the conditions for the diversity of cultural expressions in Croatia to flourish.

## DJIBOUTI

For the protection and promotion of the diversity of cultural expressions, Djibouti intends to:

- Provide technical and financial support to numerous cultural festivals and events;
- Support the creation, production, dissemination and promotion of artistic works;
- Play a more active role in the preservation, protection and promotion of cultural heritage through the establishment and organization of numerous festivals promoting cultural identities and know-how;
- Strengthen partnerships between civil society and local authorities for the implementation of training, awareness-raising, promotion, protection and dissemination of local cultures.

In preparing this report, Djibouti reiterated its commitment to ensuring the effective implementation of the Convention.

Below are the challenges identified by the stakeholders present at the national exchange workshop on the Convention, held from 5 to 9 December 2016:

**Challenge 1:** Giving the Convention prominence in policies, programmes and projects designed to protect and promote the diversity of the country's cultural expressions;

**Challenge 2:** Ensuring that the objectives of the 2005 Convention are achieved in Djibouti;

**Challenge 3:** Reporting on the implementation of the Convention in 2021.

Future plans include:

- Ensuring the establishment of a framework conducive to recovering the effectiveness of the Convention in Djibouti;
- Strengthening the implementation of the Convention.



## ESTONIA

Since the ratification of the Convention in 2006, Estonia has been implementing its principles through different national policies, strategies and Action Programs of the Government. There are no separate action plans or measures for implementing the Convention, but many measures and initiatives contribute to its goals.

In 2014 “The general principles of cultural policy until 2020” (Culture 2020) were adopted by the parliament. Principles of the Convention provided framework for structured policy discussions and became impeded into all levels of the policy. Furthermore, the UNESCO value chain that captures all of the different phases of the creation, production, and dissemination of culture, has been helpful tool to describe the culture as resulting from associated sets of processes and determine accordingly the needs and interventions in the cultural and creative sectors.

Culture 2020 as the policy background document on culture contains the principles of how the cultural policy is formed and implemented and what are the priorities by each field. It contains three different frameworks or viewpoints. First is the horizontal level that addresses the wider field of culture and refers strongly to principles of the Convention (Creation – Production – Dissemination and Distribution – Access value chain, the essence of cultural diversity etc.). The horizontal level also contains postulations about centralization or decentralization, the growing role of the third sector and communities, transparent financial mechanisms, intellectual property etc. The second group of directions addresses different policy areas that are dependent on the developments in cultural sphere. These discussions analyze the cultural impacts in sustainable development, education, economy, regional developments, foreign affairs etc. The idea of these postulations is to make cultural policies more visible and explain the wider value of cultural richness and creativity. The third part describes general trends and factors in every subsector (arts, heritage, and cultural diversity). Culture 2020 also draws on the national strategy for Estonia's sustainable development “Sustainable Estonia 21” which states four main goals and the first goal is the viability of Estonian cultural space.

Development of cultural and creative industries is a part of “Estonian Entrepreneurship Growth Strategy 2014-2020” which is the most important strategic document on the Estonian economy for the years 2014-2020. Strategy focuses on three main challenges in order to increase the wealth of Estonia: increasing productivity, stimulating entrepreneurship and encouraging innovation. In drawing up the strategy, Estonian Ministry of Economic Affairs and Communication consulted extensively with partners from public as well as private sector and nonprofit bodies, including from cultural and creative sector. As a result, the development of creative industries became a part of the strategy under the section of competitive position.

Monitoring and reporting process of the implementation of the Convention on national level is rather complicated. First, it is difficult to assess and measure the evolution of the diversity of cultural expressions in Estonia because of the lack of relevant statistical tools and databases. Second, national policies, strategies and action programs do not set specific targets related to the Convention. Core principles and concepts of the Convention (i.e. diversity, cultural expressions) are better understood in the context of national policies and strategies. Therefore, there is a potential for capacity building and awareness raising for making the implementation of the Convention through national policies more flexible and visible.

## EUROPEAN UNION

From 2017-2021, the European Union (EU) has continued actively to implement the 2005 Convention across a range of policies, to promote and protect the diversity of cultural expressions. This report is a factual account of relevant EU initiatives during the reporting period.

It describes over 50 EU measures, including five implemented directly with UNESCO in international partner countries, also Parties to the Convention. Worth over US\$26m in total, these are the EU-UNESCO Expert Facility - renewed in 2019, which has now supported implementation of the Convention in 25 countries across all five UNESCO Regions; Culture|2030 Indicators; ACP-EU Culture and Transcultural programmes in the Caribbean, and the Silk Road Heritage Corridors.

During the reporting period, the EU's main objectives and priorities under each goal of the Convention have been:

- Sustainable systems of governance for culture: boosting support to Europe's cultural and creative sectors, including through a 63% increase to the Creative Europe programme budget, and legislating for a more diverse audiovisual landscape and fairer marketplace for online content and creators, through revisions to the Audiovisual Media Services and Copyright Directives;
- Balanced flows of cultural goods and services and increased mobility of artists: promoting artists' mobility through a new grant scheme, i-Portunus, in 41 European countries, and support for sectoral initiatives targeting cross-border circulation of repertoire and artists within the EU and with third countries, for instance in the field of music;
- Integrating culture into sustainable development: strengthening EU political commitment to the cultural dimension of sustainable development through a Council Resolution in 2019 and a working group of EU Member States, and dedicating over 95 million euros of EU programme support in partner countries to culture, CCI and implementation of the 2005 Convention;
- Promoting human rights and fundamental freedoms, through a new EU Gender Equality Strategy, policy and CSO collaboration on culture and gender equality, the status and working conditions of artists and artistic freedom, and continued monitoring and evaluation of media pluralism in the EU.

The two main challenges over the past four years, for the EU and no doubt for other Parties, have been the pace and scope of cultural content digitization and organizational digitization, and the unprecedented impact of the COVID-19 pandemic on the cultural and creative sectors. Articulating the aims of the Convention also remains challenging, as its breadth and depth is still poorly understood. As the only UNESCO Convention to which the EU is a Party, for the Commission the 2005 Convention demonstrates the importance of UNESCO's standard-setting role. The EU continues consistently to promote the Convention, to ensure that the diversity of cultural expressions remains valued, both intrinsically and economically.

Next steps for EU implementation of the Convention are a matter for future EU political decision-making. Priorities already announced for 2021-25 include supporting EU Member States and cultural and creative sectors in recovery from the pandemic and resilience in rebuilding, defining a new Work Plan for Culture from 2023 onwards, and giving effect to new EU policy collaboration initiatives on culture and sustainable development, the status and working conditions of artists, and artistic freedom. This will be done *inter alia* in the framework of the EU's Working Better Together – Team Europe approach, through which EU institutions, Member States and UNESCO are starting work to shape and prioritize collaboration, including in the field of culture.

## GHANA

Under Article 9 of the 2005 UNESCO Convention, each State Party is to submit a Quadrennial Report on its level of implementation. Ghana ratified the Convention in 2015 and the ratification was deposited with UNESCO in 2016. Ghana's report was therefore due on 30 April 2020. Ghana has carried out very important programmes and projects as part of the implementation process of the 2005 Convention since 2016.

The implementation of the 2005 Convention contributes significantly to the attainment of SDGs 4, 5, 8, 10, 16 and 17, consistently strengthening cultural governance by providing support for employment and entrepreneurship in the cultural sector, including through digital technology, and supporting a more balanced inflow of cultural goods and services, the mobility of artists and cultural professionals and freedom of creation.

The strategic axes for the implementation of the Convention by promoting the prolific growth of cultural and creative industries in Ghana include the following:

- Building productive industries with the support and use of positive Ghanaian cultural values, institutions and resources to create employment, generate wealth and ensure the growth and stability of the nation;
- Promoting creative and cultural industries and making the necessary investment in training, equipment, entrepreneurship, creative ventures and initiatives as well as marketing, to enhance the wealth and benefits accruing to producers and their communities;
- Making arts and cultural programmes and products accessible to all;
- Setting standards and creating mechanisms for recognizing and rewarding excellence.

Specific actions taken by Ghana include the following:

- Supporting producers with appropriate technology, education and practical demonstrations;
- Documenting, preserving and patenting the formulas and traditional methods of production and processing;
- Forming and strengthening Associations of Producers to set standards to ensure production quality;
- Researching consumer tastes and preferences to improve production quality;
- Exploring and expanding local and external markets for cultural goods and services and creating a niche for indigenous cultural products from the sub-region and the continent;
- Facilitating access to credit;
- Supporting sub-regional festivals, art fairs and other artistic programmes to raise the profile of cultural products on the world cultural scene;
- Government support for cultural institutions such as museums, theatres, art and craft studios.

From 2016 to date, the core objective, within the tenets of the 2005 Convention, was to work primarily towards the attainment of the Ghana Shared Growth and Development Agenda Policy Framework (2014-2017) and, secondly, the Medium-Term National Development Policy Framework, An Agenda For Jobs: Creating Prosperity And Equal Opportunity For All 2018-2021, which focuses attention on the President's Coordinated Programme of Economic and Social Development Policies (CP) (2017-2024). The overall direction for national development, as contained in the CP, is to create the conditions for the private sector to thrive in order to propel growth and create ample employment opportunities, especially for youth.

The medium-term agenda (2018-2021) is centered on five key pillars of growth and development, namely:

1. Restoring the economy;
2. Transforming agriculture and industry;
3. Revamping economic and social infrastructure;
4. Strengthening social protection and inclusion;
5. Reforming public service delivery institutions.

To enhance economic development and develop a competitive creative arts industry, the Government has pursued the following prescribed strategies:

- Develop a policy and enforce legal and regulatory frameworks for the development of the creative arts industry (SDG Target 16.b);
- Strengthen the Copyright Office and its related agencies (SDG Target 16.6);
- Strengthen the National Creative Arts Council to implement its programmes effectively (SDG Target 16.6);
- Promote public-private participation in the development of the creative arts industry (SDG Target 17.17);
- Promote partnerships and participation in global arts events and businesses (SDG Target 17.17);
- Strengthen institutions and improve the coordination framework of the creative arts sector (SDG Target 16.6);
- Create awareness of the importance of tourism and the creative arts (SDGs Targets 8.9, 12.b).

To promote culture in the development process, the Government has pursued the following prescribed strategies:

- Mainstream culture in all aspect of national development (SDG Targets 4.7, 17.14);
- Review and implement the cultural policy framework (SDG Target 8.9);
- Revamp Centres for National Culture (SDG Targets 8.9, 16.6);
- Support the establishment of national theatres and museums (SDG Target 8.9);
- Restructure the National Commission on Culture (SDG Target 16.6);
- Enhance the capacity for development of the culture industry (SDG Target 16.a);
- Develop a legal regime and processes for safeguarding the intellectual property and creative heritage of Ghana (SDG Targets 12.b, 17.10);
- Strengthen institutions and improve the coordination framework of cultural and creative arts sectors for the development of culture (SDG Target 16.a);
- Establish mechanisms to eradicate negative cultural practices and project the Ghanaian cultural heritage (SDG Target 12.b);
- Create awareness of the importance of culture for development and the creative arts (SDG Target 12.8);
- Enhance private sector participation (SDG Target 17.17);
- Popularize local cuisine and revive lost specialities and staples.

The expected outcomes include the following:

- Strong frameworks, regulations and institutions for promoting Ghanaian culture;

- Good appreciation of national culture;
- A good governance regime for emerging areas in the creative and cultural industries;
- Strong capacity of cultural institutions;
- Elimination of the practice of outmoded rites and customs inimical to development;
- Availability of reliable data on the cultural sector;
- Effective communication between MDAs and the creative industry;
- Adequate cultural infrastructure;
- Reduction of negative influence of foreign culture;
- Increased revenue generation from the publishing of Ghanaian language materials and promotion of performing arts disciplines;
- Increased appreciation and improved literacy in Ghanaian languages and pride in Ghanaian culture.

## MONACO

At the initiative of its Sovereigns, and in particular Her Royal Highness the Princess of Hanover, the Principality of Monaco has made culture a major vector of its identity. In this regard, it devotes about 5% of its annual budget to supporting cultural expression. The Prince's Government is committed to promoting the development of the arts by pursuing policies supporting creativity, encouraging a wide access to culture, raising cultural awareness among young people, reconciling art and sustainable development, promoting international exchanges and supporting development projects in the cultural and archaeological fields.

The Prince's Government supports cultural entities in order to offer diversified, world-class programmes worthy of a cultural metropolis. Dance, music (classical, opera, jazz, etc.) and theatre are the mainstay of this cultural policy. The State also supports local cultural associations and artists by giving them free access to cultural facilities and by subsidizing their creations. The Principality gives great importance to diversifying and renewing its offer to the public, which is why it encourages contemporary creation, notably through the Nouveau Musée National de Monaco (New National Museum of Monaco), the Monaco Dance Forum and the Prince Pierre Foundation. This policy of supporting cultural creation is also carried out through the awarding of prizes to artists in the fields of literature, music and contemporary art.

A series of initiatives have been devised to promote culture and expand its audience. In this respect, a cultural and artistic awareness programme has been drawn up in conjunction with the main Monegasque cultural bodies and in collaboration with the Department of National Education, Youth and Sport. Artistic education in the Principality is prioritized and strongly encouraged, particularly through the École Supérieure d'Arts Plastiques, the Prince Rainier III Academy of Music and Theatre, and the internationally renowned Princess Grace Academy.

The Prince's Government, through the Department of Cultural Affairs, oversees the management of cultural facilities in order to optimize their usefulness and provide cultural entities with suitable spaces to express themselves and contribute to the dissemination of culture in its various forms. The Principality is also able to organize high-capacity international cultural events.

Monaco fosters relationships of friendship and partnership based on its cultural policies. In this respect, it provides financial support and technical expertise at an international level. Projects implemented as part of the Principality's development aid policy have notably been carried out in Morocco, Burundi, Lebanon, Mongolia and Madagascar. Additionally, the Monegasque State supports cultural institutions that contribute to its international influence. For example, the Monte-Carlo Philharmonic Orchestra and the Ballets de Monte-Carlo regularly hold performances abroad. Cultural associations promoting international exchanges are encouraged, as is the case, for example, with the International Festival of Amateur Theatre, organized in the Principality every four years.

Sustainable development policy is an area to which the Principality is strongly committed. The actions of the Prince's Government in support of sustainable development also include a cultural dimension, legitimized through the engagement and mobilization of its entities and the entire Monegasque community. Taking culture into account as a vector of sustainable development contributes to the promotion and perpetuation of all public awareness-raising actions, especially among young people.

Monaco takes great interest in topics related to biodiversity, climate change and disaster prevention. These subjects are integrated into the school curriculum from a very young age through the sustainable development education programme. This programme is implemented through educational and cultural activities and projects based on local resources, and is integrated into school projects.

## NETHERLANDS

The Cultural Policy Act has been the basis of the Dutch Government's involvement in culture since 1993. The diversity of cultural expressions is firmly entrenched in the Act, which states that the Minister is responsible for preserving and developing cultural expressions and disseminating them across social and geographical boundaries or otherwise propagating them. One of the aims of the Dutch Media Act 2008 is to provide a varied range of radio and TV channels which everyone can receive.

Minister Ingrid van Engelshoven (Minister of Education, Culture and Science 2017-2021) described her priorities in a policy memorandum to the parliament in March 2018, 'Culture in an Open Society':

Culture is by and for everyone. Regardless of where you live, who your family are or what your own cultural background is. Regardless of age, sex, disability or education. That may seem obvious, but it is not. Our society will become more diverse in the coming years, in terms of the cultural background of its members as well as other factors, and hence also more diverse in who produces, practices and enjoys culture. New generations have a preference for novel genres and stories (...) The government is determined to act on this commitment. It has already announced a number of policy measures intended to encourage diversity in the cultural domain. By extending its focus to include 'alternative' forms of art and new generations, the government particularly hopes to reach groups that may not currently engage with the stories being told in 'traditional' theatres, concert halls and museums.

This report highlights the main policies and measures that reflect both the priorities of Minister Van Engelshoven and those of the 2005 Convention. The overall goal and challenge is: 'make space for a wide range of stories and kinds of artistic expression, and a new generation of creators, so that our cultural policy remains in step with the times and its offerings continue to appeal to the entire population'.

Policies on intangible heritage are not within the scope of this report. They will be part of the report on the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage that will follow later this year. Regarding immovable cultural heritage covered by the UNESCO World Heritage Convention, reporting will take place through that periodic reporting cycle. The Compendium on Cultural Policies and Trends (<https://www.culturalpolicies.net/covid-19/country-reports/nl/>) is referred to for answers on general questions, such as the responsibility of different layers of government and funding schemes.

## NIGERIA

Nigeria has demonstrated its commitment to the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions by providing the necessary administrative and legal frameworks and a conducive environment for achieving the aims of the Convention both by government agencies and nongovernmental organizations (NGOs). Nigeria has duly commenced the process of transposing the 2005 Convention, as well as other ratified Culture Conventions, into its national legislation. Nigeria is also finalizing the process of reviewing its cultural policy, which aims at protecting and promoting the diversity of the nation's cultural expressions.

Administratively, Nigeria has seven government agencies under the supervision of the Federal Ministry of Information and Culture, each with statutory responsibilities covering the different aspects of protection, preservation and promotion of cultural diversity. They are involved in the creation, production, distribution/dissemination and management of Nigeria's diverse culture. There are several non-governmental agencies, guilds and associations for the various groups of cultural workers and these bodies are given a large measure of government recognition and assistance.

Nigeria has prioritized the cultural creative sector as a focus of its economic diversification drive as well as putting in place policies targeted at protecting and promoting the diversity of cultural expressions. The executive order issued by the Acting President on 'ease of doing business' on 18 May 2017, the pioneer status granted to companies making investments in the creative sector amounting to 100 million Nigerian Naira, as well as Central Bank of Nigeria (CBN) and Bank of Industries (BOI) interventions in the creative sector are some of the policies that have helped promote and protect the diversity of cultural expressions. The culture sector is working in collaboration with tourism, information, education and civil society organizations as well as other critical government agencies to update these policies, although there is need to work in harmony with other stakeholders in order to be more effective.

The culture sector was worst hit by the unprecedented COVID-19 pandemic, so the government set up a post-COVID-19 Committee on the Creative Industry consisting of practitioners in the creative sector who made salient recommendations for the protection and promotion of cultural diversity and its expressions. The Nigerian Government has since commenced implementation of the recommendations, with the setting up of a ministerial committee also made up of stake-holding associations in the creative industry.

The implementation of the 2005 Convention has also encountered some obstacles such as Nigeria's inadequate capacity for providing cultural statistics, delays in the transposition into domestic law of the 2005 Convention, poor inter-agency collaboration on information sharing, poor funding and other challenges highlighted in the Report.

The establishment of cultural industries in the states of the Federation and the staging of programmes devoted to exhibiting the country's arts and crafts products is expected to go a long way towards encouraging the preservation and promotion of craft production, the flow of cultural goods and the mobility of artists and cultural professionals. Nigeria has also consistently held events targeted at promoting and protecting the diversity of cultural expressions. Examples include the National Festival of Arts and Culture, International Arts and Crafts Expos, the Calabar International Carnival and other notable festivals and cultural exhibitions across Nigeria expressing the rich cultural diversity of Nigeria. However, deeper collaboration between the Federal Ministry of Information and Culture and its agencies and other government agencies such as the Ministry of Trade and Investment, the Nigerian Export Promotion Council, the Nigerian Bureau of Statistics, the Small and Medium Enterprises Development Agency, the Nigeria Investment Promotion Council etc. and the signing and ratification of bilateral and multilateral cultural treaties and agreements with friendly countries will enhance the flow of cultural goods and services and the mobility of artists and cultural professionals.



## SERBIA

The ratification of the 2005 Convention (Official Gazette of RS, No. 42/09 – International Agreements) and its implementation contributed to further development and reform of the cultural system in the Republic of Serbia. In the period covered (2014-2017), the Republic of Serbia adopted several new regulations and laws aimed at promoting the diversity of cultural expressions.

The ratification of the Convention by the Serbian Parliament laid down the conditions for the application of the first international instrument to regulate the protection and promotion of cultural diversity, significantly affecting the exercise of the fundamental freedoms and rights of citizens. The adoption of a new legislative framework that introduced provisions relating to cultural diversity, financial support for the promotion of cultural diversity and cooperation with the civil sector are considered to be the main achievements in implementation. In 2013, Serbia submitted the First Quadrennial Periodic Report to UNESCO. In February 2017, as part of the EU negotiating process with the Republic of Serbia, Chapter 26 (Education and Culture) was opened and temporarily closed in Brussels, with the 2005 Convention being the only *acquis communautaire*.

The cultural and creative industries (CCI) sector in Serbia is developing faster than any other branch of the economy; employment in that sector is on the rise and its GDP increased by 16.4% between 2014 and 2016, outperforming other sectors of the Serbian economy during this period: see the Creative Industries Policy Note, Republic of Serbia (2017), prepared by the World Bank under the Results Based Management Reimbursable Advisory Services Agreement (P163203).

In her 2017 address, the Prime Minister highlighted the importance of the CCI as the driver of economic and social development in Serbia, recognizing its developmental potential, as well as its potential to boost the local economy and employment, and connect Serbia with the world through an exchange of creative products using traditional and digital platforms. The Government of Serbia also recognizes the importance of the fourth digital revolution, which brings innovation, competitiveness and growth, and emphasizes the importance of digitization in all segments of society. The Government of the Republic of Serbia, appointed in 2017, has recognized creative industries as the vector of development of all society. The Prime Minister's Office demonstrated its commitment to improving the position of the CCI by appointing an advisor to the Prime Minister on Creative Industries, Film and Tourism at the beginning of her mandate. In addition, the establishment of the Council for Creative Industries was planned for 2018.

A new Department for the Development of Digital Research Infrastructure, created within the Ministry of Culture and Media, grants financial support to institutions for the digitization process in culture, among its other activities. The Serbian Chamber of Commerce has had an Association for Creative Industries since 2010. The Government of Serbia and the Ministry of Economy have recognized the development of entrepreneurship as one of the priorities of Serbian economic policy and the year 2016 was declared the Year of Entrepreneurship.

In 2016, the Law on Culture was amended to encompass the creative industries and digitization as part of its general cultural scope. Since 2017, cultural policies have been focused on devising measures and offering support for building the infrastructure and environment for the CCI. The best examples of this are tax incentives for the audiovisual industry and the growth of the creative industry in general in Serbia; development of new local CCI strategies; new creative hubs and clusters; and support for projects aimed at developing new media (virtual reality, visual effects and gaming).

As for the media, in 2014 the National Assembly of the Republic of Serbia adopted a set of media laws which were harmonized with the EU legal framework (the Law on Public Information and Media, the Law on Electronic Media and the Law on Public Service Broadcasters), while the new media strategy (a follow-up to the previous strategy, which expired in 2016) is being drafted.

The principal challenges for the Ministry of Culture and Media in the continued implementation of the goals of the 2005 Convention are digitization processes to support the universal approach to culture in a digital environment, the development of an online market in the culture sphere, and the application of the principles of the Convention at local level.

As for specific activities, financial incentives were introduced for the production of foreign films and TV programmes on sites across Serbia, and support was increased for national production and coproduction capacities through international agreements. Furthermore, initiatives for the development of new media were encouraged, such as virtual reality, visual effects and gaming. The Ministry of Economy of the Republic of Serbia and the Serbian Developmental Agency have supported further clustering in the area of creative industries and the economy, while the clusters themselves have established cluster associations and networks. Finally, there is a growing trend of creative hubs emerging across the country.

In 2016, the city of Novi Sad was declared the European Capital of Culture for 2021, following the decision of a panel of independent experts of the European Commission during a session in Brussels. The project acknowledges the role of culture as the fourth pillar of sustainable development, with Novi Sad recognized as Serbia's 'creative city', where creative industries are developed in the local community. The EXIT music festival plays a major role in the growth of these industries, and it was declared the Best European Festival in 2017 (by the European Festival Awards), while the World Tourism Organization (UNWTO) recognized it as a socially responsible campaign.

## TOGO

Various policies/measures have been initiated by Togo as part of its implementation of the 2005 Convention during the period 2017-2020. The results achieved fall under the following categories:

- **Support for cultural governance systems:** the adoption of texts aimed at improving artists' living and working conditions has made it possible to define the quality, categories and rights of artists and their social recognition. The new press and communication code has also redefined the profile of journalists, introduced the concept of media companies, taken into account new media, established the principle of State backing for the press and created a support fund for the sector to improve its professionalism.
- **Support for the mobility of artists and cultural professionals:** the State, through its Cultural Aid Fund, provides support to artists and cultural actors for their participation in cultural and artistic events at both national and international levels.
- **Exchange of cultural goods and services:** measures aimed at offering tax exemptions for technical equipment imported by actors for their professional activities.
- **Inclusion of culture in national development programmes initiated and implemented by the State:** through the Accelerated Growth and Employment Creation Strategy and the National Development Plan (NDP), the cultural and creative sector is considered one of the key sectors for socioeconomic development. These actions have made it possible to consolidate social inclusion, increase the share of the cultural sector in the gross domestic product (GDP), promote cultural jobs and create favourable conditions for the emergence of a cultural economy through the promotion of cultural and tourism ventures.
- **Promotion of gender equity and equality:** in this category, the main result over the period concerns the revision and updating of Togo's gender equity and equality policy, bringing it into line with international commitments and new guidelines in the area of gender on the one hand, and on the other, providing practical responses to the issues and challenges related to gender promotion. In its implementation, actions have focused on promoting the empowerment of women and increasing their participation at all levels of development.

## TURKEY

Turkey carries on its work in cooperation with all public institutions and organizations, local administrations, development agencies, professional organizations and CSOs, with the aim of creating a society in which everyone appreciates and preserves the wealth of cultural differences and diversity and integrates around equality and common values, and where everyone can access cultural and artistic activities.

Aware of our great responsibility as the heirs of a civilization that contributes to, and enriches, the common heritage and progress of humanity, Turkey continues to make important contributions to the sustainable development of our country to realize the principle of 'Culture for Everyone'.

After Turkey became a party to the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, various consultations and awareness-raising meetings were held in order to formulate the country's policies and identify the contributions that relevant public institutions and organizations, as well as CSOs, could make in the coming periods within the framework of their expertise and fields of activity.

Activities to be carried out both in our country and internationally to protect and develop cultural and creative industries (CCI) and the diversity of cultural expressions, and cultural policies to be proposed in this field are thoroughly discussed with all relevant stakeholders participating and cooperating on various platforms.

The development of cultural and creative industries (CCI) by protecting the diversity of cultural expressions and the acceleration of digitization in these sectors are the most important issues within the scope of Turkey's 11th Development Plan (2019-2023), which is the basic roadmap reflecting the long-term development vision of our country, along with the Strategy Plan of the Ministry of Culture and Tourism (2019-2023).

Turkey has presented its goals in pursuit of culture-oriented sustainable development in these two important basic policy documents. The main objective is to transfer cultural richness and diversity to future generations by preserving and promoting them. From this standpoint, the main goals in the basic strategy documents are:

- Strengthening social cohesion and solidarity around common values;
- Increasing the multidimensional effect of culture on development;
- Compiling and preserving the cultural and intellectual wealth of our country;
- Supporting cultural and creative industries, cultural investments and initiatives;
- Strengthening the role of women, young people and disadvantaged groups in social and cultural life;
- Diversifying the existing records, data and national statistics relating to the cultural and creative industries;
- Supporting projects for cultural and creative industries, guided by the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions;
- Encouraging the active participation of women in economic, social and cultural life and at all levels of decision-making mechanisms, especially at the local level;
- Strengthening the role of local administrations, the private sector and civil society in the presentation of cultural and artistic services;
- Ensuring that the importance and value of the products of intellectual work are upheld by all segments of society, and strengthening the knowledge and data infrastructure relating to products and works subject to intellectual property rights;

- Developing inclusive, objective, and easily accessible support mechanisms by analyzing the impact of existing support for cultural and creative industries and cultural initiatives;
- Taking measures to prevent monopolization in the production, display, and distribution of cultural products, developing branding and marketing, and financing facilitation strategies for products specific to our culture;
- Training qualified culture and arts professionals for the more effective management of cultural and artistic institutions and expanding their areas of expertise, and expanding the culture management departments in higher education;
- Implementing the Digital Transformation Research Programme, which includes technical studies, academic studies, field studies and similar activities in the field of digital transformation;
- Determining the new skill needs that will arise as part of the digital shift and technological developments in the labour market, and regularly monitoring the transformation caused by these developments in the professions;
- Organizing courses and programmes for training the workforce in new occupational fields created by the digital shift;
- Establishing mechanisms aimed at improving women's economic activities in digital environments such as websites, portals and applications, and organizing training programmes and seminars to empower women entrepreneurs in e-commerce;
- Increasing women's participation in digital literacy training.