UNESCO

United Nations
Educational, Scientific and
Cultural Organization

Diversity of
Cultural Expressions

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

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

Item 5 of the provisional agenda: Preliminary analytical report on the impact of the COVID-19 pandemic on the cultural and creative industries, and the findings of the ResiliArt movement

Based on the initiatives carried out by the Secretariat in response to the COVID-19 pandemic, notably the ResiliArt movement, this document presents preliminary analyses of the impact of the crisis on the cultural and creative industries as well as an overview of the main findings of the ResiliArt movement between 15 April and 30 October 2020.

Decision required: paragraph 17

I.   Context

1.   The impact of the COVID-19 pandemic, and of the physical-distancing and lockdown measures to counter it, on the cultural and creative industries is considerable and multifaceted. While the profound disruption to cultural life and livelihoods caused by COVID-19 was felt all over the world, it also served to reveal and magnify the culture and creative industries' pre-existing volatility. Against this backdrop, UNESCO launched various crisis response mechanisms. An online high-level meeting was convened, participated by over 130 Ministers of Culture, to discuss actions to bolster the culture sector in the face of the pandemic. The "Culture & COVID-19: Impact and Response Tracker" was published weekly to provide an overview of the rapidly evolving situation in the culture sector. The Secretariat launched a COVID-19 Response Platform which serves as a reference for good practices in policies and measures. Building on the research carried out for the Platform, the UNESCO publication *Culture in Crisis – Policy guide for a resilient creative sector*[1] was published to serve as a practical tool in the post-crisis recovery efforts.

2.   On 15 April 2020, World Art Day, UNESCO launched its flagship initiative ResiliArt to raise the alarm on the artists, cultural professionals and the creative sector in crisis while celebrating the resilience of art in adversity. The inaugural debate, joined by UNESCO Goodwill Ambassadors Jean-Michel Jarre and Deeyah Khan as well as prominent actors in the arts including Angélique Kidjo and Yasmina Khadra, was organised by the Secretariat in partnership with the International Confederation of Societies of Authors and Composers (CISAC). ResiliArt consists of a series of online debates organised by State and non-State actors with the aim of examining the impact of COVID-19 on the cultural and creative sectors and their main actors. ResiliArt was thus developed as a movement for artists, by artists. Cultural professionals are invited to independently organize ResiliArt debates in order to provide their artistic community with a platform to express their concerns and ideas. Within the movement, UNESCO serves as a conduit between voices on the ground and global decision makers.

3.   The voices expressed through this movement very often echoed the objectives of the Convention as set out in Article 1, in particular to "create the conditions for cultures to flourish and to freely interact in a mutually beneficial manner", to "promote respect for the diversity of cultural expressions and raise awareness of its value at the local, national and international levels" and to "give recognition to the distinctive nature of cultural activities, goods and services as vehicles of identity, values and meaning". The ResiliArt movement also recalled the importance of the contribution of "artists, others involved in the creative process, cultural communities, and organizations that support their work, and their central role in nurturing the diversity of cultural expressions" as stated in Article 7.2 of the Convention. The movement has thus relayed a wide variety of voices on key issues of the Convention and opened up relevant avenues for action in the context of its implementation. The Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter "the Committee") may thus be interested to learn about the key findings of the ResiliArt movement, assess their relevance to its work and explore future actions to safeguard and reinvigorate the cultural and creative industries as well as well as to improve the resilience of the creative value chain.

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1.   Available in English, French and Spanish at https://en.unesco.org/creativity/publications/culture-crisis-policy-guide-resilient-creative.

II. Preliminary assessment on the impact of the COVID-19 pandemic on cultural and creative industries

4. The Secretariat began advocacy, data collection, testimonial harvesting and policy analysis at the onset of the global pandemic in March 2020 in response to the immediate social and economic impacts felt across the cultural and creative industries. A Covid-19 Response dedicated webpage[2] was added to the Convention's website to compile the measures taken between March and September 2020 around the world to help the cultural and creative sector deal with the blow of the lockdown and travel restriction measures taken by governments in all countries to curb the spread of the virus. Preliminary findings during that period were that the vast majority of measures initially rolled out were aimed at providing financial relief with very few measures aimed at addressing the underlying and more endemic issue of the social and economic rights from which artists and cultural professionals should benefit.

5. The preliminary research undertaken by the Secretariat revealed acute, extensive and long-lasting consequences of physical distancing and lockdown measures across the world. **Six areas of concern** were identified:

- **Unravelling of the creative value chain:** The pandemic has impacted the entire creative value chain from creation, production, distribution to access, each segment experiencing a unique form of disruption. The closely interlinked and interdependent nature of the value chain has created not only a downstream, but an upstream domino effect: due to a fear that cinemagoers may not visit the theatres, many studios have halted the release of films, creating a backlog of productions, potentially reducing the opportunity for filmmakers to pitch new work beyond 2021. Small- and medium-sized enterprises, which often lack cash reserve or endowment to outlast an emergency of this magnitude, risk permanent closure. Businesses and cultural professionals that make up the labour force of an often-informal creative economy, including Africa's informal creative sector which generated US$4.2 billion in 2013[3], are particularly vulnerable as they may not qualify for conventional State supports. Venue-based sectors have experienced a sharp revenue drop. In the first half of 2020, the Asia-Pacific box office revenues recorded a close to 92% drop compared to the same period in 2019.[4]

- **Economic and social precariousness artists:** In 2020, many artists and cultural professionals have endured a complete cessation of activities and revenue streams. A sector needs analysis survey conducted in Kenya in March 2020 revealed that 97% of respondents had been directly affected by the pandemic and 88% experienced a drop in their income. Only 20% was registered with a government entity relevant to the creative sector[5], making their predicament "invisible" and potentially ineligible for official relief mechanisms. In Costa Rica, an online COVID-19 impact survey conducted by the Ministry of Culture and Youth revealed that over 12% of the cultural workers either lived in a state of poverty or extreme poverty, raising strong concerns for the most vulnerable segment within the sector which

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2. https://en.unesco.org/creativity/covid-19.

3. *Culture times: The first global map of cultural and creative industries spearheaded the global effort to create a comprehensive overview of the sector based on data and indicators*. Available at https://en.unesco.org/creativity/sites/creativity/files/cultural_times._the_first_global_map_of_cultural_and_creative_industries.pdf.

4. *Covid-19: crisis, resilience, recovery,* CISAC Global Collections Report 2020. Available at https://www.cisac.org/CISAC-University/Library/Global-Collections-Reports/Global-Collections-Report-2020.

5. The result of the sectoral survey undertaken by HEVA Fund is accessible (in English) at https://www.goethe.de/resources/files/pdf204/hevafund_covid-19resilience_strategy_2020_2.pdf.

already lacked a comprehensive social and economic support mechanism.[6] The UNESCO publication *Culture & Working Conditions for Artists: Implementing the 1980 Recommendation concerning the Status of the Artist*[7], informed by the responses to the 2018 UNESCO survey on the implementation of the 1980 Recommendation, reported that informal employment modalities including part-time, freelance, and on-demand basis prevalent in the culture sector often render these workers ineligible for social and economic safety nets like unemployment benefits, sick leave or health insurance that employees in other sectors enjoy. The COVID-19 crisis has plunged these vulnerable populations into a collective state of insecurity.

- **Accelerated digitization of cultural goods and services:** The consumption of cultural goods and services have dramatically surged during the lockdown periods.[8] A research found that March 2020 set the global record for mobile game downloads with 3.3 billion, up 51% from 2019.[9] Streaming platforms have also monetised the consumers' mass exodus from physical to digital cultural spaces. Netflix recorded 26 million new subscribers between January and June 2020, doubling the figure from the same period in 2019.[10] However, digitisation is not a one-size-fits-all solution. While some institutions may possess the resources to develop virtual exhibitions or host live-stream concerts, many cultural establishments are struggling to stay in business. By the end of 2019, over 45% of the global population did not have access to internet.[11] This digital divide has also profoundly impaired the right to participate in cultural life among the internet-less population, affecting the realisation of the Article 27 of the Universal Declaration of Human Rights.

- **Intellectual property and fair remuneration:** During the lockdown periods, opportunities for many artists to profit from intellectual property rights also dramatically reduced. Venue-based sector such as festivals, performances and live concerts have reported up to 80% loss in royalty collection.[12] While countries around the world have made strides in passing intellectual property laws and streamlining the protection mechanisms in recent years, the surge of creative content uploaded online has underscored the challenge of adapting to the rapidly changing cultural consumption patterns in the internet era.

- **Threat against the diversity of cultural expressions:** The health crisis and accompanying physical-distancing measures as well as rapid platformisation of cultural content have posed an unprecedented threat against the diversity of cultural expressions. Independent, non-mainstream artists with limited online commercial viability are especially at risk of losing platforms to exercise their artistry. Small arts organisations – which are the cradle of diverse creativity – reliant on physical performances for revenues struggle to survive. Given that

6. UNESCO Office in San José reports on the result of the online survey (in English and Spanish): https://en.unesco.org/news/how-does-covid-19-crisis-affect-culture-sector-central-america.

7. Available at https://en.unesco.org/creativity/publications/culture-working-conditions-artists.

8. *The impact of the COVID19 pandemic on the Cultural and Creative Sector*, a KEA Report for the Council of Europe available at https://keanet.eu/wp-content/uploads/Impact-of-COVID-19-pandemic-on-CCS_COE-KEA_26062020.pdf.pdf.

9. *Creative Economies in the Indo-Pacific and Covid-19 The Show Must Go* available at https://csis-website-prod.s3.amazonaws.com/s3fs-public/publication/200928_Runde_Creative_Economies_Covid19.pdf.

10. The growth figures and trends found at: https://variety.com/2020/digital/news/netflix-q2-2020-10-million-subscribers-coronavirus-1234708562/

11. Some 4.1 billion people are now online, but in developing countries women's Internet is falling behind. Read the ITU report: https://www.itu.int/fr/mediacentre/Pages/2019-PR19.aspx

12. *Covid-19: crisis, resilience, recovery,* CISAC Global Collections Report 2020. Available at https://www.cisac.org/CISAC-University/Library/Global-Collections-Reports/Global-Collections-Report-2020.

women artists disproportionately lag behind the digital transition, as men are 21% more likely to be online than women,[13] artistic creations of women risk being underrepresented in the digital sphere. In addition, some artistic disciplines are less adaptable for streaming and at-home performances (e.g. theatre, circus and orchestra) and doing so may compromise its integrity and quality.

- **Health-art nexus**: The pandemic has revealed the interlinkage between public health and culture. The Culture and the Communication and Information Sectors Secretariat collaborated on the artists-led public-health campaign #Don'tGoViral through a special ResiliArt debate. A research has found that people who spent at least half an hour a day on artistic activities like listening to music, reading for pleasure, or partaking in a creative hobby during the pandemic have shown lower rates of depression and anxiety.[14] While the arts have proven beneficial to the well-being of the public, many art and cultural professionals have reported their struggle with mental health since the onset of the pandemic, in no small part due to the financial stress and grim future prospects. Performing arts communities, which have experienced a particularly brutal cessation of activities and loss of income, report a high level of shared and compounded anxieties and depression among their peers.[15]

6. All these phenomena that the COVID-19 pandemic has exacerbated echo the concerns that were undoubtedly those of the drafters of the Convention but, 25 years earlier, also those of the 1980 Recommendation concerning the Status of the Artist (hereafter 'the 1980 Recommendation'). The 1980 Recommendation recognised that "the arts […] are and should be an integral part of life and that it is necessary and appropriate for governments to help create and sustain not only a climate encouraging freedom of artistic expression but also the material conditions facilitating the release of this creative talent". Anticipating the effects of technology on artistic work, the Recommendation already invited Member States to "assist artists and organizations of artists to remedy, when they exist, the prejudicial effects on their employment or work opportunities of new technologies" and called for a shared responsibility by requesting Member States, in the language of the 1980s, to "ensure that cultural industries benefiting from technological changes, including radio and television organizations and mechanical reproduction undertakings, play their part in the effort to encourage and stimulate artistic creation, for instance by providing new employment opportunities, by publicity, by the dissemination of works, payment of royalties or by any other means judged equitable for artists".

7. For its part, the Convention recognises in its preamble "the importance of intellectual property rights in sustaining those involved in cultural creativity." Furthermore, by adopting the Guidelines on the Implementation of the Convention in the Digital Environment, Parties recalled that the distinctive nature of cultural activities, goods and services as vehicles of identity, values and meaning *does not* change in the digital environment and that this environment poses new challenges to the protection and promotion of the diversity of cultural expressions. Both instruments therefore provide relevant normative frameworks and guidance for developing measures and policies in response to the devastating effects of the crisis on the cultural and creative sector.

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13. According to World Wide Web Foundation, in least developed countries, the digital gap further widens with men 52% more likely to have internet access. See *Women's Rights Online: closing the digital gender gap for a more equal world* at http://webfoundation.org/docs/2020/10/Womens-Rights-Online-Report-1.pdf.

14. Results of the *COVID-19 Social Study* run by University College London are available at https://www.covidsocialstudy.org/results.

15. RMIT University conducted a qualitative research on performers, writers, teachers, technicians and support staff in the performing arts, available at: https://www.rmit.edu.au/news/all-news/2020/oct/arts-workers-mental-health-during-covid

III.   Preliminary findings and analysis of the ResiliArt movement

8.   Since the launch of the ResiliArt movement, the Secretariat has been responsible for the overall coordination and promotion of the movement as well as the analysis of its findings. It has amalgamated testimonials and analyse data with a view to articulate and share findings with the Member States to support them in developing evidence-based policies and measures in response to the COVID-19 crisis. Since the movement has been seen by cultural actors from around the world as a premier platform to share their grievances, suggestions and innovative practices, it is the Secretariat's hope that this preliminary analysis can inform the actions of Parties in the aftermath of the pandemic.

9.   The guidelines on how to replicate ResiliArt debates were developed by the Secretariat in accordance with the frameworks set by the Convention and the 1980 Recommendation. The Secretariat also developed a survey closely aligned with the areas identified in the Monitoring Framework of the Convention as presented to the Conference of Parties (Document DCE/19/7.CP/INF.8) in order to collect the voices of the speakers along with information on their profile. To further develop the most salient points of these global discussions, the Secretariat conducts a complementary review of debates.

10.   In order to provide evidenced-based recommendations to the Member States and identify the participatory patterns of ResiliArt, the Secretariat conducted an in-depth qualitative and quantitative analysis of the ResiliArt movement. The resulting ResiliArt Information Deck (hereinafter "the Deck") covers the period from 15 April to 31 October 2020 and amalgamate 147 surveys and 73 review forms – totalling 181 debates. The Deck identifies global and regional trends, key issues, and actionable recommendations, and contains demographic and organiser information. Although the Deck is under development at the time of writing, some findings and trends seem to emerge:

a)   **Regional distribution**: The Deck revealed that ResiliArt debates were organised or co-organised in 100 countries. The balanced regional breakdown demonstrates that ResiliArt grew into a truly global movement. More than 168 countries were represented as a speaker or a moderator. The regional analysis shows a strong representation of Latin America and the Caribbean at 30% (53 debates) as well as Africa at 22% (41 debates), followed by Asia and the Pacific at 18% (32 debates). Arab States represent 12% (21 debates) while Europe and North America and Eastern Europe also hosted discussions at 5% (10 debates) and 3% (five debates) respectively.

b)   **Accessibility**: The use of open platforms like Zoom and Microsoft Teams enabled the public to follow high-level or specialised discussions which may conventionally be inaccessible or unfamiliar to them. The total viewership of ResiliArt debates organised between 15 April and 31 October 2020 stood have exceeded 743,000 and continues to grow. The online format of ResiliArt can, however, prove exclusionary in countries with limited information and communication technologies (ICTs) infrastructures and low penetration of internet among the population. UNESCO Office in Maputo, together with the Mozambican Ministry of Culture and Tourism, hosted two ResiliArt debates on Radio Mozambique, exemplifying the importance of adaptation to local contexts.

c)   **Media coverage:** The movement also received wide media coverage. An analysis shows that media outlets in 54 countries have published at least one original article on ResiliArt movement. They include major international outlets such as AllAfrica, BBC and Forbes[16] as

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16.   Articles accessible at All Africa in French at https://fr.allafrica.com/stories/202004160931.html, BBC in English at https://www.bbc.com/afrique/54004222, Forbes in Chinese at http://www.forbeschina.com/life/48329.

well as national sources of information including Alroeya (United Arab Emirates), Bangkok Post (Thailand), Le Parisien (France), N1 SRB (Serbia) and TeleSUR (Venezuela).[17]

d) **Gender analysis:** The collection of sex-disaggregated data in ResiliArt surveys reveals a balanced representation of women and men within the movement. Overall, 49% of all participants were female. The movement also provided women with opportunities to lead global, regional and national discussions and set an agenda for overcoming the crisis in culture, with particular attention to the distinct effects it has had and continues to have on women. Overall, female moderators surpass their male counterparts (57%). The trend was especially notable in the Arab States (68%) and Latin America and the Caribbean (67%).

e) **Civil society participation**: A strong participation of civil society organisations was a main feature of the movement. Overall, 40.9% of all ResiliArt debates were organized or co-organised by civil society organizations. As of 31 October 2020, more than half the debates were led or co-hosted by a civil society actor in Africa (51%) and the Arab States (52%). All but one ResiliArt debates with a global focus – 18 out of 19 – were either organised by civil society organisations or held in partnership between civil society actors and UNESCO. As instigator and coordinator of the movement, the Secretariat organised four high-level global ResiliArt debates in partnership with civil society organisations including the inaugural session on 15 April 2020.

f) **States' initiative**: At the same time, many debates were organised in diverse partnerships between States, Ministries, agencies, cultural institutions, civil society organisations and individual artists. In fact, 42.5% of all ResiliArt debates were organised by governmental entities, including national and subnational governments. ResiliArt exemplified the open and inclusive processes of cultural governance and policymaking advocated by the Convention and highlighted the need for these processes in order to build or consolidate a more resilient creative sector.

11. The Deck outlined differing priorities across regions:

- **Europe and North America:** The issue of deteriorating mental health among artists and cultural professionals was explicitly underlined. Work-life balance was mentioned as a major hurdle for artists to maintain the quality of their artistry and remain productive.

- **Latin America and the Caribbean:** The importance of establishing a close working and consultative relationship with subnational governments – be it state, province or municipality – was echoed by speakers across the region. Widespread concern for vulnerable groups including afro-descendent artists, indigenous creators, female workers and youth was particularly pronounced in Latin America and the Caribbean.

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17. Articles accessible at Alroeva in Arabic https://www.alroeya.com/130-42/2151861-%D9%85%D8%A8%D8%AF%D8%B9%D8%A7%D8%AA-%D8%AE%D9%84%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D8%AC%D8%A7%D8%A6%D8%AD%D8%A9-%D9%83%D9%88%D8%B1%D9%88%D9%86%D8%A7-%D9%85%D9%83%D9%86%D8%AA-%D8%A7%D9%84%D9%86%D8%A7%D9%86%D8%A7%D8%AA-%D9%85%D9%86-%D8%A5%D8%B9%D8%A7%D8%AF%D8%A9-%D8%A7%D8%B3%D8%AA%D9%83%D8%B4%D8%A7%D9%81-%D8%B0%D9%88%D8%A7%D8%AA%D9%87%D9%86; at Bangkok Post https://www.bangkokpost.com/life/social-and-lifestyle/1954263/finding-opportunity-in-crisis; Le Parisien in French https://www.leparisien.fr/culture-loisirs/coronavirus-alexis-michalik-laure-adler-toledano-et-nakache-ils-veulent-sauver-la-culture-27-04-2020-8306283.php; at N1 SRB in Serbian http://rs.n1info.com/Kultura/a589009/Zan-Misel-Zar-Umetnost-i-kultura-bi-mogle-da-predvode-oporavak-sveta-od-krize.html; at TeleSUR in Spanish https://www.telesurtv.net/news/unesco-%20plataforma-sitios-web-promocion-cultura-patrimonio-20200410-0027.html.

- **Asia and the Pacific:** The early onset of COVID-19 and the relative continuity of cultural life set a distinct tone to ResiliArt in the Asia-Pacific region. Many debates strategized the future of cultural and creative industries and explored new remuneration models for creative work in the "new normal". Notably, the region identified private-sector partnerships as a pillar for sustainable, crisis-ready culture sector development.

- **Africa:** The issues surrounding the rapid digital transformation were discussed more frequently and at length than in any other region. The artists shared various needs to successfully complete the digital transition and achieve fair remuneration including ICT infrastructure, fight against piracy, and affordable data. Many noted that the widening digital gap was perpetuating inequality between urban and rural creators.

- **Arab States:** The role of museums and cultural infrastructure as the heart of cultural life and the guardian of freedom of expression was underlined in multiple discussions. It was proposed that COVID-19 recovery efforts should revolve around these established institutions, recognised as being able to convene diverse actors, including independent artists, to the consultation and negotiation table.

12. Many concerns expressed by artists and cultural professionals were shared across all regions, thus calling for a collective deliberation and knowledge-sharing not only among creators but also policymakers, public actors, private entities and researchers. Global findings include:

- **Networking**: For some, the lockdown has served as an unparalleled period of networking within artistic and cultural communities aided by social media platforms and video conferences. Such alliances with local, national and international peers have stimulated best knowledge exchange, created a momentum for collective actions, and reignited artistic creations.

- **Participatory process**: Speakers shared their strong wish to influence post-pandemic policy-making processes towards ensuring that lessons learned on the ground and pre-existing precariousness revealed by the crisis may be duly addressed by recovery measures and the overall rebuilding of the sector. For a number of players on the cultural and artistic scene, the crisis was perceived as an opportunity to usher in a more inclusive era of cultural policy-making and closer engagement with the State.

- **Remuneration in the digital sphere**: Digitisation and increased accessibility of artists' work online have rarely resulted in significant remuneration. Many have attributed this dissonance to the insufficient intellectual property protection in the digital environment, minimal per-play compensation on major streaming platforms, lack of training opportunities to harness the new technologies, and the public's reluctance to pay for artistic contents and services online. Moreover, for those with limited access to ICT infrastructure, the possibility of translating digital transition into profit is almost non-existent.

- **Need for data**: Cultural professionals around the world had been advocated for more systematic data collection and more comprehensive mapping of the cultural sector long before the onset of the pandemic. Many felt that the current crisis exemplified the risk of undocumented and unquantified creative value chain, leading to an undervaluation of the cultural and creative sector and insufficient State support. Systematic and regular data collection and comprehensive and inclusive mapping of institutions for adequate scaling up of the cultural ecosystem, through participatory processes and public consultations, were listed among the post-Covid-19 priorities.

13. An in-depth analysis of ResiliArt surveys identified 100 recommendations to States shared by panellists, moderators and the public. The full list of recommendations is annexed to this document.

- **Mitigate the crisis through robust funding mechanisms**: Panellists around the world urged States to establish dedicated COVID-19 culture relief funds. Compensation for the loss of income deriving from cancelled or postponed cultural events, and regulation of rents for artists during crisis were other proposed mechanism. States may consider tax credits or exemptions as a rapid response to the crisis. Panellists also presented innovative funding modalities such as a "percent for the art" scheme, crowdfunding and unconditional grants for artists for the Ministries' consideration. Performing arts professionals proposed an in-kind scheme in which unused empty spaces are allocated to artists who are unable to practice their art during lockdowns in partnership with the Ministry of Housing. States may also wish to increase multilateral North-South cooperation and funding in the field of culture.

- **Increase the investment in the arts**: States are encouraged to promote public-private partnerships and private-sector funding for the arts. In particular, panellists urged States to facilitate connections between cultural entities and financial institutions such as banks; positioning major projects such as film productions as a viable investment opportunity may lead to a diversification of funding sources for the arts in the post-COVID context. Recommendations were made for States to commission and purchase works of art as well as to act as a guarantor to secure loans for new artistic projects. Tax exemptions for individual and corporate donations for the arts was also proposed as an incentive for the public to support culture in crisis.

- **Develop inclusive recovery plans**: States are encouraged to develop a transparent calendar for re-opening and operationalization of cultural entities and events in order to ensure that the culture sector is not left behind until the last phase of economic normalization. In a similar vein, artists requested safety guidelines for cultural operators tailored to each sub-sector (e.g. theatre, cinema and galleries) to relaunch their activities in the "new normal." The prioritisation and fast-tracking of the ratification of the national cultural policies and other related frameworks were highlighted as key to sustainable recovery. Existing research and data generated by cultural institutions must be leveraged during policy formulation, implementation and intervention; such knowledge should be complemented by additional COVID-19 impact studies on culture sector (e.g. employment and loss of revenues) and cultural consumption (e.g. viewership and streaming). Artist and cultural professionals registration mechanism must be strengthened to ensure no cultural worker is left behind in the recovery process.

- **Consult stakeholders widely**: States are strongly urged to establish participatory consultation and policymaking mechanisms involving the civil society during and following the crisis. Artists demanded State actors to ensure a truly balanced representation from culture stakeholders at the policymaking table; the voices of small-scale cultural organisations and independent cultural workers must be heard alongside established cultural institutions. Beyond policy consultations, it was noted as crucial to maintain a permanent communication channel between civil society, artists and the State and normalise information and feedback sharing.

- **Uphold social and economic rights**: The call for States to design a holistic legislation building on the 1980 Recommendation was unanimous; artists wish to access health care, training opportunities, social security, employment benefits, mobility, fair remuneration and income support through such a legal framework. Cultural workers also proposed the minimum wage to be applied to artistic labour across various contractual forms. Standardisation and dissemination of model contracts for artistic services was suggested to formalise cultural labour. In order to ensure that labour laws are respected in the culture

sector, assigning specialised labour inspectors was recommended. Artists noted that State support for the establishment of artists' unions for collective action was much needed.

- **Support digital transition:** Panellists around the world urged State actors to address the existing digital gap by improving the ICT infrastructures and subsidising internet connectivity. Reducing the cost of mobile data to increase the consumption of cultural goods and services was another recommendation. It was noted that establishing a cultural business incubator offering ICT skill trainings and social media marketing modules could empower creators to monetize their content online. Subsidy and investment in the digitization of archives and future cultural content were also encouraged.

- **Protect intellectual property**: Panellists in all regions demanded the review of existing intellectual property legislations to ensure that authors' rights were sufficiently protected on and offline. Artists wished the State to start a dialogue with content platform operators in order to engage in the review of current remuneration rates. Similarly, Ministries responsible for culture may work with the Ministries responsible for communication and other relevant bodies to ensure that artists are paid by television and radio broadcasters in a timely manner for their use of copyrighted materials. Innovation in the fight against piracy may be achieved through a partnership between cultural institutions, start-ups, private sector and relevant Ministries.

- **Safeguard diversity and freedom of artistic expression**: States may establish a digital gallery or platform to showcase and promote local, diverse art forms in times of crisis. Relevant ministries may wish to urge communications authorities and broadcasters to commit to airplay of locally produced content. When designing policies and measures, it is crucial to consider unique challenges faced by less visible artists such as female, indigenous, and young artists as well as artists with disabilities. Artists also demanded improved protection from attacks and online and offline harassments by identifying a body responsible for monitoring freedom of artistic expression. Artists and cultural practitioners outside the capital city must be supported through a dedicated budget and enhanced State support for production at sub-state levels. Decentralisation of cultural events in regional areas was recommended as a means of relaunching regional cultural activities and empower local artists in the post-crisis context.

IV. Next steps

14. As Member States begin to take stock of the impact of the health crisis on the culture sector and seek lessons learned, the Secretariat will be able to support evidence-based policy review processes using the primary data gathered through ResiliArt. Apart from the internal working tool that the Deck should be, the UNESCO publication *Culture in Crisis – Policy guide for a resilient creative sector* is intended to be a practical tool to assist Member States in the elaboration or adaptation of support measures for the cultural and creative sectors in the COVID-19 or post-COVID-19 reality. The guide shall be promoted to spur concrete policy actions.

15. ResiliArt has enabled the Secretariat to reach independent artists and cultural professionals outside of its existing networks. In this sense, it responds perfectly to the fundamental role that the Convention recognizes for civil society in the protection and promotion of the diversity of cultural expressions. Through ResiliArt debates, many Parties have thus in fact encouraged the active participation of civil society in their efforts to achieve the objectives of the Convention, in accordance with its Article 11.

16. All these actors who responded to the call of the ResiliArt movement can also be engaged, whenever possible, in the initiatives undertaken by the Secretariat both in the field of international cooperation and assistance and in its awareness-raising and advocacy activities. Building on the

successful integration of ResiliArt within Secretariat's existing programmes, the movement may be adopted as a standard multi-stakeholder consultation tool.

17.   The Committee may wish to adopt the following decision:

DRAFT DECISION 14.IGC 5

The Committee,

1.   *Having examined* document DCE/20/14/IGC/5 and its annex,

2.   *Recognises* the far-reaching ramification of the consequences of the COVID-19 pandemic on the cultural and creative industries;

3.   *Notes with concern* the threat that the pandemic and its aftermath pose to the diversity of cultural expressions and the capacity of Parties to adopt measures and policies to protect and promote it;

4.   *Welcomes* the ResiliArt initiative and *thanks* the Secretariat for the preliminary analysis presented to it at the present session, while stressing its relevance both to the implementation of the Convention and of the 1980 Recommendation concerning the Status of the Artist;

5.   *Encourages* Parties to take appropriate measures to address the new challenges posed by the COVID-19 to the cultural and creative industries and the pre-existing precariousness of its main actors, artists and cultural professionals, exacerbated by the pandemic, in particular by drawing on the good practices and practical advice compiled by the Secretariat in the publication Culture in Crisis: A Policy Guide for a Resilient Creative Sector;

6.   *Requests* the Secretariat to continue its efforts to collect data and testimonials on the impact of the COVID-19 crisis on the cultural and creative industries within the limits of available human and financial resources.

ANNEX
100 RESILIART RECOMMENDATIONS

ResiliArt panellists have voiced numerous recommendations they wish to share with the States as well as fellow professionals in the cultural and creative industries. These inputs range from mitigation mechanisms for artists and cultural professionals within the crisis context to initiatives that address the pre-existing vulnerability of artists and gaps and needs of the culture sector. Below are 100 recommendations which reflect the ResiliArt debates around the world.

Crisis-mitigation funding mechanisms

- Create dedicated COVID-19 relief funds for culture
- Examine innovative funding instruments including a "percent for the art" scheme, crowdfunding and unconditional grants for artists
- Compensate for the loss of income due to cancelled or postponed cultural events such as festivals, tours, release of albums and film premiers
- Set up a permanent culture fund accessible by individuals, institutions, public and private agencies; include multiple funding streams such as subsidies, grants, loans and work-for-pay package to reflect the diversity within the sector
- Ensure a transparent decision-making process within culture funds by inviting representatives of international organizations to the governing body and modelling the governance after international best practices
- Support small-scale income generating projects from local cultural operators and young artists in order to spur innovations beyond crisis
- Increase funds for multilateral North-South cooperation in the field of culture
- Regulate rents for artists during crisis

Investment in the arts

- Encourage individuals and businesses to donate to cultural institutions and artists by offering tax exemptions for financing culture
- Extend existing tax incentives beyond the immediate post-crisis period in recognition of the particularly harsh economic impact experienced by the culture sector
- Facilitate connections between financial institutions and major culture projects to encourage investment into the arts
- Commission and purchase works of art especially from emerging, young artists
- Act as a guarantor or set up bank credit facilities at preferential rates in order to nurture new creative projects
- Adjust regular open calls for cultural projects beyond mere extension of deadlines by considering specific challenges faced by cultural professionals
- Launch new open calls for cultural projects that reflect the constraints and the specificities of the crisis and post-crisis contexts
- Facilitate cash-based urban rehabilitation and cultural heritage preservation projects to employ young cultural workers

Social and economic rights of artists and cultural professionals

- Promote and protect the status of the artist by developing holistic legislation building on the 1980 Recommendation concerning the Status of the Artist, in cooperation with relevant Ministries and agencies

- Provide artists with access to health care, training opportunities, social security, employment, mobility, fair remuneration and income support
- Consider unconditional basic income for artists and cultural professionals; envision a system in which artists are able to create without compromising their creativity for financial reasons
- Support mental health initiatives for artists and culture professionals
- Ensure that no artist is excluded from the benefits of collective action, regardless of their status within a State database or other registration mechanisms
- Assign specialised labour inspectors to ensure that labour laws are respected across the culture sector
- Install a minimum wage requirement for artistic labour in various contractual statuses
- Consider tax credits and exemptions for artists and cultural professionals

Data collection

- Conduct studies on the impact of COVID-19 on the state of culture sector (e.g. employment and loss of revenues) as well as cultural consumption (e.g. viewership and streaming)
- Build a close partnership with a bureau of statistics for continuous collection of sector-specific data and statistics to inform policy development and implementation
- Incentivise cultural and academic institutions to collect statistics and data on cultural and creative industries
- Ensure demographic data on artists and cultural practitioners collected by the State and relevant bodies is disaggregated by age, gender, location and disciplines
- Create an open database of cultural professionals and networking platforms to increase the visibility of independent artists
- Create a catalogue of artwork recording the year of creation, author, type, materials and any other relevant information
- Improve public access to culture sector data to raise awareness of culture's contribution to the GDP and other indicators of sustainable development
- Leverage existing research and data generated by the industry stakeholders during policy formulation, implementation and intervention

Recovery plans

- Elaborate a calendar for re-opening and operationalization of cultural entities and events; ensure that culture sector is not left until the last phase of economic normalization
- Develop and implement national recovery plans in partnership with representatives of the civil society and private entities
- Prioritise and fast-track the ratification of national cultural policies and related frameworks in order to provide an enabling environment for the sector
- Diffuse safety guidelines for cultural operators tailored to each sub-sector (e.g. theatre, cinema and galleries) to relaunch their activities in the "new normal"
- Fast-track the issuance of operating visas to film producers and licences to theatres in order to revitalise the cinema industry
- Match artists with sponsors and mentors who can provide with financial support and industry knowledge to advance their careers
- Systematize an analysis-diagnostic approach to the crisis

Intellectual property and fair remuneration

- Review existing legislations to ensure that intellectual property rights are sufficiently protected both in online and offline

- Strengthen mechanisms for royalty payments; review the frequency of royalty payments in times of crisis
- Ensure that artists are paid by television and radio broadcasters for use of their content, in partnership with relevant Ministries and bodies
- Urge content platform operators to review the remuneration rate for fair remuneration
- Increase literacy on intellectual property rights and digital income generation opportunities (e.g. pay for access, advertisement and media use) among artists and cultural workers
- Establish a mechanism to flag violations of copyright by artists and the general public
- Innovate in the fight against piracy in partnership cultural institutions, private sector and relevant Ministries

Formalisation of the culture sector

- Develop policies that elevate practitioners from informal workers to professionals recognised by legal frameworks and registrations
- Standardize and disseminate model contracts for artistic services
- Establish national arts and culture councils to act as an authority in the creative ecosystem
- Lift impediments and simplify bureaucratic processes experienced by the artists to facilitate creation, production, diffusion and monetisation
- Support the establishment of unions to protect their rights and promote collective actions
- Establish clear registration mechanisms for associations, civil society organizations, companies and practitioners in order to enable inclusion, coordination and data collection
- Document existing types of contracts between artists and their employers

Rural and regional[18] cultural ecosystem

- Establish a safety mechanism for small-scale, local cultural institutions
- Ensure that royalties are collected at a local level from regional broadcasters
- Decentralise cultural events that take place outside of the capital city in order to empower regional cultural actors and promote diverse cultural expressions
- Promote travelling cultural fairs and market across regions including diverse disciplines
- Enhance regional productions through State-level support
- Establish a local digital communication strategy
- Concentrate on the youth as main rural and regional stakeholders

Networks, partnerships and cooperation

- Improve intra-regional collaboration, cooperation, investment and trade through political dialogues between Ministries responsible for culture and other high-level actors
- Promote public-private partnerships and private-sector funding for the culture sector
- Encourage synergies between sub-sectors within the cultural and creative industries (e.g. audio-visual and dance) in order to facilitate new cross-cutting projects
- Support solidarity between cultural associations, unions and collectives
- Urge cooperation between public broadcasters and the film councils in order to promote national film and contents
- Raise awareness about the cross-cutting nature of culture in order to encourage inter-sectoral, inter-ministerial policies

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18. The term 'regional' is to be read as sub-national territorial level.

Digital transition

- Address the existing digital gap by improving the ICT infrastructures and subsidising internet connectivity, supported by appropriate policy and legislation, financing and governance
- Reduce the cost of mobile data to increase the consumption of cultural goods and services
- Support the creation of locally based online platforms that promote access to local content
- Train creators in ICT and digital skills to monetize their content online
- Encourage artists to harness social media marketing skills in order to reach new audiences
- Subsidise and invest in the digitization of archives and future cultural content

Diversity of cultural expressions

- Establish a digital gallery to showcase and promote local, diverse art forms in times of crisis
- Begin a dialogue with digital platform operators to protect and promote the diversity of cultural expressions
- Urge communications authorities and broadcasters to commit to airplay of local content
- Consider difficulties faced by female, indigenous and young artists as well as artists with disabilities when developing crisis recovery measures

Freedom of artistic expression

- Safeguard mobility of artists through facilitation of visas and preferential treatment measures
- Ensure that censorship on the internet is kept to a minimum
- Protect artists from online and offline harassments and attacks by designating a body responsible for monitoring artistic freedom
- Classify artistic activity as a service to the community

Civil Society Organisation consultation

- Establish participatory policymaking mechanisms between the State and the civil society
- Ensure a balanced representation of civil society so the voices of small-scale cultural organisations and individual practitioners are heard alongside established cultural institutions
- Maintain a permanent communication channel between civil society, artists and the State to normalise information and feedback sharing
- Serve as a regulator and supporter of cultural projects and empower civil society and private sector to assume the role of cultural producers

Gender equality

- Protect and promote the rights of female artists
- Track female representation in key creative role to track
- Set annual gender balance goals across the sector and promote gender balance in cultural institutions
- Champion female artists across the art market

Capacity-building

- Establish a cultural business incubator to develop cultural enterprises with resilient and sustainable business models
- Create small-scale grants dedicated to occupational training among young cultural practitioners
- Make educational programmes, notably on entrepreneurial-skill development, accessible to all cultural professionals
- Promote online arts education programmes

Advocacy

- Initiate a major advocacy campaign on the rights of cultural professionals, culture's contribution to peaceful societies, and culture as a driving force of sustainable development
- Increase awareness among individuals and the private sector about culture as a viable and profitable investment field
- Urge the public to pay for artistic services online and offline while cautioning against the damage of illegal downloading and piracy to the culture sector
- Advocate for digital technologies and internet as a public good

Repurposing of space

- Allocate unused empty spaces to artists who are unable to practice their art under lockdown
- Use the arts as the catalyst for the revitalisation of urban spaces and community reconciliation in the post-COVID context in partnership with relevant Ministries
- Establish and manage new infrastructure for the arts and culture that are crisis-ready

Climate action

- Explore ways to reduce carbon footprints (e.g. (e.g. by pooling biennials and other fairs to reduce their frequency) as well as produce and consume the arts more locally, building on the environmental awareness brought about by COVID-19