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FOR THE DIVERSITY  
OF CULTURAL  
EXPRESSIONS

# Cultural organizations and the promotion of the diversity of cultural expressions

# PERSPECTIVES

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# S H O R T S U M M A R Y

PERSPECTIVES for the Diversity of Cultural Expressions is a series of policy briefs designed to inform and inspire discussions among Parties of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Its objective is to identify and analyse emerging trends in the creative sectors.

The cultural organizations and events considered in this policy brief are those whose mission and activities are aimed at disseminating and broadening access to a diversity of cultural expressions. They include, among others, cultural centres, festivals, book fairs, bookshops and libraries, theatres, cinemas, performance venues, broadcasters, and online cultural platforms. Individually and collectively, these organizations and events contribute significantly to the achievement of Article 7 of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which urges Parties to foster an environment that encourages individuals and social groups to provide “access to diverse cultural expressions from within their territory as well as from other countries of the world.” Whether they belong to the public, private or associative sector, these organizations and cultural events spearhead innovative practices, which makes them strategic allies in achieving the objectives of the 2005 Convention.

This policy brief provides an analysis of how cultural organizations and events contribute to the objectives of the 2005 Convention through initiatives focused, *inter alia*, on: (i) the mobility of artists and their creations; (ii) the creation of networking and collaboration opportunities to access new markets and funding; (iii) inclusion and the broadening of participation in cultural life; (iv) the promotion of underrepresented cultural expressions and artists; and (v) the generation of positive economic, social and environmental externalities.

Based on desk research and interviews with various stakeholders, this document highlights initiatives and examples of good practice by both established and emerging cultural organizations and events, active in all regions of the world, to support artists, ensure access to a wide range of cultural expressions and reinforce the whole creative ecosystem. Finally, it summarizes the main trends observed and offers prospects for future action to strengthen the capacity of cultural organizations and events to create opportunities for intercultural dialogue that promotes mutual respect among peoples and cultures, the free flow of ideas and the well-being of societies, in line with the objectives of the 2005 Convention.

In 2021,  
worldwide royalties for  
**live public performances**  
amounted to  
**1.58 billion euros**  
**a decline for the second consecutive year**

## Authors

***Transformatorios*** is a research consortium created in 2014 in Latin America and the Caribbean to research, advocate and implement sustainable development as cultural policy. Since 2019, it has established itself as an international consultancy based in Panama City. The team that developed this policy brief was made up of several independent experts, including Ayeta Anne Wangusa, Hiroko Tsuboi-Friedman, Khadija El Bennaoui, Lázaro Israel Rodríguez Oliva and Lidia Varbanova. This document also benefited from the valuable contribution of Charles Vallerand.



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▲ **Cultural organizations and events are key partners in cultural policy.** As direct providers of front-line cultural services, cultural organizations and events are, in many countries, de facto the most visible actors of cultural policy. Their role is especially important in contexts where the market economy is lacking or very limited or where the cultural sector operates informally. The support provided by public authorities, either to create an enabling environment for their activities or to contribute to their financing, is an important indicator of their commitment to achieving the objectives of the 2005 Convention, particularly during the post-pandemic period and in view of the strong competition posed by major digital platforms, which are capturing an increasingly significant share of audiences and revenues.

▲ **The COVID-19 pandemic, which led governments to restrict travel and physical participation in cultural events and gatherings, has significantly weakened the ability of cultural organizations and events to fulfil their mandate.** In several countries, attendance at festivals, cinemas and theatres still has not returned to pre-pandemic levels.<sup>1,2</sup> Inflation makes touring prohibitive, especially for independent artists and performers. It also drives up costs, which restricts access to cultural events due to increased ticket prices.<sup>3</sup> Events whose success depends on international participation have also been affected by a new awareness of sustainable touring and “green mobility”.<sup>4</sup> To adapt to these challenges, which may be the new normal, cultural organizations and events must innovate in the way they reach audiences and interact with them.

▲ **Cultural organizations and events committed to broadening access to a diversity of cultural expressions play a crucial mediating role** in bringing together a diversity of audiences, content, and creators. Their expertise in content curation, promotion, and audience development is even more valuable in an era when people’s limited attention spans are overwhelmed by an infinite number of options accessible from the comfort of their homes and the convenience of their mobile phones.

▲ **Functioning as spaces for socialization and sharing, cultural organizations and events provide key experiences and spaces** in our increasingly urbanized and polarized societies, where social and physical distancing accentuates feelings of individualism and isolation. Through their programming choices, they have the power to amplify the cultural expressions of underrepresented groups and to serve economically or socially less advantaged audiences, thereby contributing to social inclusion in a specific territory or on a national scale.

▲ **Cultural organizations and events generate positive economic, social, and environmental externalities that go far beyond what is perceived at first sight.** Collectively, their actions have an amplifying effect that far surpasses that of individual initiatives. Thus, they represent a driving force in the processes underpinning artistic creation, cultural expression, and the emergence of creative voices. Their impact and effects on several economic sectors, such as transport, catering, accommodation, and tourism, are also considerable.

# Introduction

The 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions affirms the sovereign right of Parties to design, adopt, and implement policies and measures to protect and promote the diversity of cultural expressions on their territories. Through this Convention, Parties seek to exempt from free trade regulations the measures that are put in place to foster the development of rich cultural ecosystems in order to protect and promote the diversity of national cultural expressions. The objectives of the Convention are particularly important in a context where globalization has been accelerated by the digital environment.

Supporting and/or creating cultural organizations and events is perhaps, more than any other policy or measure, an expression of governments' commitment to fostering access to and participation in cultural life for a significant portion of their populations. This is especially important in a context dominated by multinational companies with enormous financial resources to promote and disseminate extremely attractive yet standardized entertainment content. The availability of alternative cultural offerings, whether in the field of books, music, performing arts, cinema, media, visual arts, or others, makes cultural organizations and events essential for the protection and promotion of cultural expressions in all their diversity. Through their programming choices that favour diverse content, cultural organizations and events are often the last line of defence against the overwhelming influence of dominant cultural productions.

Cultural organizations and events thus play a key role in the discovery of and access to a diversity of cultural expressions. They fulfil their role as content curators by selecting cultural expressions based on an artistic vision and in-depth knowledge of the audiences in their communities. To do so, they must navigate a complex series of compromises, balancing open access and revenue generation, while at the same time reconciling different artistic visions and meeting audience expectations. While seeking this balance, they must maintain a certain consistency in the scope and quality of the programming at the risk of disappointing their audiences and losing support and funding.

Cultural organizations and events are also a talent pool, which can promote equity and representation, particularly for underrepresented groups. Their commitment to showcasing new forms of creativity or lesser-known works attracts a part of the younger generation whose professional commitment is motivated by the values of openness to difference, respect for individuality, and inclusion of underrepresented groups. Thus, they contribute to social cohesion and to boosting development in a sustainable way.

As truly collaborative endeavours, cultural organizations and events have a strong impact on societies. However, their ability to fulfil their mission of disseminating and providing audiences with access to a diversity of cultural expressions is established over time, through consistency, regularity, and an ability to reinvent themselves while remaining faithful to their original vision. Therefore, the creation of an enabling environment, through the adoption and implementation of effective policies and measures by public authorities, is a key factor in realizing their full potential. Few examples exist worldwide of cultural organizations and events that have achieved strong national, regional or international impact and that have survived over time without public incentives, support or investment.



## SCOPE OF REFLECTION AND ACTION

Article 6 of the 2005 Convention on the “Rights of Parties at the national level” provides, in paragraph 2, a non-exhaustive list of measures that each Party may adopt in order to protect and promote the diversity of cultural expressions within its territory, including the following:

*"(b) measures that, in an appropriate manner, provide opportunities for domestic cultural activities, goods and services among all those available within the national territory for the creation, production, dissemination, distribution and enjoyment of such domestic cultural activities, goods and services, including provisions relating to the language used for such activities, goods and services".*

In order to develop and implement effective measures that support the contribution of cultural organizations and events to achieving the objectives of the 2005 Convention, Parties should take into consideration the different types of cultural organizations and events and their respective business models, as well as the range of strategic areas of intervention in which they can act to protect and promote the diversity of cultural expressions.

### A Types of cultural organizations and events

The cultural organizations and events included in this policy brief are those whose mission and activities aim to disseminate and broaden access to a diversity of cultural expressions, regardless of the artistic discipline considered, including books, music, performing arts, film, media, and visual arts.

These cultural organizations and events comprise, among others, the following:

- Festivals
- Markets and fairs
- Theatres and concert halls
- Libraries and bookshops
- Cinemas and film libraries
- Cultural centres
- Museums and art galleries
- Radio and television broadcasters
- Digital platforms (video on demand, audiobooks, podcasts, digital arts).

These broad categories encompass a variety of economic models around the world, some of which are primarily publicly funded, while others operate as non-profit or private enterprises. It is noteworthy that although these organizations and events share the common objective of connecting a diversity of content with a diversity of audiences, some are primarily dedicated to broad dissemination, while others are more focused on increasing content accessibility or catering to specific audiences.



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For example, independent cinemas, even when showing national films, usually rely on Hollywood blockbusters to generate a significant share of their revenues. Film libraries and art house cinemas offer a different selection of films for specific audiences. Similarly, organizations dedicated to making diverse cultural expressions accessible to economically, socially or geographically disadvantaged groups offer services tailored to specific needs. Supporting the inclusion of these groups through reduced or waived fees, adapted spaces and services or reduced transport costs requires substantial financial resources that generally cannot be funded by the income generated from these activities alone. In order to be sustainable, these organizations and events must therefore be able to count on financial support from sponsors or patrons, or on increased public funding.

Regardless of their legal status or economic model, these organizations and events have the following characteristics in common:

- They make **programming choices that have an impact on the diversity of content offered**. These choices are guided by the mission, mandate, and artistic vision of each organization or event.
- In order to **build loyalty and diversify audiences**, cultural organizations and events can also organize awareness-raising activities to support their programming and foster **favourable conditions for showcasing works**. To do this, they need to find the right balance between maintaining continuity and taking risks, and between featuring established works and emerging works, especially by creators from the communities served, which require a greater promotional effort.
- Cultural organizations and events generally have an **excellent knowledge of the professional arts community**, the networks that support creators, and other links in the local creative ecosystem.
- Thanks to their reputation and the positive image of their activities (audience success, media coverage, international influence), cultural organizations and events **stimulate tourism and a wide range of related economic activities**.

## CULTURAL ORGANIZATIONS AND EVENTS ARE GENERALLY BUILT ON THE FOLLOWING THREE ECONOMIC MODELS:

### ■ Non-market model

This economic model relies heavily on non-market funding, such as government grants, sponsorship, etc., and secondarily on income from their activities.

**Examples:** some theatres, book and film libraries, etc.

### ■ Market-based model

This economic model operates entirely on a commercial basis, relying on the revenues generated by the activities to maintain a financial equilibrium, and even to generate profits.

**Examples:** trade shows, markets, fairs, bookshops, private radio and television broadcasters, certain digital platforms, etc.

### ■ Mixed model

This economic model is based on a combination, to varying degrees, of non-market and market-based funding.

**Examples:** cultural centres, art house and experimental cinemas, certain festivals, theatres, etc.

## B Types of contributions

An analysis of the activities carried out by cultural organizations and events in all regions of the world reveals that they create an enabling environment for a greater diversity of cultural expressions to flourish primarily through 5 strategic areas of intervention.

Cultural organizations and events promote:

- **The mobility of artists and their creations** at national, regional, and international levels, including through residencies, festivals, and visa facilitation programmes;
- **Networking and collaboration opportunities to access new markets and funding** by enabling access to new opportunities for dissemination in certain territories and facilitating funding opportunities, particularly through fairs, exhibitions, and distribution and co-production markets;
- **The inclusion and broadening of participation in cultural life**, notably by facilitating access to artistic creation through the implementation of special programmes for economically, socially, and geographically disadvantaged segments of society;
- **The promotion of cultural expressions and artists from underrepresented groups**, including initiatives to increase the visibility of emerging artists' works or works that are not widely disseminated, as well as support for young artists and activities to promote gender equality and cultural minorities;
- **The generation of positive economic, social, and environmental externalities**, such as festivals that contribute to the creation of dynamic ecosystems with a significant impact on the attractiveness of territories, their cultural heritage, and their economic development, as well as through innovative initiatives and practices that stimulate and spill over to other sectors of the economy.

This list of strategic areas of intervention is not exhaustive but provides a lens through which the types of initiatives undertaken by cultural organizations and events can be conceptualized in terms of their concrete outcomes.





## OVERVIEW OF INITIATIVES IMPLEMENTED

The following overview does not aim to be exhaustive, nor does it confer any form of hierarchy or level of recognition. It simply provides insight into a few concrete initiatives, among thousands of others, undertaken by both renowned and emerging cultural organizations and events, which contribute to advancing the principles and objectives of the 2005 Convention around the world. It is important to note that these contributions are multifaceted and overlap with each other owing to the heterogeneity of organizations and events in terms of their size, sector, geographic location, revenue structure, and governance model.

### **A** Initiatives to promote the mobility of artists and their creations

Cultural organizations and events implement a range of initiatives that promote the flow of cultural goods and services. The mobility of artists and their creations, as well as that of cultural professionals, is a prerequisite for a balanced flow of cultural goods and services throughout the world. It allows for the dynamic flow of ideas, values, and experiences to transcend physical and cultural boundaries, thus encouraging intercultural dialogue and promoting diversity. It also contributes to the equitable representation of artists from developing countries and increases their visibility on the world stage. Mobility also allows creators and cultural professionals to access new professional opportunities and reach wider audiences, while improving their livelihoods.

- Objectives**
- ▲ The dynamic circulation of ideas, values, and experiences across physical and cultural boundaries, thereby encouraging intercultural dialogue and promoting the diversity of cultural expressions
  - ▲ Mobility allows creators and cultural professionals to access new professional opportunities and reach wider audiences, while improving their livelihoods.
  - ▲ The achievement of a balanced flow of cultural goods and services around the world

- Modalities**
- ▲ Artists' residencies
  - ▲ Markets, exhibitions, fairs, and art events
  - ▲ Visa and work permit facilitation
  - ▲ Aid for touring and/or participating in festivals

- Examples**
- ▲ **International art events provide opportunities for audiences and artists to meet and cross-pollinate ideas.** The **Venice Biennale** (Italy), which is dedicated to artistic events in the fields of visual arts, music, theatre, dance, and cinema, relies on a diverse programming to achieve this goal. For the visual arts exhibition in 2022, the Biennale welcomed 213 artists from 58 countries, 180 of whom were participating for the first time. 1,433 works were exhibited, and five countries exhibited for the first time: Cameroon, Namibia, Nepal, Oman, and Uganda. The African contemporary art event **Dak'Art** (Senegal) dedicates its programming to artists living within and outside the African continent. Its programming takes into consideration not only the artistic proposal's relevance and impact, but also the geographical representation and the diversity of genre and medium, thus bringing together 300 professionals showcasing their works to 150 journalists and around 30,000 visitors from over 53 countries.



**Examples**  
(Continued)

▲ **Cultural organisations can support the mobility of artists by taking concrete facilitating the obtaining of visas and work permits.** The mobility of cultural goods and services depends, among other things, on the ability of artists and cultural professionals to move from one country and region to another in order to access new markets and audiences. Recognising the growing difficulties encountered in organizing international tours and festivals, **Zone Franche**, a world music network based in Paris, France, set up the Artists Visas Committee in 2009.<sup>5</sup> The Committee intervenes with the ministries concerned in cases where it is difficult to obtain visas or where artists are blocked from performing in France or from attending a cultural event to which they have been invited. It works closely with the French Ministry of Europe and Foreign Affairs, the Ministry of Culture and the Ministry of the Interior. Another approach to circumvent visa issues is to organize events in more accessible countries. **Visa for Music**, an event for music professionals in Africa and the Middle East, is held annually in Rabat, Morocco. This festival provides an international platform for musical talent, especially emerging artists from Africa, the Middle East and the Caribbean. Following an international open call for applications, a jury of professionals selects thirty music groups to be promoted at the festival. New talents are presented in front of international promoters on African soil, allowing them to bypass the need to perform at festivals in developed countries, which can be difficult to access, in order to gain recognition in their own region as well as internationally.<sup>6</sup>

▲ **Digital platforms can break down the geographical barriers that hinder the mobility of cultural goods and services by offering content online and facilitating its dissemination to national and international audiences.** Colombia's Ministry of Culture, in partnership with cultural institutions and agencies in Ecuador, Mexico, Peru, the Plurinational State of Bolivia, and Uruguay, developed **Retina Latina**, a free digital streaming platform dedicated to Latin American cinema and financed by UNESCO's International Fund for Cultural Diversity (IFCD) and the Inter-American Development Bank (IDB). With 8% of the catalogue accessible worldwide and free access for users residing in Latin America and the Caribbean, Retina Latina provides a representative panorama of Latin American cinema and enriches viewers' understanding of classic and contemporary film production in the region through complementary materials such as reviews, essays, interviews, and multimedia content.<sup>7</sup>

▲ **Artist residencies contribute to the cultural development of a territory and enhance its resources or skills, while supporting the work of artists and promoting networking between them.** For instance, the **multidisciplinary artist-in-residence programme Black Rock Senegal**, founded by artist Kehinde Wiley, invites international artists to live and work in Dakar for a period of one to three months. It is the result of a collaboration between the architect Abib Djenné, the designer Aïssa Dione and Kehinde Wiley, and aims above all to support emerging African artistic creation through collaborations and to change the way the Western world looks at contemporary Africa. In the film sector, the **Cannes Film Festival's "Young Cinema"** in France has three main components to support young directors' film projects, including a residency that welcomes 12 directors from all over the world to Paris each year for four and a half months to write their first or second feature film script.<sup>8</sup> Since its creation in 2000, it has welcomed more than 200 filmmakers from over 60 countries, and more than 60% of the invited filmmakers completed their film project during the residency. In addition, each year, Young Cinema invites 15 young directors and producers from around the world to meet with film professionals in Cannes to raise the necessary funds for their film projects.

## B Initiatives to create networking and collaboration opportunities to access new markets and funding

Driven by market challenges, cultural organizations and events are continually striving to develop new audiences, new opportunities, and new sources of funding to ensure their sustainability and remain competitive in an ever-changing cultural landscape. By promoting access to new dissemination opportunities in certain territories and facilitating access to financing, cultural organizations and events also create new business opportunities for different professionals and serve as channels of internationalization that shine a light on local cultural productions while developing regional and specialized distribution channels.

- Objectives**
- ▲ The sustainability of the work of creators and the activities of the various players across the value chain of the creative ecosystem
  - ▲ The professionalization and creation of innovative artistic practices and economic models
  - ▲ The emergence of young talent

- Modalities**
- ▲ Distribution and co-production trade fairs and markets
  - ▲ Prospecting missions abroad
  - ▲ Welcoming foreign artists and professionals
  - ▲ Support for touring and/or participating in festivals

**Examples**

▲ **Trade fairs and markets are excellent meeting places that offer networking opportunities and give rise to new collaborations in all sectors of the creative industries. By connecting distributors and artists or those who represent them, these events facilitate access to new markets and financing.** For instance, **Circulart**<sup>9</sup> is a trade show held annually in Medellín, Colombia, which connects buyers and sellers: artists, producers, academics, journalists, entrepreneurs, record companies, and various organizations that promote musical diversity. Business meetings are at the heart of Circulart: 1,908 meetings were held in 2022, in which 100 delegates representing 76 organizations from 14 countries participated, as well as 25 agencies from Argentina, Colombia, Costa Rica, France, Mexico, and Peru. The objective of these meetings is to promote contacts between professionals and to generate business opportunities for participants. The **Frankfurt Book Fair** in Germany is the largest book fair in the world in terms of the number of publishing houses represented and the number of international transactions and trade. Some 93,000 visitors and 6,400 media representatives attended the 74<sup>th</sup> Frankfurter Buchmesse in 2022 as well as 87,000 members of the public.<sup>10</sup> The **African International Film and Television Market** (MICA) has been part of the Pan-African Film and Television Festival of Ouagadougou (FESPACO) in Burkina Faso since 1969. With the aim of promoting and developing African cinema, it provides a unique forum for African film and audio-visual professionals. It promotes exchanges between directors, producers, and distributors from Africa, its diaspora, and other countries of the world around a co-production forum and a platform for presenting projects and networking.

**Examples**  
(Continued)

▲ **Trade fairs and markets often include artistic performances that increase the visibility of participating artists.** In Côte d'Ivoire, the **Abidjan Market for Performing Arts (MASA)**<sup>11</sup> is a platform for the development of African performing arts. This market aims to support the creation and production of high-quality shows, the circulation of artists and their productions in Africa and around the world, the training of artists and operators in the performing arts value chain, and the development of the performing arts on the African continent. At MASA's 12<sup>th</sup> edition, from 5 to 12 March 2022, more than 90 artists were presented, including 50 from Côte d'Ivoire and 20 from other African countries, with a total of 200 shows. On the exhibition side, more than 250 individuals presented their creations. The event received more than 35,000 visitors on average per day.<sup>12</sup>

▲ **In addition to promoting networking and visibility, large professional gatherings often provide opportunities to develop new skills and competencies through peer-to-peer learning.** The **WOMEX Academy** is an example of an event that provides opportunities for professional dialogue, networking, and career guidance for artists, including women and youth. The WOMEX Academy supports women artists and other music professionals wishing to strengthen their skills to access international circuits and markets, while supporting emerging artists to network and take their first steps on the international music scene.<sup>13</sup> This training is part of the WOMEX Worldwide Music Expo, where more than 2,700 professionals (including 260 performers) from 92 countries participate in cross-cultural exchanges and business meetings between music professionals. The WOMEX online platform also supports partnership and collaboration opportunities worldwide, providing practical advice and expertise to institutions, events, and professional networks. **Classical:NEXT**,<sup>14</sup> which is headquartered in Berlin, Germany, is one of the largest international classical music forums, bringing together more than 1,000 professionals from over 45 countries across the entire classical music ecosystem. Classical:NEXT has four main components: showcase concerts, a conference, an expo, and networking events. In the showcases, artists and productions are presented in a series of short concerts offering artistic directors, concert organizers, and journalists, among others, a unique opportunity to get a snapshot of their artistic activity. The conference offers presentations, seminars, discussions, one-on-one mentoring, round tables, and other formats to help participants solve everyday challenges and keep up with global changes, trends, and innovations. Within the conference component, there are also project pitches: targeted opportunities for creators and individuals looking for new creations.<sup>15</sup>

▲ **Professional gatherings can also showcase the creative work of a particular region or group.** As an example, the **Arab Cinema Center (ACC)**,<sup>16</sup> founded in 2015 by MAD Solutions in the Netherlands, is an international platform for the promotion of Arab cinema, which provides the film industry a professional window to connect with their counterparts around the world through several events. ACC also offers networking opportunities with representatives from companies and institutions specializing in international co-production and distribution, among other things. ACC activities range from organising film markets, stands, and pavilions, networking sessions and one-on-one meetings with Arab-speaking and foreign filmmakers, evening welcome parties, as well as meetings with international organizations and festivals, and the publication of the Arab Film Magazine which is distributed in major international film festivals and markets. ACC also launched an Arab Film Guide in English on its website, which provides a variety of tools presented collectively for the first time to offer information about Arabic cinema to filmmakers in and outside the Arab world. It also aims to facilitate the access of filmmakers to international markets and to help film industry representatives to easily identify Arabic film productions.



**Examples**  
(Continued)

▲ **Through their programming and awards, festivals are platforms that offer visibility and recognition and have the power to boost careers, particularly those of emerging artists.**

The **Dubai International Film Festival** (United Arab Emirates), for example, is one of the main showcases of Arabic cinema and contributes to the development and growth of the regional industry. The Festival has expanded its selection to include Asian and African films and established different competitive award categories for films and documentaries from the Middle East, Asia, and Africa. In parallel to the annual event, the Festival also organizes the Dubai Film Connection and the Dubai Film Market. Each year, around 180 films are presented to 55,000 spectators.

▲ **Events fully dedicated to networking are also essential to connect stakeholders in each creative industry, build partnerships, and access funding opportunities.**

For example, the **Association of Asia Pacific Performing Arts Centres** (AAPPAC) hosts the annual Connecting Series!<sup>17</sup> a pitch session aimed at providing an opportunity for artists, artist managers, event organizers, and presenters to share ideas on potential partnerships with AAPPAC members through the development and presentation of new work. The works submitted have the chance to be showcased at AAPAC's annual conference attended by the association's 77 members from more than 20 countries, including 44 leading performing arts centres in the Asia and the Pacific region as full members, and 33 internationally recognized arts venues and organizations as well as related businesses.<sup>18</sup>





## C Initiatives to promote inclusion and the broadening of participation in cultural life

Audiences are composed of different groups with different circumstances and realities that determine their access to culture and their participation in cultural life. In order to guarantee the cultural rights of all, the specific needs and conditions of these groups must be addressed. Cultural organizations and events create opportunities to increase access to cultural creations for diverse audiences through inclusive programming and initiatives. They can broaden public access by, for example, reducing ticket prices for youth or disadvantaged groups or through accessibility programmes for people living with disabilities. By incorporating the values of diversity and inclusion in their hiring strategies, cultural organizations and events can also support the inclusion of diverse groups in the creative workforce.

- 
- Objectives**
- ▲ The participation in cultural life for all population groups
  - ▲ The reduction of barriers that limit access to the arts
  - ▲ The promotion of arts and cultural education
  - ▲ The promotion of diversity and inclusion in the creative workforce

- 
- Modalities**
- ▲ Programmes tailored to the circumstances of economically, socially, and geographically disadvantaged populations
  - ▲ Adaptation of venues and cultural content
  - ▲ Targeted support for audiences through cultural mediation
  - ▲ Development of hiring strategies that promote diversity and inclusion

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**Examples**

▲ **Many initiatives promote participation in cultural life for marginalized or disadvantaged groups by creating creative, inclusive, and accessible spaces or activities.** **El Sistema** is an initiative that began in Venezuela with the objective of improving the social conditions of its population through classical music, offering children an alternative to life on the streets. The first children's orchestra in Caracas was formed in 1975 with twelve children from the barrios, the slums in the suburbs of the city. Since then, a network of orchestras and music centres has been built throughout the country, and children's orchestras have transformed into youth orchestras, and music centres into academies where talented musicians can study. In recent years, El Sistema has produced a series of internationally successful orchestra conductors. El Sistema Venezuela currently has dozens of orchestras and over 700,000 students. This success has inspired hundreds of similar programmes that cater to around one million children in at least sixty countries around the world.<sup>19</sup> The **Film Development Council of the Philippines** (FDCP) operates a network of six film library centres located throughout the country to connect with local film communities. While the nation's commercial theatres primarily show mainstream films, FDCP's film libraries feature alternative films that bring more diverse content offerings to the regions, including independent, classic and world cinema. Training workshops in filmmaking, screenwriting, editing, and all other aspects of the film industry are also offered. In addition to being a screening venue, film libraries have become a hub for the community to come together and create an audience that supports the stories and narratives of their region.<sup>20</sup>

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**Examples**  
(Continued)

▲ **Access to culture is also facilitated through cultural mediation adapted to meet the specific needs of different groups, for example by offering schedules, locations, pricing or programming that address specific requirements.** The **Sydney Opera House** (Australia) "relaxed performances"<sup>21</sup> are designed to ensure that patrons with disabilities and their families, or anyone who would benefit from a more relaxed setting, can enjoy the performance fully together. This may include people on the autism spectrum, anyone who experiences sensory or cognitive challenges, families, or anyone who prefers a more flexible setting to enjoy the performance. A pre-show guide is available with performance times, detailed descriptions, and images of the venue so that patrons have all the information they need to prepare in the framework of these adapted performances. The **Edinburgh Fringe Festival**, in Scotland, strives to remove barriers to participation in its cultural events and encourage wider audience participation through initiatives such as *The Attitude Charter*, which is promoted in collaboration with *Attitude is Everything*, an organization that works to improve access to live music for people who are differently abled. The Charter stipulates that all events and ticketing services will be accessible to all. The **Yaro cultural space**<sup>22</sup> organizes in Kigali (Rwanda) poetry and musical sessions for hospitalized patients that are facilitated by artists (actors, dancers, musicians and others) who provide poetry and music "treatments". The Yaro cultural space is one of the African organizations chosen by the Théâtre de la Ville in Paris, which spearheaded the initiative in 2020, by signing an agreement to work in seven Paris hospitals.

▲ **Since economic factors pose a significant barrier to accessing culture, cultural organizations can implement programmes or initiatives that provide access to their programming to certain groups at an affordable cost or free of charge.** The **Toronto International Film Festival** (Canada) offers a programming that features primarily arthouse films of all origins (199 features and 39 shorts in 2022). The festival is open to professionals and the general public (214,000 tickets sold, including 6,000 online) and also offers 1,000 tickets to economically disadvantaged individuals and families as part of its "Reel Magic" programme sponsored by Sun Life Assurance, whose *Making the Arts More Accessible* initiative has been running for nine years.<sup>23</sup>

▲ **As geographic barriers are also a significant factor in determining access to culture, cultural organizations can travel to reach populations or offer content via online platforms.** The **Festival Ambulante** in Mexico is an international festival committed to supporting and promoting documentary film as a tool for social and cultural change. Ambulante brings documentary films and educational programmes to places where they are not readily available in order to foster cultural exchange and encourage inclusion through cultural diversity. Each year, the travelling festival showcases 100 documentaries in 150 places across Mexico. In partnership with Netflix, the festival created the #Miradas Fund in 2021, supporting more than 80 productions by filmmakers affected by the COVID-19 pandemic, benefiting some 500 artists. The initiative involves around 30 Indigenous and Afrodescendent groups. The **Cinéma Numérique Ambulant** (CNA)<sup>24</sup> is an international network of West and Central African associations of mobile cinemas based in Benin, Burkina Faso, Cameroon, the Central African Republic, France, Mali, Niger, Senegal, and Togo. These open-air cinemas hold screenings in rural areas and in some neighbourhoods of urban areas. The principal mission of CNA Africa, created in 2008 in Benin, is to provide technical and financial support to CNA associations, to manage the training policy for employees, to harmonize financial practices, to manage film rights, and to establish the CNA in new regions.

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**Examples**  
(Continued)

With over a million books, audiobooks, press titles, and educational digital materials, the France-based community platform **YouScribe** has become the largest francophone digital library in the world. To date, more than 1,900 publishers have contributed their catalogues to the platform, which has offerings in French, English, and Arabic.<sup>25</sup> Individuals from francophone countries in Africa currently account for 90% of YouScribe's subscribers, which number over 700,000. The service is available in 11 African countries, with Morocco and Côte d'Ivoire representing its first and second largest markets, respectively. The company recently launched in South Africa with English content. Some 60% of YouScribe's revenue is paid to the publishers, and each publisher's revenue is calculated based on the number of page views.<sup>26</sup>

▲ **Cultural organizations can also foster cultural participation by providing access to venues and content that reflect the realities of local populations.** The **Centres de Lecture et d'Animation Culturelle** (CLAC), were initiated by the Organisation internationale de la Francophonie in partnership with governments to promote public reading in rural communities. Since 1985, 317 CLACs have been established in 22 countries, catering to more than 3.6 million visitors per year.<sup>27</sup> These centres have a mission to promote access to knowledge, culture, information, and leisure for groups that lack access to cultural facilities and reading material. CLACs are cultural centres that comprise a library (which has over 3,000 available reading materials) and an activity room, equipped to meet the needs of a town with 5,000 to 30,000 inhabitants. The library provides residents with access to books and digital information, as well as training materials. In Burkina Faso, the CLAC libraries have recently expanded their collections to include works by national writers, provided by the association "Amis des bibliothèques des villages du Burkina Faso" ("Friends of the Burkina Faso Village Libraries"), which depict realities that readers can relate to, in order to capture their attention with stories that are relevant to them.<sup>28</sup>





## D Initiatives to promote cultural expressions and artists from underrepresented groups

The lack of opportunities for certain groups to present their own narratives or to access content in their own language limits the diversity of cultural content and poses barriers to equitable participation in cultural life. Cultural organizations are helping to address these issues through their links to local creative communities and their ability to advocate for cultural inclusion beyond commercial considerations, including initiatives to increase the visibility of emerging artists, of works that are not widely disseminated and of cultural minorities, as well as by providing support for young artists, and organizing activities to promote gender equality.

- Objectives**
- ▲ The expand access to diverse cultural expressions beyond commercial considerations
  - ▲ To strengthen the visibility of emerging artists and works that are not widely disseminated
  - ▲ To strengthen gender equality and diversity

- Modalities**
- ▲ Events or platforms offering thematic or specialized programming
  - ▲ Targeted promotional efforts (public readings, premieres, presentations followed by discussions with the creators, etc.)
  - ▲ Targeted financial support

- Examples**
- ▲ **Through their thematic or specialized programming, some festivals play a key role in promoting regional, emerging or group-specific cultural expressions.** Since 1979, the **Festival Internacional del Nuevo Cine Latinoamericano de La Habana** (Cuba), has been one of the most important events of Latin American cinema. Each year, the festival brings together half a million spectators to watch nearly 500 international films, most of which are independently produced. The festival responds to a demand for the creation of a meeting space for Latin American film professionals, whose work enriches the culture of participating countries, and to the dissemination and circulation of such works internationally. The **Busan International Film Festival** (Republic of Korea) is mainly dedicated to emerging and arthouse cinema and is one of the largest Asian film markets. Each year, the BIFF screens over 270 films, a third of which are regional and international premieres. The two main segments of the festival are: *New Currents*, a competition reserved for Asian films, and *World Cinema*, an international competition. The BIFF welcomes around 7,000 industry professionals and 1,700 members of the press each year.

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**Examples**  
(Continued)

▲ **Events with specialized programming also increase the visibility of emerging artists and lesser-known works, while strengthening the recognition of creators from marginalized groups.** The **First Nations Book Fair** (Canada),<sup>29</sup> developed by the non-profit organization Kwahiatonhk! disseminates the literary works of Indigenous authors from Quebec and contributes to the development of the literary sector of the First Nations. The event promotes First Nations authors through round tables, public interviews, workshops, poetry breakfasts, youth activities, and literary performances. Since the Fair's inception, Indigenous authors have received more attention in specialised journals as well as mainstream media, leading to increased representation at literary events in Canada and abroad. Francophone colleges and universities have begun to include more works authored by Indigenous artists in their studies while the Indigenous writing community in Quebec have gained increased recognition from publishers – providing more opportunities for them to publish their work and gain greater institutional recognition. The Peruvian film festival **Hecho por Mujeres** (Made by Women), organized with the support of Peru's Ministry of Culture, is the first festival in the country to showcase feature films and short films directed by women. It was launched in 2018 in response to persistent inequality in the industry, where only 5-8% of feature films released in theatres each year in the country were directed by women. The first two festivals, in 2018 and 2019, were organized in more than 40 venues in ten regions of the country, where over 150 Peruvian productions were screened. The programme included meetings with women artists and directors, round tables, and workshops.<sup>30</sup>

▲ **Events can also put in place concrete measures to support representation and inclusion, notably in the selection of works presented.** The **Göteborg Film Festival**,<sup>31</sup> launched in 1979 in Sweden with the aim of showing non-mainstream films to a wider audience, has become the leading international film festival in Scandinavia. The festival attracts around 270,000 people each year, both in theatres and online, presenting some 250 films from over 80 countries in around 700 screenings. Some 1,800 producers, curators, directors, screenwriters, and other industry experts attend the week-long festival. In 2020, the Göteborg Film Festival was the first major international film festival to present a gender-balanced programme: half of the films showcased were directed by men, the other half by women. The decision was inspired by the Collectif 50/50 (France), which promotes parity, equality, and diversity in the film and audio-visual sector.<sup>32</sup>

▲ **Since it is not entirely predicated on a market economy, targeted financial support provides a fertile ground for experimentation and diversity, thereby playing an important role in the creation and dissemination of diverse cultural expressions beyond economic considerations.** The **World Cinema Fund** (Germany)<sup>33</sup> was created in 2004 by the German Federal Cultural Foundation and the Berlin International Film Festival. Its aim is to promote the production of high-quality films in regions with a limited film infrastructure, while at the same time promoting cultural diversity in German cinemas and supporting collaboration between German and European producers and partners in the regions and countries eligible for the fund. It focuses on supporting film production and distribution in Latin America and the Caribbean, Asia and the Pacific, Africa, Arab States, and Eastern Europe, including in countries like Bangladesh, Nepal, Mongolia, and Sri Lanka. The **Hot Docs Canadian International Documentary Festival** (Canada), the largest documentary festival, conference and marketplace in North America, showcases over 200 avant-garde films from around the world. Hot Docs supports the Canadian and international industry with professional development programmes and a multi-million-dollar portfolio of production funds and promotes education through documentaries with its popular Docs for Schools free programmes. Furthermore, the Hot Docs-Blue Ice Docs Fund<sup>34</sup> provides up to \$CAD 10,000 in development grants and up to \$CAD 40,000 in production grants for four to ten projects. Each year, up to five funded projects are invited to participate in a year-long mentorship programme, which includes participation in private filmmaker labs at Hot Docs and the Durban FilmMart/Durban International Film Festival or other festivals and markets in Africa. The Fund also collaborates with *The New York Times*—Op-Docs to commission short films by African filmmakers to be showcased on *The Times*' Emmy® Award-winning online forum. To date, the Fund has invested \$CAD 3.35 million in 78 projects in 24 countries.

## E Initiatives to generate positive economic, social, and environmental externalities

Cultural organizations and events, through their activities and programming, generate positive externalities and implement innovative practices that stimulate the development of other economic sectors. For instance, festivals contribute to the creation of dynamic ecosystems that have a significant impact on the attractiveness of territories, their cultural heritage, and their economic development, by having an effect on sectors such as transport, catering, accommodation, and tourism. Initiatives to enhance the representation of diverse cultural expressions help to promote the free flow of ideas and knowledge sharing, and to stimulate intercultural dialogue that promotes mutual respect between peoples and cultures and contributes to people's well-being. As participants of the creative community, cultural organizations and events have historically had a strong artistic connection with environmental themes and can be passionate advocates for ecological issues.

- Objectives**
- ▲ The creation of dynamic ecosystems with a significant impact on the attractiveness of territories, their cultural heritage, and their economic development
  - ▲ The fostering of social cohesion, open-mindedness, and intercultural dialogue through the dissemination of diverse cultural expressions
  - ▲ The emergence of technological and environmental innovations that impact other sectors of the economy

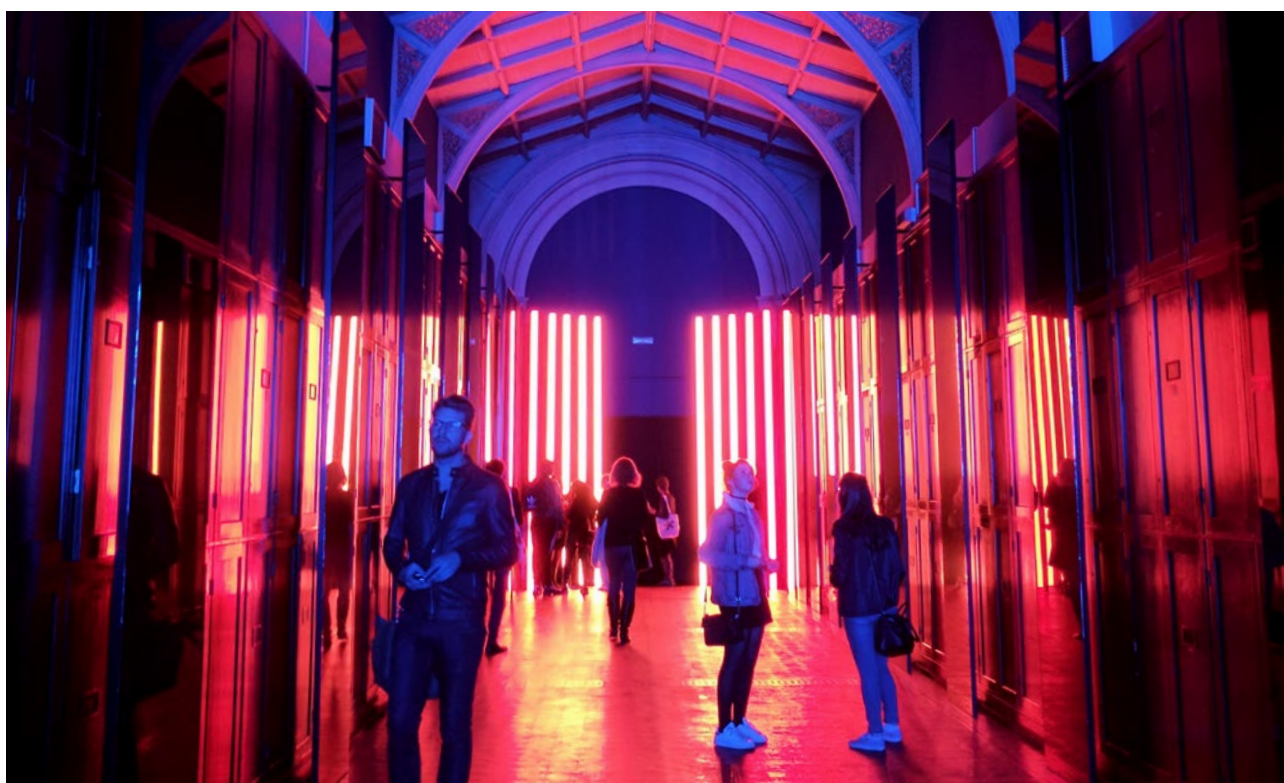
- Modalities**
- ▲ Markets, exhibitions, fairs, and art events
  - ▲ Commitments and/or programmes in favour of gender equality, and more broadly, in favour of inclusion and diversity
  - ▲ Support of audiences through adapted cultural mediation
  - ▲ Programmes tailored to the conditions of economically, socially, and geographically disadvantaged groups
  - ▲ The development of effective environmental action plans as part of an organisation's Corporate Social Responsibility (CSR) strategy or other relevant frameworks

- Examples**
- ▲ **The presence of a large market, exhibition or fair in a territory can have significant economic and social benefits. Moreover, by creating platforms to reclaim endangered public spaces, cultural organizations also reinvigorate urban economies and contribute to local development.** The **Guadalajara International Book Fair** (Mexico),<sup>35</sup> better known as the FIL *Feria Internacional del Libro de Guadalajara*, is the largest book event for publishers and authors in the Spanish-speaking world, and the second largest book fair in the world after the Frankfurt Book Fair. More than 1,900 publishers and over 20,000 professionals from 44 countries participate in the event. Some 828,300 people attended the FIL in 2019. According to the National Chamber of the Mexican Publishing Industry (CANIEM), Mexican publishers sold a total of 98 million printed books in 2021, generating a turnover of MXN\$ 7.2 billion (US\$ 371 million). E-book and audiobook sales generated an additional MXN\$ 368 million (US\$ 19 million). In a typical year, participants, both professional and public, spend up to MXN\$ 1 billion (\$ 51 million) during the Fair. The presence of the Fair in the country also appears to encourage reading in Mexico, which has been on the rise according to the latest study by Mexico's National Institute of Statistics and Geography (INEGI), which observed that in 2021, Mexicans read an average of 3.9 books, the highest number since 2016. Demonstrating the important role of festivals in reviving cultural life, the **Downtown Contemporary Arts Festival** (D-CAF),<sup>36</sup> held in Egypt, is an urban festival that leverages the heritage of downtown Cairo. The festival is widely recognized as a landmark event for the performing arts in Egypt, placing the discipline alongside other artistic practices at the heart of public spaces. By using non-traditional spaces as sites for performances, events, and installations, including historic buildings, shopfronts, and alleyways, audiences and artists are invited to engage with the city in new ways. According to a report provided by D-CAF, in 2017, the festival hosted 91 performances, concerts and other events, invited 150 artists and speakers from 22 countries and welcomed 6,800 participants.<sup>37</sup>

**Examples**  
(Continued)

▲ **Cultural organizations are called upon to play an important role in promoting social cohesion and tolerance through culture.** The **Rozmanitost do knihoven** project (Czechia) helped libraries to build foreign language book collections in Czechia, such as in Vietnamese, Ukrainian, and Russian. It provides training for library staff on multicultural issues, including interactive workshops for librarians in different regions. The project includes other multicultural events, such as music and dance performances or readings, centred around the selected countries and their culture. The libraries contribute to combatting xenophobia in Czechia and advocate for cultural pluralism (tolerance, overcoming cultural borders, and mutual understanding). Public libraries become a meeting place for diverse cultures and provide forums for cultural minorities to express themselves.<sup>38</sup> Every Wednesday in Rwanda, the radio stations come alive with a new episode of the serial drama "Musekeweya" or "A New Dawn."<sup>39</sup> Approximately 85% of listeners tune in each week. Produced by a Rwandan radio station **La Benevolencija**, an Oxfam partner, this drama is centred on the conflict between two fictional Rwandan villages, Bumanzi and Muhumuro. This project uses the serial drama format to lower community and ethnic tensions and to spread a message of reconciliation. The two villages may be fictional, but the tensions explicitly reflect those that preceded the 1994 genocide. Independent studies have found that since it first aired in 2003, the series has changed listeners' attitudes and improved the level of trust between the communities. **Māori Television** (New Zealand), a television channel launched in 2004, attracts 1.5 million viewers each month, including half of all Māori aged five years or older and one-third of all New Zealanders. **Te Reo**, a second Māori Television channel launched in 2008, is commercial-free and broadcast entirely in Māori (without subtitles).<sup>40</sup> Research conducted among a group of recent immigrants to New Zealand from China, India, Eastern Europe, and Western Europe demonstrates that their experience of Māori television has the potential to change their perceptions.<sup>41</sup>

▲ **More and more festivals are making concrete commitments to mitigate their carbon footprint and protect the environment, notably by developing concrete environmental action plans.** Several prominent film events, such as the **Cannes Film Festival** (France) and the **Venice Biennale** (Italy), have decided to take a proactive environmental approach in the organization of their events by implementing a strategy centred on tackling issues such as carbon emissions and waste reduction. Moreover, these events have also committed to offset what cannot be reduced and to valorise residual resources. For instance, the Sydney Opera House (Australia) Environmental Action Plan for 2020-2023, sets out concrete commitments to transition to sustainable energy sources and eliminate single-use plastics. The Opera House is also committed to implementing initiatives to inspire the 11 million people who visit the venue each year to adopt environmentally responsible behaviours.



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## OBSERVED TRENDS

■ **As front-line cultural mediators, cultural organizations and events play a crucial role in the creation and dissemination of cultural expressions that address the needs of their audiences.** Cultural organizations and events have deep ties to their communities. Constantly in tune with artistic trends and new forms of expression, they foster collaboration networks with their peers at the local, national, and international levels.

■ **Cultural organizations and events are highly vulnerable to crises. Whether it is a health crisis or economic or security tensions, cultural organizations and events are often among the first to be affected.** For example, they were amongst the first to suspend their activities following the social distancing and lockdown measures that were implemented around the world by different governments to counter the spread of COVID-19. While participation in cultural events have gradually returned to pre-pandemic levels, a large number of cultural organizations and events currently face increased labour and energy costs. In conflict zones or areas affected by security threats, cultural organizations and events are unable to operate at all.

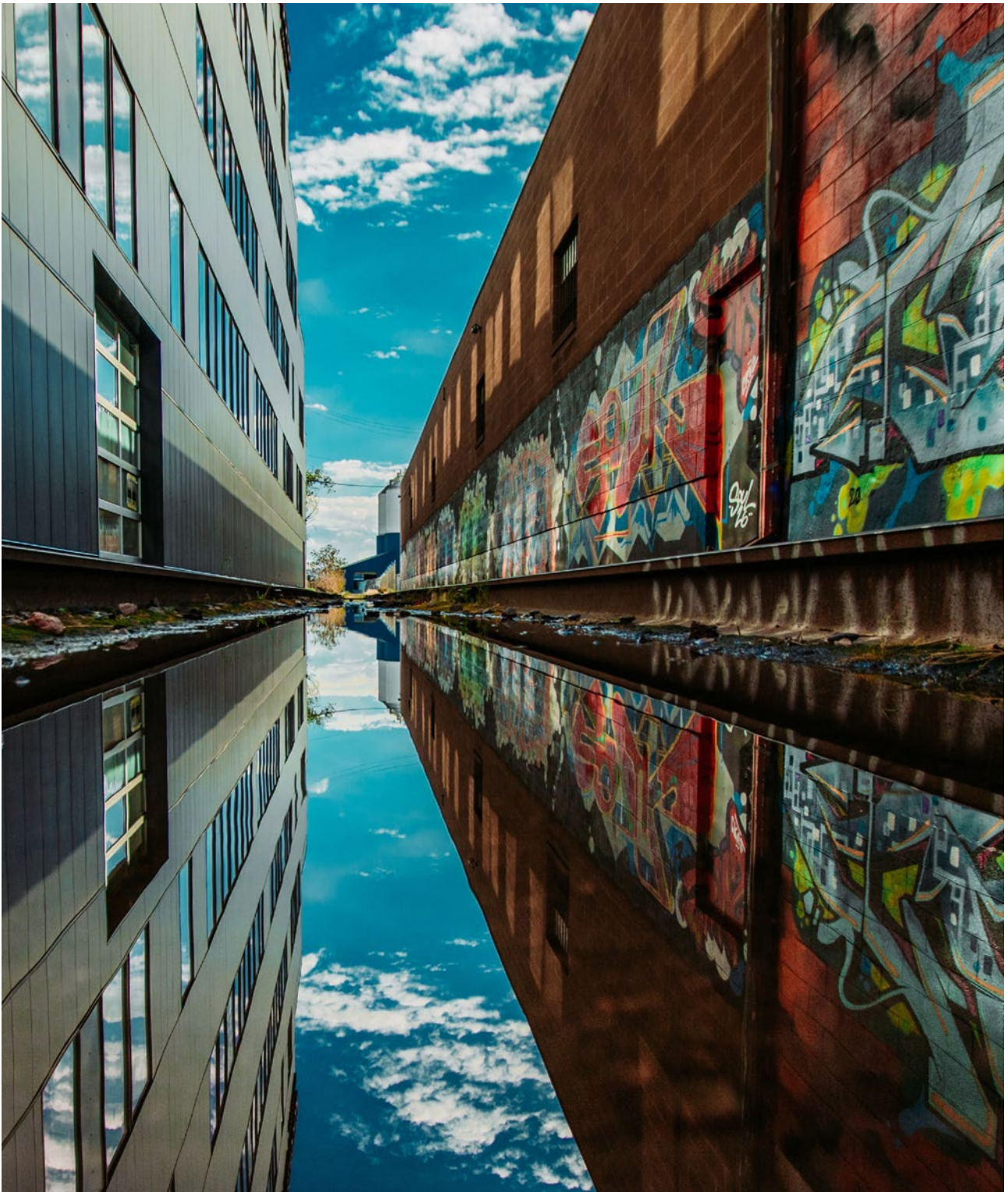
■ **A considerable number of cultural organizations and events are undergoing profound transformational changes that put their development and, in some cases, their survival at risk.** The cultural consumption habits of audiences have been profoundly altered by digital technology. An ever-increasing number of individuals have grown accustomed to the convenience of accessing cultural offerings provided by prominent online streaming platforms. This phenomenon has been further amplified during the pandemic, which accelerated the digitisation of cultural goods and services. However, the majority of cultural organizations and cultural events do not solely wish to offer their audiences online access to cultural content, but rather aim to facilitate the sharing of a collective experience. The organizations and events concerned must therefore contend with the dominance of online platforms by constantly reinventing themselves, taking risks, and being innovative in their programming and activities in order to engage and broaden their audiences.

■ **Support from public entities is crucial to maintain an ecosystem of cultural organizations and events that is committed to promoting diversity.** Unlike multinational companies that produce and distribute mainstream creative content, cultural organizations and events dedicated to promoting a diversity of cultural expressions tend to be more reliant on public support, without which access to this diversity would be severely curtailed, particularly for disadvantaged groups and cultural minorities. Culture was recognised as a global public good at the UNESCO World Conference on Cultural Policies and Sustainable Development- MONDIACULT 2022.<sup>42</sup> In this context, cultural organizations and events provide essential services that grant people access to artistic creations, thereby improving their individual and collective well-being.

■ **Cultural organizations and events are essential levers to nurture the aspirations of the younger generations, which are guided by values of social justice, eco-responsibility, openness to diversity, and respect for differences.** As enablers of a diversity of cultural expressions, cultural organizations and events foster the emergence of new narratives, facilitate the development of new audiences, and improve access to culture for marginalised, minority or disadvantaged groups. By providing interactive experiences, workshops and performances enable people with different points of view to interact and engage in dialogue to promote mutual understanding, while fostering empathy and respect. They act as catalysts to build bridges, promote cultural exchange, and nurture a sense of belonging.



■ **In light of all these considerations, cultural organizations and events are strategic allies in the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.** However, despite their fundamental role in protecting and promoting a diversity of cultural expressions at the national, regional, and international levels, the contributions of cultural organizations and events are not sufficiently valued and taken into account in the monitoring of the implementation of the 2005 Convention. Encouraging the involvement of these organizations and events would contribute to a better understanding of the dynamics that influence access to a diversity of cultural expressions, thereby informing the development of future policies.



## PERSPECTIVES FOR FUTURE ACTION

■ The COVID-19 pandemic has disrupted the cultural sector due to the measures implemented to reduce the spread of the virus. The crisis has also led to an acceleration of the digital transition, resulting in the emergence of new cultural practices that have fundamentally transformed the value chain of the cultural and creative industries, and which do not benefit many artists and cultural professionals. In the face of these challenges, it is essential to foster the creation of an environment conducive to creativity, artistic innovation and the diversity of cultural expressions, while supporting the digital transition of the sector and protecting the fundamental rights and freedoms of creators.

■ **The importance of good governance and sustainable funding to ensure the viability of cultural organizations and events cannot be overstated**, and is essential for the achievement of the objectives of the 2005 Convention. These organizations aim to exist beyond the men and women who founded them, since their mission, like the objectives of cultural policy, is constantly evolving. In a post-pandemic context, where citizens need spaces to socialise and share, the viability of cultural organizations and events is an existential issue. Rebuilding such organizations from scratch, if they were to disappear, would take years. It is also important to emphasize the need to maintain a rich ecosystem of cultural organizations and events that offer in-person access to culture in light of the contributions outlined in this policy brief, while also acknowledging the role of public authorities in providing both funding and incentives for cultural organizations and events that function according to non-market and mixed economic models. Greater recognition of the role and contribution of these cultural organizations and events by international organizations, such as UNESCO, could encourage them to make greater efforts to contribute to the principles and objectives of the 2005 Convention.

■ **More and more cultural organizations and events are adopting innovative practices that pay particular attention to the specific circumstances and needs of women, as well as various groups, including cultural minorities and Indigenous Peoples.** Public funding is subject to conditions aimed at achieving these objectives while cultural organizations and events seek to ensure that programme criteria are not discriminatory. The sharing of knowledge and best practices is also becoming more common between organizations and events in the same sector, including at the international level. This is a development that deserves to be supported and expanded.

■ **Increased vigilance is needed on the part of all stakeholders to ensure that digital multinationals do not single-handedly occupy the new spaces inhabited by cultural expression, particularly those aimed at the younger generations of digital natives.** Cultural organizations and events are experimenting with new approaches in the storytelling, production, and distribution of cultural expressions online in order to build loyalty and diversify their audiences, as well as their revenues. Parties to the 2005 Convention should support these experiments, which rely on business models that are still in the early stages of development and require investments in technology and the development of new skills.

■ **In an era where individual choices in the consumption of culture are influenced by recommendation issued by algorithms that are developed by major Internet companies, we must prioritise the concept of discoverability** so that national cultural expressions are visible in the search results of Internet users. In this context, it is important to establish guidelines for foreign platforms in terms of the visibility and discoverability of national content. Cultural organizations and events are important partners for the fair remuneration of artists and culture professionals, in particular through the payment of royalties to collective management companies. This partnership must be extended to the digital sphere as new modes of dissemination and access to cultural content emerge over time.

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# PERSPECTIVES

FOR THE DIVERSITY OF  
CULTURAL EXPRESSIONS

*PERSPECTIVES for the diversity of cultural expressions* is a series of policy briefs intended to inform and inspire discussions among the Parties to the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Its objective is to identify emerging trends in the creative sector, to analyse recent developments in specific thematic areas and to offer perspectives to the Parties and governing bodies of the 2005 Convention. Each edition provides a concise overview of a given topic, on the basis of existing quantitative and qualitative data and information and identifies strategic areas of medium- and long-term intervention to support the development of informed, transparent and participatory systems of governance for the creative sectors.



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