



United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions

INVESTING IN CREATIVITY

**The 2005 Convention
on the Protection
and Promotion of
the Diversity of
Cultural Expressions**





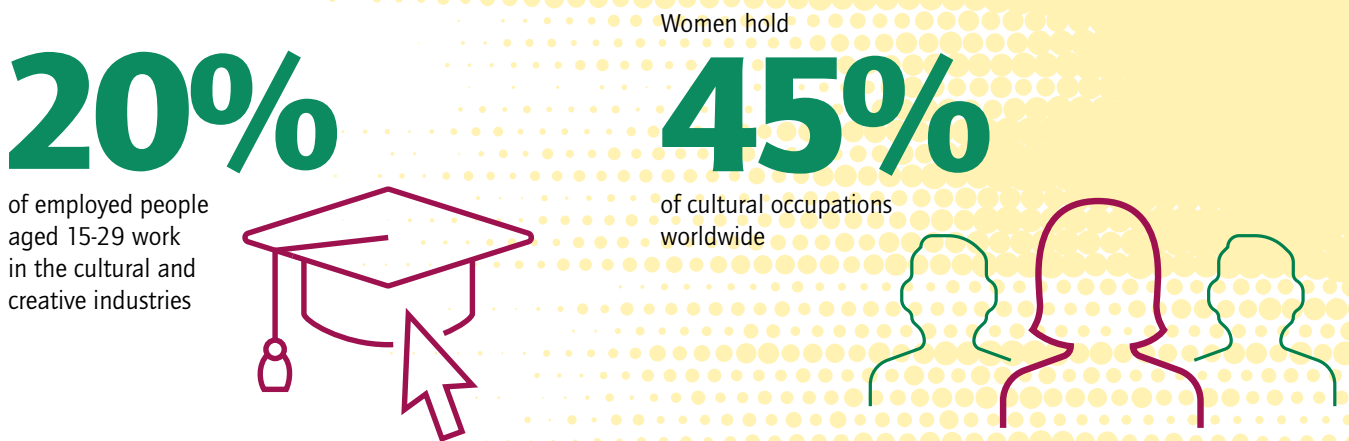
Creativity at the heart of sustainable development

Today, the cultural and creative industries generate annual global revenues of US\$2,250 billion and exports of over US\$250 billion. These sectors, which currently provide nearly 30 million jobs worldwide and employ more people aged 15–29 than any other sector, can even make up to 10% of GDP in some countries. The creative economy, constituted by these sectors, has thus become a major driver of trade strategies in developed and developing countries alike. Nearly half of the people working in these sectors are women and the majority have attained a level of education higher than in non-cultural occupations.

Artists and other creatives innovate, challenge norms, inspire and entertain. Their work generates social energy, confidence and engagement that can improve the everyday lives of many. Their innovations and creative expressions drive development processes that can widen people's choices and inspire them to imagine alternative futures. As such, they contribute to the promotion of the universal values of peace, democracy, human rights, fundamental freedoms, gender equality and the rule of law.

Over the past two decades, the cultural and creative industries have evolved dramatically. This is particularly the case in developing countries, where there is a deep reliance on informal cultural systems, processes and institutions that may leave many artists and cultural professionals beyond the reach of governance, regulation and investment opportunities. While digital platforms have opened up many new opportunities for creatives and their audiences, there has also been a rise in the market concentration of large platforms and artificial intelligence. Such developments challenge the sovereignty of nations and their ability to design and implement public policies to promote their domestic cultural and creative industries.

New questions have arisen about fair remuneration for creators in the digital environment and the persistent pay gap between men and women around the world.



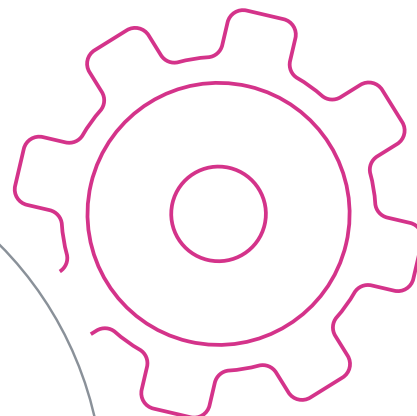
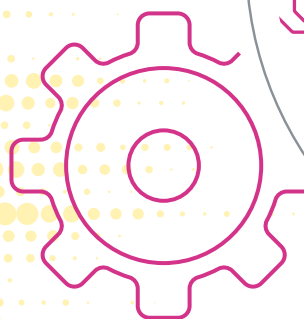
The global community adopted an international law in 2005 as a strategic framework to address these challenges. The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions has now been ratified by the majority of governments around the world. It establishes their right to adopt policies and measures to support the emergence of dynamic and strong cultural and creative industries. It provides a plan of action that ensures **artists, cultural professionals and creative practitioners, as well as all citizens, have the capacity to create, produce, disseminate and enjoy a broad range of cultural goods, services and activities, including their own.**

CULTURAL AND CREATIVE INDUSTRIES AT THE FOREFRONT

The cultural and creative industries contribute an estimated

US\$2,250 billion

to global GDP each year



The cultural and creative industries employ an estimated

30 million people worldwide

The Convention provides a strategic framework and road map for action that requires governments and non-governmental actors to work together to achieve four goals:



Goal 1 SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



Goal 2 ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



Goal 3 INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



Goal 4 PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



Contemporary culture opening up a world of creative possibilities

10

things to know about the 2005 Convention



1. Cultural policies are a sovereign right

The Convention is the first international legal instrument to recognize the sovereign right of governments to adopt cultural policies and to implement measures to promote the diversity of cultural expressions, through different types of legislative, regulatory, institutional and financial interventions.

2. Media diversity supports the diversity of cultural expressions

Ensuring media diversity is crucial for the promotion of diverse cultural expressions. The Convention encourages governments to support public service media and adopt measures that ensure diverse media institutions, support the production of diverse content and guarantee full editorial independence and media freedom.

3. Investing in digital creativity is key

The Convention addresses digital challenges by calling for the implementation of policies and measures that support digital creativity and innovation, that strengthen digital literacy and technological skills, as well as respect artistic freedom in the digital environment.

4. Sustainable governance for culture is participatory

The Convention requires the active engagement of a diversity of voices in policy making, policy design and implementation. Civil society involvement with government ministries and departments responsible for culture as well as for education, social affairs, employment and trade is required to meet the demands and needs of all stakeholders operating within a rapidly evolving marketplace.

5. Transnational cooperation requires unhindered mobility

Parties to the Convention are required to introduce legal and institutional mechanisms to facilitate the mobility of artists and cultural professionals. It calls for measures to counter barriers to transnational cultural cooperation, including simplified visa procedures, co-production agreements, artists residencies, travel grants and enhanced export opportunities.

6. Cultural goods, services and activities can benefit from special treatment in trade agreements

The Convention recognizes the distinctive nature of cultural goods and services and allows for them to be exempt from the general rules of trade. It can legitimately be invoked when negotiating trade agreements and investment strategies that allow governments to adopt national policies and measures that advance the position of culture in their countries.

7. Investing in creativity is a priority for sustainable development

The Convention has identified investments in creativity as a development priority. Governments in all countries are to integrate creativity in their national development plans. At the global level, countries are to provide financial assistance for creativity through their Official Development Assistance (ODA) contributions, make contributions to the International Fund for Cultural Diversity (IFCD) and support technical assistance programmes to strengthen human and institutional capacities in developing countries.

8. Women's contribution to creativity must be recognized

The Convention cannot be properly implemented without the active promotion of gender equality in all cultural fields. The under-representation of women in key creative roles and decision-making positions and the substantial gaps in pay and access to funding must be addressed. The Convention calls for the integration of a gender perspective into all cultural policies and measures.

9. Artistic freedom is a prerequisite for creativity

Restrictions on artistic freedom and access to a diversity of artistic expressions generate major cultural, social and economic losses. It deprives artists and cultural professionals of their means of expression and livelihood, and creates an unsafe environment for audiences. The Convention recognizes that the diversity of cultural expressions can only be promoted if human rights and fundamental freedoms are guaranteed.

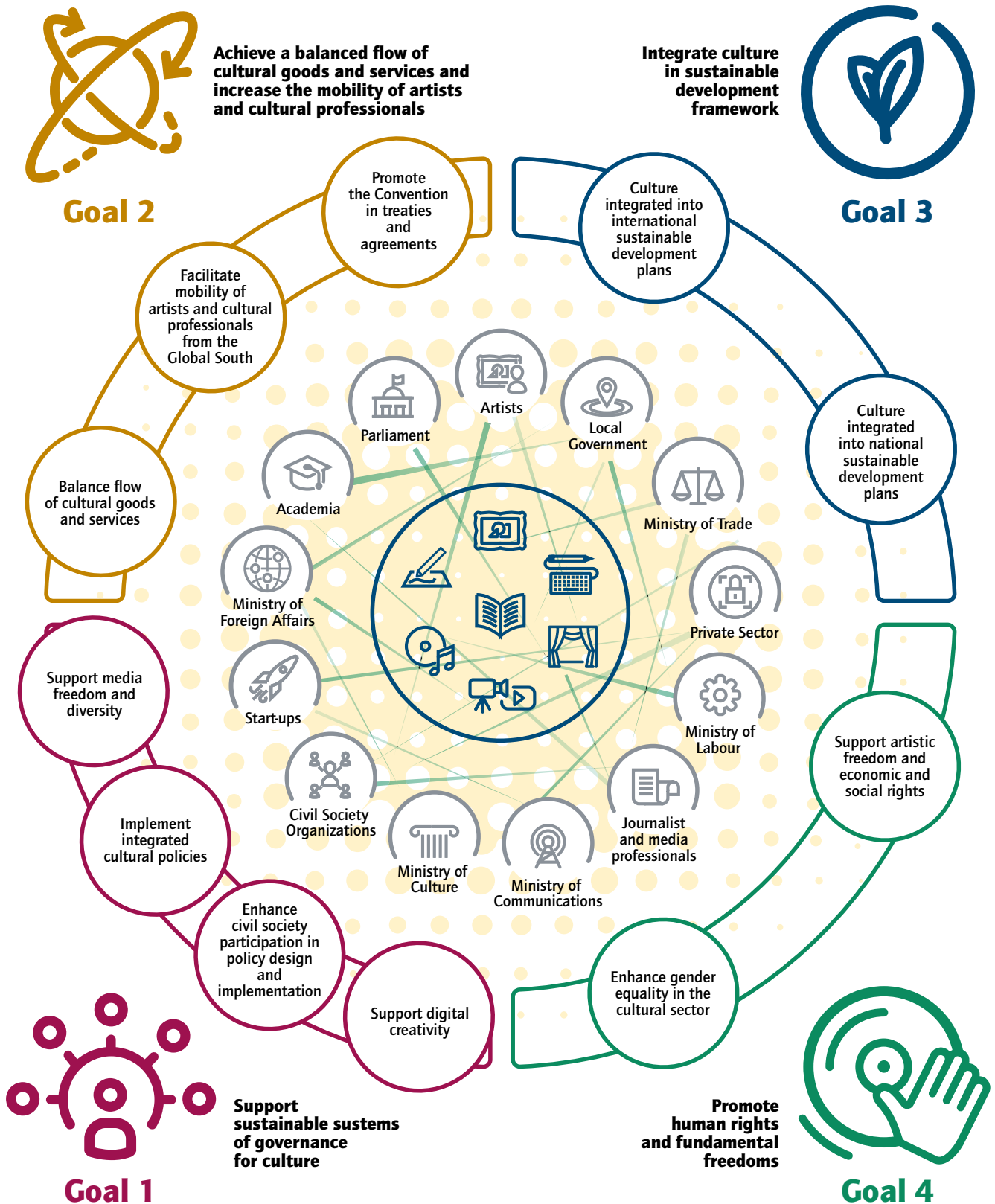
10. Cultural policies are re|shaped by concrete evidence and expertise

Information sharing and transparency remain at the heart of the Convention. Upon ratification, countries commit to reporting on the policies and measures they have adopted to implement the Convention. These periodic reports are submitted every four years and are prepared with civil society. Based largely on these reports, UNESCO publishes a Global Report series, entitled *Re|Shaping Cultural Policies*, that identifies good practices and promotes peer-to-peer learning and knowledge transfer.

What are the cultural and creative industries?

The Convention defines the cultural and creative industries as those that produce and distribute cultural goods, services or activities with cultural content that convey ideas, symbols and ways of life, irrespective of the commercial value they may have. This applies to cultural or artistic expressions communicated through words (literature), sound (music, radio), images (photos, TV, films), movement (dance, theatre) or objects (sculpture, painting, design) and in any format (live, print, audiovisual, digital). Seven specific subsectors are eligible for financial assistance through the Convention's International Fund for Cultural Diversity: audiovisual/cinema, visual arts, design, media arts, music, performing arts, and publishing.

WORKING TOGETHER TO ADVANCE CREATIVITY FOR DEVELOPMENT

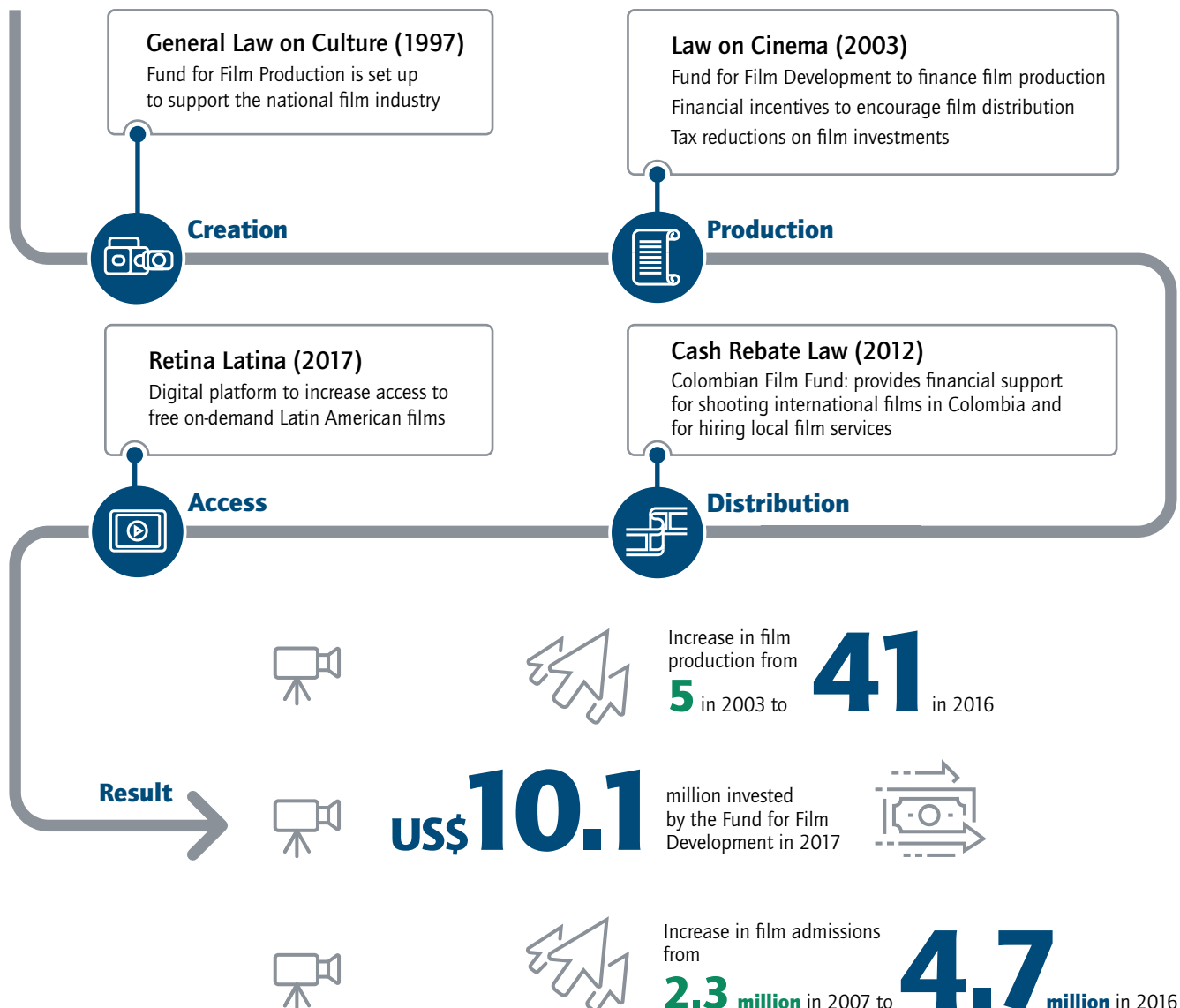




The value chain: an integrated approach

The Convention is a tool to reinforce organizational structures that have a direct impact on the different stages of the cultural value chain including creation, production, dissemination, distribution and enjoyment of cultural goods, services and activities. This model determines if, when, where and how to intervene in an industry to strengthen it, to ensure its sustainability, and to inform future policy making.

THE CULTURAL VALUE CHAIN IN MOTION: COLOMBIA'S FILM INDUSTRY





Staying one step ahead in the digital age

The cultural and creative industries are a key driver of the digital creative economy, contributing US\$200 billion in global digital sales. New questions require new answers:

How can we modernize policies for creativity in the digital environment?

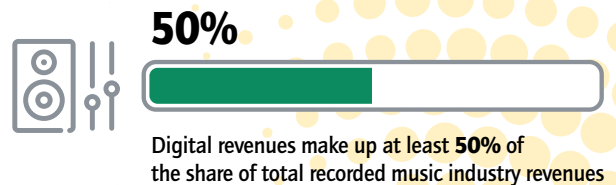
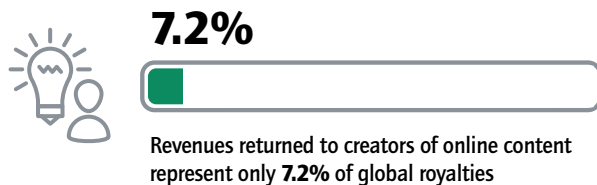
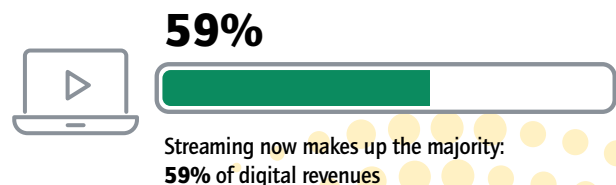
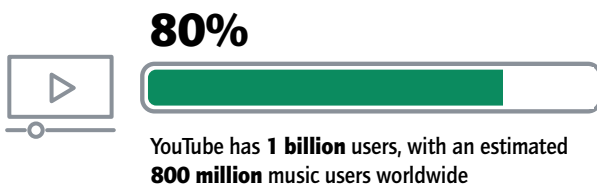
How should we consider e-commerce in culture and trade agreements?

How can we engage local digital players and protect fair remuneration for artists?

How can we address digital divides and inequalities?

Digital culture is increasingly hyperlinked, multimedia-based and interactive. New technologies open up access to digital content, reducing production costs, increasing exposure and fostering innovative forms of financing, allowing for an explosion of creativity.

IN THE NEW DIGITAL CREATIVE ECONOMY, ACCESS TO DATA IS KEY

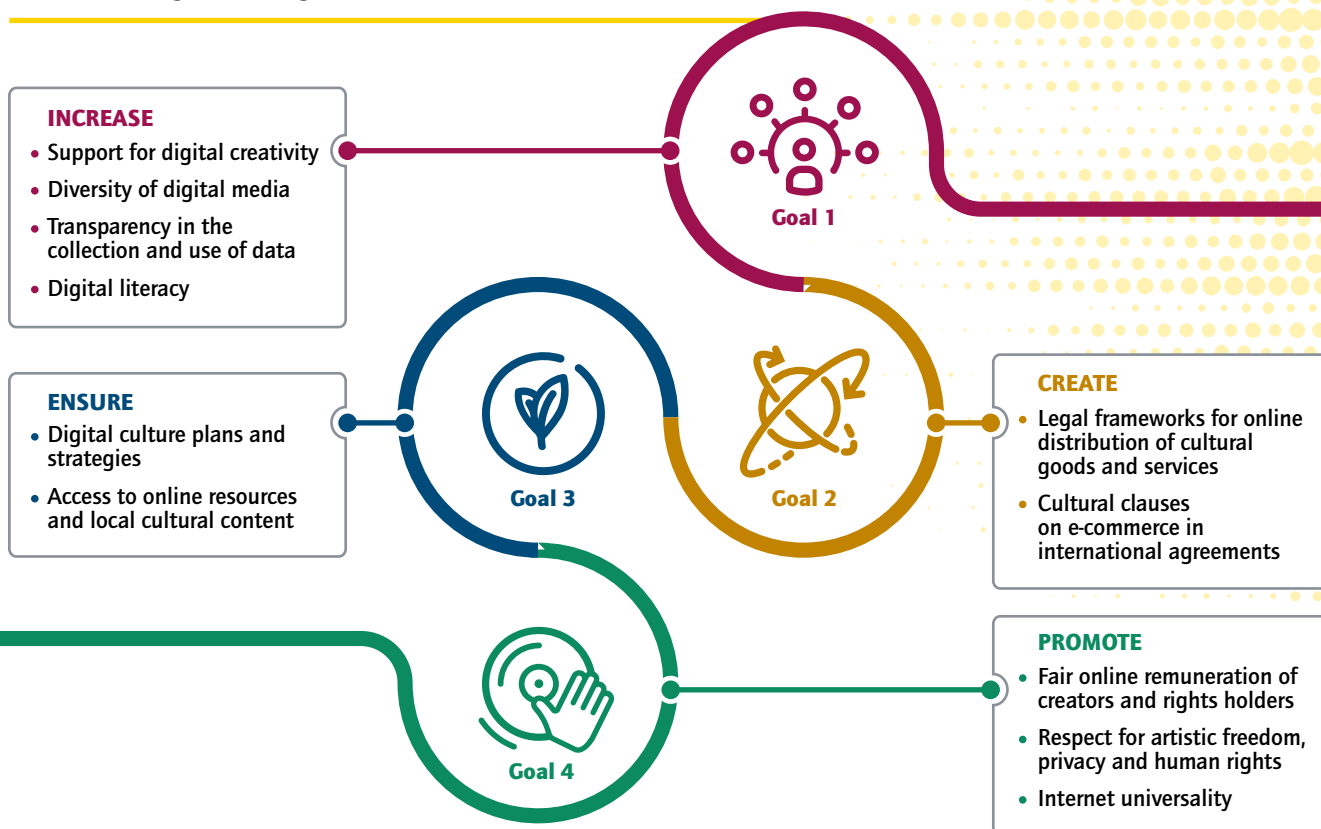


"In ten years, we have gone from an age of scarcity to an age of mass online access to cultural goods. By adopting operational guidelines, UNESCO and its Member States have acknowledged that diversity must also be preserved in the digital world."

Audrey Azoulay, Director-General of UNESCO



SUPPORTING CREATIVITY IN THE DIGITAL AGE



However, the rise and market concentration of large platforms, the digital divide and insufficient digital media literacy may reduce access or opportunities. Pirating of copyrighted material also remains a major problem. As is the advent of artificial intelligence, which despite stimulating cultural and creative industries in the global South and bridging the digital divide, can also produce dramatic changes in the cultural value chain and impede on artists' rights. Parties to the Convention have recognized the importance of the digital agenda by adopting Operational Guidelines on promoting the diversity of cultural expressions in the digital environment. The Guidelines provide a strategic framework for understanding, interpreting and implementing Convention in the digital environment to secure fair and equitable remuneration for artists and cultural professionals.

The age of Artificial Intelligence

Applications to generate new content through Artificial intelligence (AI) are being used by artists, programmers, engineers, mathematicians, architects, designers, computer animators, etc. Yet, the public sector may lose its agency in the creative sector if it fails to address the rise and market concentration of large platforms that control data and have a monopoly on artificial intelligence. It is essential to ensure that cultural entrepreneurs have access to training, financing opportunities, infrastructure and the equipment necessary to guarantee equal opportunities and to achieve a diverse and dynamic market. Making AI creativity work for all can contribute, if used adequately, to bridging the digital divide and ensuring active participation in cultural life.



Striking a balance in the global marketplace

There is an imbalance in the trade of cultural goods and services worldwide, with less than 30% of total global exports of cultural goods originating from developing countries. There is also an imbalance in the level of access artists and cultural professionals have to create or perform in countries of their choice due to increasing travel restrictions, especially for artists from developing countries.

Achieving equitable access, openness and balance in the flow of cultural goods and services and the mobility of artists is central to the implementation of the Convention. In order to do this, countries are to put in place special legal frameworks and regulations that give 'preferential treatment' to artists and cultural professionals from the global South. This is an area where the tremendous potential of the Convention remains largely untapped.

'Preferential treatment', a concept generally used in the context of trade relations, is now an innovative tool for cultural cooperation at the international level. The first preferential treatment clauses included in trade agreements encouraged developed countries to apply lower tariffs on goods from developing countries. Today, preferential treatment refers to different types of advantages granted by developed countries to cultural goods and services from developing countries. They include the provision of 'national treatment' in order to give them access to funding programs generally reserved for national goods and services, or to have their works included in 'national content quotas'.

Countries that have ratified the Convention also engage in the larger issue of restrictions to freedom of movement between developed and developing countries if equitable access to global markets is to be achieved. Preferential treatment measures can address barriers to mobility through, for example, special visas for artists and cultural professionals and reduced fees.

What is preferential treatment?

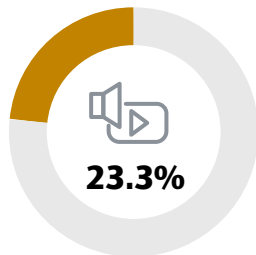
Article 16 of the Convention requires Parties from developed countries to 'facilitate cultural exchanges with developing countries by granting, through the appropriate institutional and legal frameworks, preferential treatment to artists and other cultural professionals and practitioners, as well as cultural goods and services from developing countries'.

PUTTING PREFERENTIAL TREATMENT INTO PRACTICE

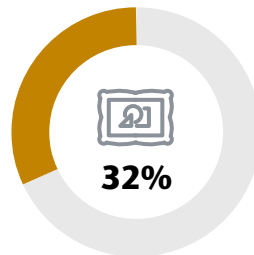
There exists an imbalance in the flow of cultural goods and services

In developing countries, the share of global trade in

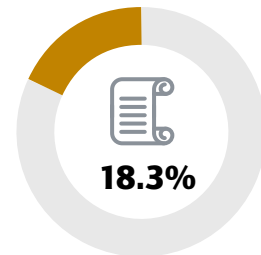
audiovisual and music goods is only



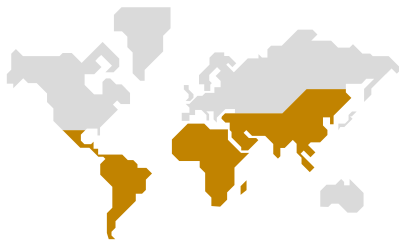
visual arts goods is only



publishing goods is only



... and in the mobility of artists



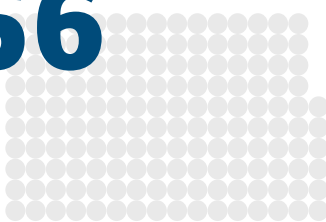
Passport-holders from the Global South have visa-free access to

only **75** countries

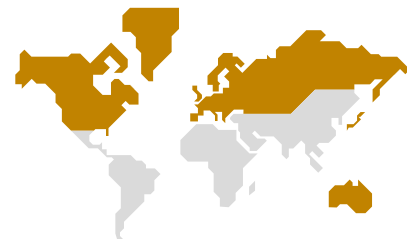


compared to

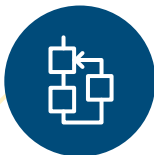
156 countries



for passport-holders from the Global North



This can, however, be counterbalanced by preferential treatment measures



Flows

- Cultural cooperation arrangements
- Tax credits
- Double taxation avoidance agreements
- Co-production and co-distribution agreements
- Financial aid
- Importation of material and equipment at lower costs
- Lowering of import quotas



Mobility

- Simplification of visa procedures for entry, stay and temporary travel
- Lowering of visa costs
- Art residencies
- Fiscal incentives





Removing barriers to gender equality

While women are strongly represented in the creative sector and are major consumers of cultural goods and services in most parts of the world, they remain poorly represented in a number of cultural professions and in decision-making positions. Revenue gaps and precarious employment situations persist.

Gatekeeping mechanisms maintain gender imbalances in specific cultural occupations and industries: data shows that women were more likely to work in fields such as cultural education and training (60%), books and press (54%), and less so in fields such as audiovisual and interactive media (26%), design and creative services (33%).

The Convention calls for policies and measures that support women as artists and producers of cultural goods and services. This involves recognizing their right to create, participate and contribute to cultural life.

In order to achieve this, the Convention provides a unique opportunity for countries to tackle gender-based challenges through integrated policy responses that require legislative, regulatory and institutional measures. This includes, for example, enforcing "equal pay for equal work" measures or providing equal access to funding for creation.

7% of women hold more than one job, in the culture sector it's

10%

24% of women are self-employed, in the culture sector it's

34%

Only

31%

of National Arts Institutes, Academies or Councils are headed by women

"We must create a world in which decision makers recognize that women, in their glorious diversity, want to see themselves reflected in the culture they consume. We must create a world where a woman is as likely as a man to be a decision maker. We must create a world where watching films written by women and directed by women and produced by women is completely ordinary and mainstream".

Chimamanda Ngozi Adichie





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Cultural Organization



Diversity of
Cultural Expressions

Implementing the SDGs

Culture, creativity and artistic innovation are drivers and enablers of development. As the only international agreement binding States Parties to the integration of culture in their development policies, the 2005 Convention is actively working toward the achievement of the Sustainable Development Goals (SDGs).

To achieve this, the Convention draws on its four goals:



Goal 1 SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



Goal 2 ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



Goal 3 INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



Goal 4 PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



Tips for implementing the SDGs through Culture

4 QUALITY EDUCATION



Goal 1
SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE

Implementation tips

Create vocational training programmes for unemployed youth to acquire skills in the cultural and creative industries

Provide funding for digital hubs, incubators and clusters and equip young people with technical skills

Set up artist residencies

5 GENDER EQUALITY



Goal 4
PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS

Implementation tips

Integrate gender equality criteria in public arts funding schemes

Establish leadership and mentorship programmes for women in the cultural and creative industries

Collect sex-disaggregated data to track gender equality in the cultural sector

17 PARTNERSHIPS FOR THE GOALS



Goal 2
ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



Goal 3
INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS

Implementation tips

Increase funding for culture in Official Development Assistance and for the International Fund for Cultural Diversity

Provide support for capacity building programmes in developing countries that integrate cultural and creative industries in national development plans

Provide technical support to developing countries for the creation of a national framework for cultural statistics and to train local statisticians

Set up legal and regulatory frameworks to increase the export of cultural goods and services

8 DECENT WORK AND ECONOMIC GROWTH



Goal 1
SUPPORT SUSTAINABLE
SYSTEMS OF GOVERNANCE
FOR CULTURE



Goal 2
ACHIEVE A BALANCED FLOW OF
CULTURAL GOODS AND SERVICES AND
INCREASE THE MOBILITY OF ARTISTS
AND CULTURAL PROFESSIONALS

Goal 3
INTEGRATE CULTURE
IN SUSTAINABLE
DEVELOPMENT FRAMEWORKS



Implementation tips

- Increase Aid for Trade commitments and disbursements in the culture sector
- Create job placement schemes in cultural and creative industry SMEs
- Provide new forms of funding for the cultural and creative industries in the digital environment

10 REDUCED INEQUALITIES



Goal 2
ACHIEVE A BALANCED FLOW OF
CULTURAL GOODS AND SERVICES AND
INCREASE THE MOBILITY OF ARTISTS
AND CULTURAL PROFESSIONALS

Implementation tips

- Grant tax credits to cultural enterprises from developing countries on the import of cultural goods
- Lower visa fees for artists and cultural professionals from developing countries
- Create export bureaus to support access to international markets

16 PEACE, JUSTICE AND STRONG INSTITUTIONS



Goal 1
SUPPORT
SUSTAINABLE
SYSTEMS OF GOVERNANCE
FOR CULTURE



Goal 4
PROMOTE
HUMAN RIGHTS
AND FUNDAMENTAL
FREEDOMS

Implementation tips

- Create joint government-civil society commissions to design cultural policies and monitor their impact
- Create independent bodies to monitor violations to artistic freedom/media freedom
- Design training programs to develop legal expertise on artistic freedom



United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions

Protecting and promoting the diversity of cultural expressions contributes to sustainable development. That is why the 2005 Convention is actively working toward implementing the SDGs and finding ways to support the complementary economic and cultural aspects of development.

<http://en.unesco.org/creativity>



Sustainable
Development
Goals



Artistic freedom is not a luxury

Artistic freedom is a global challenge. Threats to human rights and artistic freedom diminish and weaken the diversity of cultural expressions, while eroding individual well-being and quality of life. For artists and cultural professionals, particularly those living in conflict situations, these threats can put their lives and livelihoods in peril. These threats range from censorship by governments, corporations or political, religious or other groups, to imprisonment, physical threats, and even killings. In response, some governments and organizations, such as the International Cities of Refuge Network (ICORN) or SafeMUSE, have created safe havens to protect artists at risk.

The digital environment has also brought new threats to rights and freedoms. Among them is online 'trolling', where threats can intimidate artists into withdrawing their work. Growing digital surveillance is also having a corrosive effect on artistic freedom. The Convention puts forward that 'cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to have access to diverse cultural expressions, are guaranteed'.

The Convention and its guiding principles can inspire legislation, policies and measures that promote and protect artistic freedom, which is understood as:

- The right to create without censorship or intimidation
- The right to have artistic work supported, distributed and remunerated
- The right to freedom of movement
- The right to freedom of association
- The right to protection of social and economic rights
- The right to participate in cultural life

The Convention is a key tool to support increased monitoring, advocacy and awareness-raising. Artistic freedom has thus become one of the monitoring areas in UNESCO's Global Report to assess the implementation of the Convention. Mobilizing partnerships – between Member States, international artists' associations, human rights institutions, judges and prosecutors – is therefore essential to ensure efficient action.

"This vital Convention highlights the importance of nurturing and supporting freedom of expression and access to diverse cultures. It is a precious resource for us artists. I hope to see greater awareness and dialogue about why this matters to our societies."

Deeyah Khan



Deeyah Khan, UNESCO's Goodwill Ambassador for Creativity and Artistic Freedom

Deeyah Khan (Norway), a critically acclaimed music producer and documentary film maker, and a supporter of women's rights, was designated as a UNESCO Goodwill Ambassador to support advocacy and awareness-raising on the Convention, notably to defend artists and their freedom of expression.



Making an impact



Mobility of artists • Barbados

To promote the export of local music, the IFCD supported the participation of artists from Barbados in the National Association of Campus Activities (NACA) Convention in the United States of America. The project resulted in a three-year deal between the Association of Music Entrepreneurs Inc. (AME) and the NACA and a partnership to promote six additional musicians. Thanks to the project, these musicians are now exporting their music abroad.



Youth • Guatemala

The IFCD supported micro-initiatives in Guatemala's audiovisual sector. Over 100 young indigenous cultural entrepreneurs were trained in audiovisual creation and production. 'I've acquired enough knowledge to see audiovisual work as a real job opportunity', says Nikte Hernandez, who works at Tamalito Producciones.



Policy monitoring • Colombia

In Colombia, UNESCO worked with the government to strengthen inter-ministerial cooperation and mobilize civil society actors, establishing platforms for policy dialogue. These efforts led to the submission of Colombia's first periodic report on the implementation of the Convention. It also contributed to building momentum for the adoption of the 'Orange Law' in April 2017, which aims to develop and enhance Colombia's cultural and creative industries.



Entrepreneurship • Pakistan

With UNESCO's support, young creative entrepreneurs in Pakistan were brought together for the first time to discuss innovative business models for digital creative industries and to enhance their networking skills. They also addressed: access to loans and business incubator facilities; business plans design; the exportability of cultural goods and services; research and development, sales and marketing techniques; as well as mentoring young professionals.



Sustainable development strategies • Viet Nam

UNESCO supported participatory consultations involving governmental and non-governmental cultural actors, industry stakeholders and media, to produce 'Creative Viet Nam - a Framework for Growth, Competitiveness and Distinctiveness Strategy'. This strategy later inspired the 'National Strategy for the Development of Vietnamese Cultural Industries to 2020, with a Vision to 2030' that aims to make cultural industries an important component of Viet Nam's national economy.



Digital technologies • Senegal

The IFCD supported Kër Thioassane, a Senegalese NGO specialized in multimedia art creation. The NGO offered training workshops and artist residencies to over 150 local artists who learned how to create artistic expressions using multimedia tools and how to access the Senegalese and global job markets. Beyond the immediate benefits for these young people, the project paved the way for Dakar to become a UNESCO Creative City for Media Arts, making it an important creative hub for digital art creation in Africa.



Status of the artist • Mauritius

UNESCO provided technical support in Mauritius to design a new law to professionalize the status of artists. Through a consultation process gathering responsible ministries, artists and institution, the Ministry of Arts and Culture led discussions to define the professional status of artists, improve their economic and social working conditions and recognize their role in the sustainable development of the island.



The International Fund for Cultural Diversity

The International Fund for Cultural Diversity (IFCD) is a unique multi-donor, voluntary fund established under the Convention that fosters the emergence of dynamic cultural sectors in developing countries that are Parties to the Convention. Its overall objective is to promote sustainable development and poverty reduction through investments in creativity.

With countries from the global North and global South working together, the IFCD has become a powerful example of international cooperation and its results show how an investment in creativity can not only stimulate jobs and increase income but also contribute to improving access to local and regional markets.

Since its creation, the IFCD has contributed to the development and implementation of cultural policies, to capacity building for cultural entrepreneurs, mapping of cultural industries and the creation of new cultural industry business models.

Funds are contributed by UNESCO Member States, individuals and private sector donors.

The IFCD has funded over

100 projects



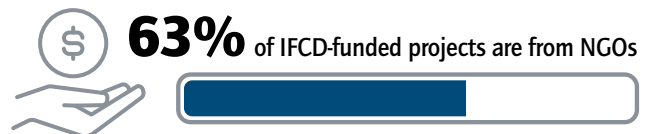
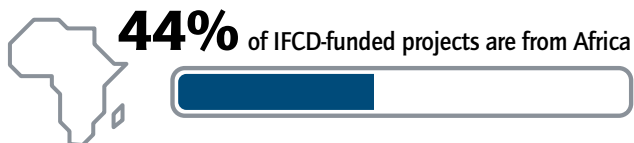
and has invested more than

US\$7 million



in more than

50 developing countries



Testimonies from Africa

"Without the IFCD, the municipality would not have been able to take stock of its cultural potential, and it would not benefit as easily from funding from other donors"

Commune of Yopougon,
Côte d'Ivoire

"The impact study funded by the IFCD was used as an advocacy tool to inform the new law on public-sector purchases of works of art"

Ministry of Culture,
Burkina Faso

"The approach to culture has been radically changed as a result of our IFCD project. Culture is no longer the weakest link in development; it can actively contribute to the GDP"

Ministry of Arts and Culture,
Togo

THE INTERNATIONAL FUND FOR CULTURAL DIVERSITY (IFCD)



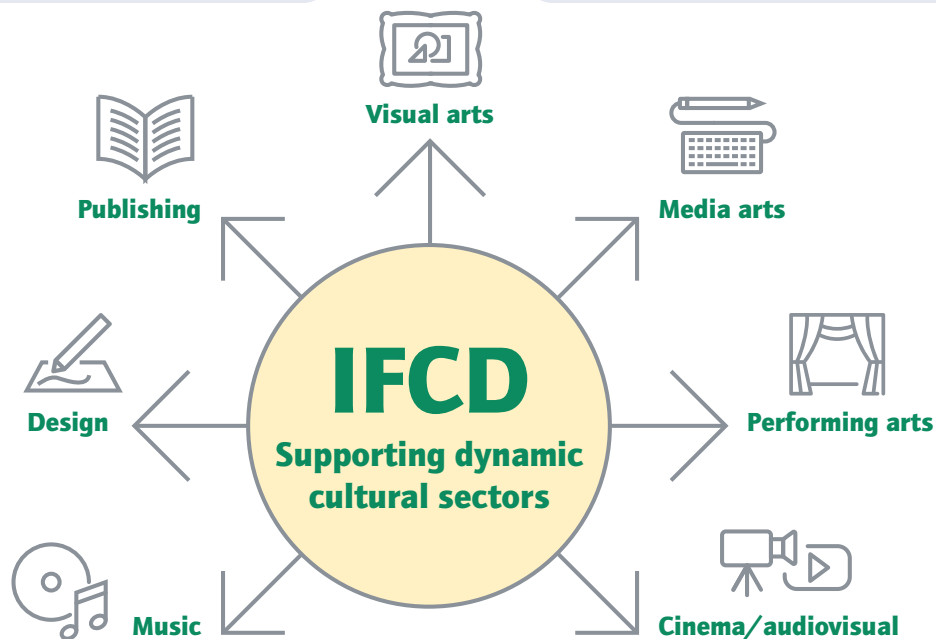
WHO CAN APPLY TO THE IFCD

- Public authorities and institutions, INGOs, NGOs
- SMEs from the private sector active in the cultural field



FUNDING RULES

- Projects may run for 12 to 24 months
- Maximum amount of US\$100,000



HOW TO SUPPORT THE IFCD

- Voluntary contributions by Parties to the Convention
- Donations by private sector and individuals



MAKING AN IMPACT

- Empower youth and women
- Strengthen local cultural policies
- Create new business models
- Reinforce creative sectors
- Increase civil society participation



Who's who

As an international treaty, the Convention operates within the context of the United Nations rules and procedures. All countries that have ratified the Convention are called 'Parties' and together they form 'the Conference of Parties'.

Twenty-four representatives are elected to an executive body called the 'Intergovernmental Committee' to serve a four-year term. Combined, they represent the Convention's governing bodies. Civil society organizations play a key role and shape the decisions taken by the governing bodies on the future of cultural policy and international cooperation.

Through its Secretariat, UNESCO is responsible for: setting and implementing a global agenda for Parties to the Convention; informing their decisions through research and analysis; providing funding for governments and NGOs through the IFCD; operating field missions to provide capacity building and technical assistance; and conducting stakeholder outreach to meet the Convention's obligations. Through this dynamic normative instrument, UNESCO also leads global debates on issues of relevance for the cultural and creative industries.

Conference of Parties (CoP)

- Plenary body of governments that have ratified the Convention
- Makes key management, operational and strategic decisions
- Elects members to the Intergovernmental Committee
- Approves Operational Guidelines
- Composed of all Parties to the Convention
- Meets every two years

Intergovernmental Committee (IGC)

- Operational body implementing decisions of the Conference of Parties
- Decides on projects to be funded by the International Fund for Cultural Diversity
- Composed of representatives of 24 States Parties to the Convention (term of 4 years)
- Meets annually

UNESCO Secretariat

- Supports decision-making and implements the priorities of its governing bodies
- Supports the implementation of the Convention through capacity development and technical assistance programmes
- Conducts policy research and analysis

The Convention

Civil Society Forum

- Fundamental partners to achieve the objectives of the Convention and promote ratification
- Participate in quadrennial periodic reporting
- Participates actively in the decision-making processes of the governing bodies
- Participates in the design and implementation of cultural policies at the country level

National Points of contact

- Designated by Parties upon ratification of the Convention
- Gather and share Convention-related information to relevant ministries, public agencies and civil society organizations
- Coordinate quadrennial periodic reporting processes
- Partner with UNESCO to fundraise for the IFCD



Capacity building on-demand

When it comes to the cultural and creative industries, there is growing demand for expertise, materials and tools. As part of its core mission, UNESCO provides capacity building and technical assistance to Member States to support transparent and participatory policy making processes. The main objective of the Convention's capacity building programme is to build human and institutional capacities, share expertise and reinforce skills when developing policies and measures to promote the diversity of cultural expressions. It is a comprehensive, long-term process that requires political will and the engagement of diverse stakeholders. It also involves peer-to-peer learning through good policy practice exchange and South-South cooperation.

The Convention global capacity building programme supports:



Policy design and implementation

(culture sector mapping, policy elaboration and/or revision...)



Policy monitoring and evaluation

(indicator building, data collection, periodic reporting...)



Project development

(project design, implementation and evaluation...)

To deliver its global capacity development programme, the Convention Secretariat works with its Expert Facility, an international group of leading experts, who develop training tools and materials, provide technical assistance through mentorship and coaching modalities.

The Expert Facility

The Expert Facility was created by the UNESCO Secretariat to support the ratification and implementation of the Convention in order to deliver country-level interventions through different modalities: advisory technical assistance, short- and long-term capacity building interventions, mentoring, coaching, etc. The experts are familiar with UNESCO's tools and training materials, which they adapt to local contexts.

Join the donor compact to support the capacity development program



Denmark



European Union



Germany



Norway



Republic of Korea



Spain



Sweden



Partners for advocacy

In the late 1990s, at the height of debates on how expanding trade rules could constrain cultural policy making and have potentially damaging repercussions on the cultural industries, non-governmental organizations, cultural and creative professionals and artists mobilized themselves. Civil society collaborated with States in advocating for and developing the Convention. Together, they worked towards its adoption and implementation.

Today, **civil society** plays a pivotal role in the Convention's implementation. In Article 11, Parties 'acknowledge the fundamental role of civil society in achieving the diversity of cultural expressions' and agree to 'encourage the active participation of civil society' in their efforts to implement the Convention. Civil society organizations are granted a central role in policy design and implementation processes, both nationally and internationally.

A **global network of specialized UNESCO Chairs and regional centres** has been established and contributes to the implementation of the Convention through capacity building, knowledge sharing and research. They provide technical assistance and services to foster regional and international cooperation.

UNESCO Chair on the Diversity of Cultural Expressions
Laval University, Quebec, Canada

UNESCO Chair on Cultural Policies and Cooperation
University of Girona, Spain

UNESCO Chair in Cultural Policy for the Arts in Development
University of Hildesheim, Germany

UNESCO Chair in Cultural Policy and Cultural Management
Vilnius Academy of Fine Arts, Lithuania

UNESCO Chair in Studies of Interculturalism, Art and Cultural Management and Mediation in the Balkans
Belgrade, Serbia

International Centre for Creativity and Sustainable Development (ICCS)
Beijing, China

Regional Centre for the Performing Arts in Africa (CREAF)
Bobo Dioulasso, Burkina Faso

UNESCO Chair in Arts Education Research for Cultural Diversity and Sustainable Development
Singapore

Regional Centre for Book Development in Latin America and the Caribbean (CERLALC)
Bogota, Colombia

Institute for African Culture and International Understanding (IACIU)
Abeokuta, Nigeria

UNESCO Chair in Cultural Policy and Cultural Diplomacy
Istanbul Bilgi University, Turkey



Why ratify?

Ratification of the Convention is a crucial first step towards ensuring that all voices are heard in the global movement to protect and promote the diversity of cultural expressions. Governments are required to translate the Convention into national law. These Parties form a unique international consortium that make decisions which shape the future of cultural policy making, international cultural cooperation and which benefit artists, cultural professionals and citizens alike.

BENEFITTING FROM THE CONVENTION

After ratifying the Convention,



Governments can:

- Set global agendas to Re|Shape Cultural Policies for the future
- Invoke the Convention when negotiating exemption clauses for cultural goods and services in trade agreements
- Legitimately adopt domestic policies and measures to support the creation, production, distribution and access to diverse cultural goods and services
- Benefit from UNESCO's capacity development and technical assistance programmes



Entrepreneurs from the private sector can:

- Benefit from solid institutional and regulatory frameworks for the cultural and creative industries
- Benefit from assistance programmes and measures which support cultural entrepreneurial skills and trade opportunities
- Benefit from increased market access to countries worldwide



Artists and cultural professionals can:

- Benefit from greater mobility and market access through preferential treatment measures
- Work in an environment where there is respect for artistic freedom, the protection of economic and social rights, gender equality and media diversity
- Advocate for better policies and measures in support of contemporary cultural expressions



Civil society can:

- Contribute to discussions and decisions on the future of cultural policy at the national and global levels
- Submit funding requests to the International Fund for Cultural Diversity (IFCD)
- Gain skills and competencies needed to participate in policy making, monitoring and implementation
- Rely on international networks to strengthen their actions locally

From ratification to promotion in other international forums

While the Convention does not supersede other international commitments, Parties commit to working together to promote the objectives and principles of this Convention in other international forums (Article 21). This can lead to innovative negotiation approaches to trade agreements that reflect the distinctive nature of cultural goods and services.



Get involved!

Making the Convention work is the responsibility of all. Here are different ways you can get involved.

1. Ratify the Convention

Mobilize your parliamentarians, networks and partners to join this unique global community and put culture at the heart of sustainable development.

2. Join the Civil Society Forum

Join the more than 100 non-governmental organizations accredited as members of the Civil Society Forum and participate in the work of the Governing Bodies to bring citizens' concerns to the attention of public authorities at the global level. You can help monitor policy and programme implementation, as well as contribute to the achievement of greater transparency and accountability in the governance of culture.

3. Share data and information

Participate in knowledge transfer, learn from good practices from around the world and engage in policy dialogue on different platforms. The Convention's policy monitoring tools offer a unique treasure trove of cultural policies and measures. You can also upload and share all types of documents, information and data relevant to the implementation of the Convention in your country.

4. Offer your expertise

The UNESCO Secretariat regularly launches an international call to renew its Expert Facility. This pool of highly qualified and diverse experts implement the Convention's programmes around the world. You can submit research to be published in the Convention's *Policy and Research Series*.

5. Apply to the International Fund for Cultural Diversity (IFCD)

Put the Convention into practice. Applying to the IFCD gives you a unique opportunity to design innovative projects, gain support from public and private sectors for co-funding and invest in culture in your country. You can join the vast network of creators and organizations who have benefitted from the Fund.

6. Organize IFCD fundraising activities

Organize an event, sponsor a project, hold a concert or exhibition to raise funds for artists and cultural professionals in developing countries through the International Fund for Cultural Diversity.

7. Contribute now

Make a difference for the emergence of dynamic creative sectors in developing countries by supporting UNESCO's work. The Secretariat works with a range of partners on issues of relevance to the global community. Member States, international organizations, development agencies, the private sector and individuals provide financial support or expertise to achieve the objectives of the Convention and contribute to the UN Sustainable Development Goals.

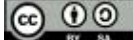
"Living culture and art are a business with many risks – but there can be no creation or innovation in this world without taking risks. This is why there is a need for the private and the public sector to invest more in creativity, by increasing the offer of artistic training programs or by improving the legal frameworks ensuring that artists actually benefit from their work."



Forest Whitaker

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Diversity of
Cultural Expressions

<http://en.unesco.org/creativity>



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