Québec ⚜

Quadrennial Periodic Report of the Government of Quebec on the Implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions

2020 Edition

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TECHNICAL INFORMATION

NAME OF PARTY (COUNTRY)   **DATE OF RATIFICATION**

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ORGANIZATION(S) OR AGENCY(IES) RESPONSIBLE FOR PREPARING THE REPORT

Quebec's report on the measures taken to protect and promote the diversity of cultural expressions is attached to and partly integrated into the Canadian report in accordance with the Agreement between the Government of Canada and the Government of Quebec on UNESCO. The Ministère de la Culture et des Communications (MCC – [Quebec Ministry of Culture and Communications]) and the Ministère des Relations internationales et de la Francophonie (MRIF – [Quebec Ministry of International Relations and the Francophonie]) are the organizations responsible for preparing this report.

CONTACT DETAILS OF THE CIVIL SOCIETY ORGANIZATIONS (CSOs) THAT CONTRIBUTED TO THIS REPORT

ORGANIZATION: Coalition for the Diversity of Cultural Expressions (CDCE)
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ORGANIZATION: UNESCO Chair on the Diversity of Cultural Expressions, Laval University, Québec
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Describe the multi multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant departments, public institutions, local governments and civil society organizations.

MCC collected data from Quebec government ministries and agencies by means of a questionnaire to identify any new measures or updates since the last report was submitted.

CDCE and the UNESCO Chair on the Diversity of Cultural Expressions at Laval University (Québec) were also consulted for the section on civil society organizations.

EXECUTIVE SUMMARY

This one-page summary should present the main objectives and priorities of the Party's policies to implement the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Since the submission of its last report, the Government of Quebec has continued to implement the Convention by maintaining and adopting policies and measures to protect and promote the diversity of cultural expressions, including in the digital environment, in each of the Convention's monitoring areas.

The Ministère de la Culture et des Communications (MCC [Ministry of Culture and Communications]) launched Quebec's cultural policy, *Partout, la culture* [Culture Everywhere], in June 2018. This is the second cultural policy developed in Quebec and the first to refer to the Convention. The new policy builds on the achievements of the 1992 policy, while setting directions tailored to current issues. It is timeless and is operationalized in a five-year government action plan. It is the product of an extensive consultation process: thousands of Quebecers participated in this exercise, either as representatives of organizations or as individuals. This policy is designed to advance Quebec society by strengthening the arts and culture ecosystem, adapting interventions to the digital age and opening up to other dimensions. As its name suggests, the cultural policy aims to ensure the presence and vitality of Quebec culture everywhere: in all regions of Quebec, in the lives of all Quebecers, on the international scene and in the digital universe.

The first action plan (2018–2023) is also the product of exceptional engagement within the machinery of government: 36 ministries and agencies are committed to working with MCC and its network of 11 Crown corporations and agencies to achieve the objectives set out in the Cultural Policy. The action plan contains a number of measures, including a CAN$15-million enhancement and two-year extension of Quebec's Digital Cultural Plan (QDCP), bringing the total investment to CAN$125 million over nine years (2014–2023). The introduction of the QDCP in 2014 has helped the cultural community to better invest in the digital world. However, there are still important issues that Quebec will endeavour to work on in the coming years, particularly digital literacy in the community and the visibility and exposure of cultural content. For example, MCC will continue to operate the network of 47 digital cultural development officers in cultural organizations in order to support and assist the cultural sector in adapting skills to the digital context and sharing new practices. Also, since the online discoverability of cultural content is a major issue in promoting the diversity of cultural expressions, MCC will continue to implement its action plan for data on Quebec cultural content and will endeavour to put in place other mechanisms to promote the visibility and exposure of its culture. As described in this report, Quebec's cultural policy and the 2018–2023 government action plan for culture (Plan d'action gouvernemental en culture 2018–2023) cover the Convention's four areas of monitoring.

In addition, in the fall of 2019, the Government of Quebec updated its international policy by releasing its International Vision. Quebec's culture and specificity, which underpin Quebec's international action, are implicit in many of the ideas put forward by this policy, which is intended to enhance Quebec's economic diplomacy. In particular, the Vision encourages support for the international exposure of Quebec's culture, artists and cultural industries, recognizing that cultural content is one of the best vehicles for showcasing a nation's identity and promoting its interests in other areas of its foreign policy, particularly the economic dimension. More specifically, the international vision points out Quebec's commitment to the principle of the diversity of cultural expressions and recognizes the Convention's importance as a fundamental measure to ensure the dissemination of Francophone cultures abroad.

Quebec has carried out a number of international cooperation initiatives in the cultural field through agreements, programs and ad hoc initiatives between various Quebec government ministries and agencies and foreign governments and institutions. Since 2016, the Government of Quebec has contributed five times to the International Fund for Cultural Diversity, for a total contribution of CAN$400,000 since 2008.

In addition, Quebec has maintained an ongoing dialogue with the Coalition for the Diversity of Cultural Expressions (CDCE) and continued to provide financial support for its day-to-day operation and for one-time activities. Quebec has also maintained a dialogue with the UNESCO Chair on the Diversity of Cultural Expressions at Laval University in Québec and supported some of its projects, including the *Study on International Cooperation with French-speaking African Countries for the Implementation of the Convention on the Diversity of Cultural Expressions in the Digital Environment* and the *Guide to the Negotiation of Cultural Clauses in Trade Agreements*.

Quebec has also promoted the Convention in various international forums, notably during the negotiation of the Canada-United States-Mexico Agreement (CUSMA). The interface between trade and culture is a priority for Quebec. In the context of any trade agreement negotiations, Quebec wants not only to protect current policies and measures but also to preserve its ability to adopt cultural policies and measures in the future, particularly in the digital environment.

Internationally, the COVID-19 pandemic has created enormous challenges, particularly in the cultural sector. MCC and its Crown corporations have taken emergency financial measures to mitigate those consequences in all cultural areas, measures that are intended to complement those of the Canadian federal government. Moreover, at the time of writing, the Government of Quebec was working hard to design measures to help the cultural sector recover once the health crisis is over. The needs are great, and Quebec wants to support its cultural communities, as well as their artisans, not only to ensure their financial survival but also to preserve their diversity and creativity.

Lastly, the work undertaken to revise Quebec's two 30-year-old laws on the status of artists will be an opportunity to modernize them to address the current realities of the cultural community.

NB: This report provides an overview of the cultural ecosystem in Quebec, as well as a few examples for each area of monitoring of the Convention. Consequently, it is not a comprehensive list of all policies and measures implemented in Quebec since 2016.

1.1.CULTURAL AND CREATIVE SECTORS

INTRODUCTION

Parties shall provide information on regulatory frameworks and sector-specific policies and measures they have adopted to support cultural and creative sectors and to promote the diversity of cultural expressions within their territory (at the national, regional or local levels) and at different stages of the cultural value chain (creation; production; distribution/dissemination; participation/enjoyment). They are also required to report ongoing education and training programmes in the arts and the cultural and creative sectors as well as measures and programmes supporting job creation and entrepreneurship. Parties shall also provide information on the mechanisms they have established to promote inter-ministerial cooperation, as well as cooperation between national and local/regional government authorities.

KEY QUESTIONS

1. A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors:
    ☒ YES   ☐ NO

2. Regional, provincial or local governments or administrations have decentralized responsibilities for policies and measures promoting the cultural and creative sectors:
    ☒ YES   ☐ NO

3. Regulatory frameworks and sector-specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years:
    ☒ YES   ☐ NO

If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance):
    ☒ YES   ☐ NO

4. Specific education and training programmes in the arts and the cultural and creative sectors are established, including:

☒ Digital literacy programmes for creation and experimentation
☒ Technical and vocational education and training programmes in:

    ☒ Cinema/Audiovisual arts   ☒ Design   ☒ Media (digital) arts   ☒ Music
    ☒ Performing arts   ☒ Publishing   ☒ Visual arts   ☒ Cultural management

☒ Tertiary and university education degrees in:

    ☒ Cinema/Audiovisual arts   ☒ Design   ☒ Media (digital) arts   ☒ Music

    ☒ Performing arts   ☒ Publishing   ☒ Visual arts   ☒ Cultural management

5. Specific measures and programmes have been implemented over the last 4 years to:
    ☒ Support job creation in the cultural and creative sectors
    ☒ Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

6. Statistical offices or research bodies have produced data during the last 4 years:
    ☒ related to cultural and creative sectors
    ☒ evaluating cultural policies

1.1.1   *Partout, la culture* cultural policy

1	**Name of the policy/measure:** *Partout, la culture* [Culture Everywhere] cultural policy
2	**Name of agency responsible for the implementation of the policy/measure:** Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications]
3	**Cultural domains covered by the policy/measure:** ☒ Cinema/Audiovisual arts ☒ Design ☒ Media (digital) arts ☒ Music ☒ Publishing ☒ Visual arts ☒ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** https://partoutlaculture.gouv.qc.ca/politique/ [in French only]
5	**Describe the main features of the policy/measure:** MCC launched Quebec's cultural policy, *Partout, la culture*, in June 2018. This is the second cultural policy developed in Quebec and the first to refer to the Convention. The new policy builds on the achievements of the 1992 policy, while setting directions tailored to current issues. It is timeless and is operationalized as part of a five-year government action plan (see Section 1.1.2). It is the product of an extensive consultation process: thousands of Quebecers participated in this exercise, either as representatives of organizations or as individuals. This policy is designed to advance Quebec society by strengthening the arts and culture ecosystem, adapting interventions to the digital age and opening up to other dimensions. For example, cultural recreation, amateur practice, volunteer work, land-use planning and cultural heritage conservation are given greater prominence, which will help them become more integrated into the cultural system.

As its name suggests, the cultural policy is intended to ensure the presence and vitality of Quebec culture everywhere: in all regions of Quebec, in the lives of the entire population, on the international scene and in the digital universe.

Various turning points, including the adoption of the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* in 2005, underlie the principles on which this cultural policy is based: the essential role of culture; the affirmation of Quebec's Francophone character; universal access to, participation in and contribution to culture; and the autonomy of creation and freedom of expression and information.

The cultural policy is built around four major directions that reflect the government's vision of the place of culture in society. These directions are based on the three dimensions of sustainable development: the social, environmental and economic dimensions. They are closely interrelated and interdependent in their design and implementation:

1. **Contribute to individual and collective development through culture**
This direction focuses on recognizing the essential character of culture and the French language in the lives of individuals and communities, in part by acknowledging their inextricable link with education. The Government of Quebec aspires to ensure that everyone can access, participate in and contribute significantly to a rich and inclusive Quebec cultural life.

2. **Shape an environment conducive to the creation and dissemination of arts and culture**
Under this direction, the government renews its support for professional artists, creators and cultural workers, industries and organizations. The aim is to enable them to better reflect the evolution and diversity of artistic and cultural forms of expression and to be the standard-bearers of Quebec creativity in Quebec, Canada and abroad.

3. **Enhance the relationship between culture and the territory**
This direction takes into account the diversity of the regions and advocates equity in interventions. The government aims to ensure that the involvement of communities, the presence of cultural institutions and organizations, and heritage conservation contribute to the quality of living environments. The inclusion of cultural concerns in land-use planning is seen as an asset. Lastly, this direction clearly reaffirms the major role of municipal partners, the provincial capital (Québec), the metropolis (Montréal) and Indigenous communities that are actively involved in culture.

4. **Increase the contribution of culture and communications to the economy and development of Quebec**
This direction focuses on creating favourable conditions for culture to contribute to the full development of a creative, innovative and prosperous society. Its aim is twofold: (1) continuous adaptation by communities to the transformations brought about by rapid technological change, and (2) the discovery and visibility of Quebec culture in a globalized world. To these ends, the Government of Quebec intends to support the growth of cultural entrepreneurship, encourage partnerships and foster skills development.

Specific commitments with respect to Indigenous peoples
To illustrate the importance that the Government of Quebec attaches to the cultures of the First Nations and the Inuit nation, the government's priorities for them are set out in a separate section. Located near the beginning of the document, this section identifies commitments that take into account the history and contemporary lifestyles of Quebec's 11 Indigenous nations. Indigenous people also benefit from the other ideas presented in this policy and its associated action plan.

| 6 | **Does it specifically target young people?**
☐ YES   ☒ NO The cultural policy is aimed at the whole population, including young people. |

7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** N/A
9	**Financial resources allocated to the policy/measure in USD:** The cultural policy is operationalized through an action plan covering the 2018–2023 period. The action plan includes 41 measures that address the policy's objectives and directions and provides for investments of CAN$600.9 million over five years.
10	**Name(s) of partners engaged in the implementation of the policy/measure:** Thirty-six Quebec government ministries and agencies have committed to work with MCC and its network of 11 Crown corporations and agencies to achieve the cultural policy's objectives.
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☐ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO A report on the action plan and its measures is prepared annually. The effects of the policy and its action plan will be evaluated when the action plan expires in 2023–2024.
13	**If yes, what are the main conclusions/recommendations?** N/A

1.1.2 Plan d'action gouvernemental en culture 2018–2023

1	**Name of the policy/measure:** Plan d'action gouvernemental en culture 2018–2023 [2018–2023 Government Action Plan for Culture]
2	**Name of agency responsible for the implementation of the policy/measure:** The Ministère de la Culture et des Communications du Québec (MCC [Quebec Ministry of Culture and Communications]) is responsible for coordinating the plan's implementation.
3	**Cultural domains covered by the policy/measure:** ☒ Cinema/Audiovisual arts ☒ Design ☒ Media (digital) arts ☒ Music ☒ Publishing ☒ Visual arts ☒ Performing arts ☒ Cultural and creative sectors

4	**Website of the policy/measure, if available:** https://partoutlaculture.gouv.qc.ca/plan-daction/ [in French only]
5	**Describe the main features of the policy/measure:** The 2018–2023 government action plan for culture complements Quebec's cultural policy, *Partout, la culture*. It conveys the government's vision and establishes its priorities by presenting an initial set of concrete actions to ensure the presence and vitality of Quebec culture everywhere and for the benefit of all. The action plan includes 41 measures that will provide more effective support for the people and organizations that are central to Quebec's cultural vibrancy and help develop new networks of partners in the social, economic and territorial spheres. The measures complement the actions already undertaken by the government to stimulate cultural creativity and innovation in Quebec. The recommended measures are not aimed at one particular area of intervention; they cut across all areas. Additional measures may be added to modify the plan over the next few years. In a context where the cultural offering is abundant and globalized, the action plan is designed to achieve crucial objectives for Quebec culture: to draw attention to it and make it accessible to all, so that everyone can discover and appreciate Quebec's cultural products.
6	**Does it specifically target young people?** ☐ YES ☒ NO The measures in the Action Plan are intended for all groups, including youth.
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** N/A
9	**Financial resources allocated to the policy/measure in USD:** The 2018–2023 government action plan for culture contains 41 measures addressing the objectives and directions of Quebec's cultural policy, *Partout, la culture*, and provides for investments of CAN$600.9 million over five years.
10	**Name(s) of partners engaged in the implementation of the policy/measure:** Thirty-six Quebec government ministries and agencies have committed to work with MCC and its network of 11 Crown corporations and agencies to implement the Action Plan.
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☐ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO A report on the action plan and its measures is prepared annually, and a review will be carried out in 2020–2021. The effects of the policy and its action plan will be evaluated when the action plan expires in 2023–2024.

13	**If yes, what are the main conclusions/recommendations?** N/A

1.1.2.1 Measure 5: Offer Quebecers free access to museums one Sunday a month

1	**Name of the policy/measure:** Measure 5 of the 2018–2023 government action plan for culture: Offer Quebecers free access to museums one Sunday a month
2	**Name of agency responsible for the implementation of the policy/measure:** Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications]
3	**Cultural domains covered by the policy/measure:** ☐ Cinema/Audiovisual arts ☐ Design ☐ Media (digital) arts ☐ Music ☐ Publishing ☒ Visual arts ☐ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** https://mcc.gouv.qc.ca/fileadmin/documents/Politique_culturelle/Plandactionculture20182023_web.pdf [in French only]
5	**Describe the main features of the policy/measure:** Measure 5 of the government action plan for culture 2018–2023 will offer Quebecers free access to museums one Sunday a month. The following action is planned to implement this measure: • Introduce free admission through an increase in the operating budget of the provincial and private museums supported by MCC.
6	**Does it specifically target young people?** ☐ YES ☒ NO The measure is for the entire population, including youth.
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** Measure 5 provides access to Quebec culture everywhere and for the benefit of all Quebecers. Participating museums have seen higher, more diverse attendance on free-admission days.
9	**Financial resources allocated to the policy/measure in USD:** A total of CAN$5 million over the 2018–2023 period is budgeted for the implementation of this measure for all the Crown corporations concerned.

10	**Name(s) of partners engaged in the implementation of the policy/measure:** MCC-supported provincial and private museums
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☒ Private sector ☐ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO
13	**If yes, what are the main conclusions/recommendations?** N/A

1.1.2.2 Measure 8: Forge a new alliance between culture, education and family

1	**Name of the policy/measure:** Measure 8 of the 2018–2023 government action plan for culture: Forge a new alliance between culture, education and family.
2	**Name of agency responsible for the implementation of the policy/measure:** Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications]
3	**Cultural domains covered by the policy/measure:** ☒ Cinema/Audiovisual arts ☐ Design ☐ Media (digital) arts ☒ Music ☐ Publishing ☒ Visual arts ☒ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** https://mcc.gouv.qc.ca/fileadmin/documents/Politique_culturelle/Plandactionculture20182023_web.pdf [in French only]
5	**Describe the main features of the policy/measure:** **Culture and education: Inseparable partners** Culture and education go hand in hand, beginning in early childhood. Culture is a fertile ground for lifelong learning; for acquiring social, intercultural and civic skills; and for improving communication skills. Digital technology has also considerably broadened the influence of the cultural field in this respect. The prominence assigned to culture at school and the incorporation of cultural activities and outings into the school curriculum are therefore of paramount importance. It makes sense that the government ministries responsible for culture and education have been working together for two decades, and that that collaboration is part of an evolutionary approach that takes social change into account. The skills needed for life in the 21st century are giving

| | rise to new educational requirements, which make different demands on those who work with young people, particularly the Ministère de la Famille [Ministry of the Family].

The following actions are planned for this measure:
- Introduce students to artistic disciplines that are not included in the Quebec Education Program, such as film;
- Make families, schools and early childhood centres aware of the benefits of cultural activities;
- Enhance the training of teachers and educators to improve the integration of culture into their professional practice;
- Provide training for artists and cultural workers who want to make their work in schools as effective as possible;
- Launch a collaborative research project to increase knowledge about the relationship between young people and culture (areas of interest, behaviours, barriers to access, place and impact of culture at school, etc.);
- Pool and share the knowledge, expertise and projects of cultural Crown corporations that are active in the relationship between culture, education and family. |
|---|---|
| 6 | **Does it specifically target young people?**
☒ YES   ☐ NO |
| 7 | **Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?**
☐ YES ☒ NO |
| 8 | **What are the results achieved so far through the implementation of the policy/measure?**
N/A |
| 9 | **Financial resources allocated to the policy/measure in USD:**
CAN$30.5 million over five years (2018–2023) |
| 10 | **Name(s) of partners engaged in the implementation of the policy/measure:**
Ministère de l'Éducation et de l'Enseignement supérieur [Ministry of Education and Higher Learning]
Ministère de la Famille [Ministry of the Family]
Cultural Crown corporations |
| 11 | **Type(s) of entity(es) engaged in the implementation of the policy/measure:**
☒ Public sector
☐ Private sector
☐ CSO |
| 12 | **Has the implementation of the policy/measure been evaluated?**
☐ YES ☒ NO |
| 13 | **If yes, what are the main conclusions/recommendations?**
N/A |

1.1.2.3 Measure 9: Improve the range of cultural outings and activities in the educational pathway

1	**Name of the policy/measure:** Measure 9 of the 2018–2023 government action plan for culture: Improve the range of cultural outings and activities in the educational pathway
2	**Name of agency responsible for the implementation of the policy/measure:** Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications]
3	**Cultural domains covered by the policy/measure:** ☒ Cinema/Audiovisual arts ☐ Design ☐ Media (digital) arts ☒ Music ☒ Publishing ☒ Visual arts ☒ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** https://mcc.gouv.qc.ca/fileadmin/documents/Politique_culturelle/Plandactionculture20182023_web.pdf [in French only]
5	**Describe the main features of the policy/measure:** The desired effects of this measure are as follows: • Increased opportunities for students to have cultural experiences (visual arts, choral singing, video creation, theatrical improvisation, etc.) in the classroom, during extracurricular activities or in school daycares; • An increase in the number of students (children and adults) who have access to a diverse range of activities associated with different cultural fields (performing arts, literature, museology, etc.), regardless of whether they are attending a child care centre, a subsidized daycare centre, a school or an adult education centre; • An increase in the range of cultural activities offered at colleges and universities.
6	**Does it specifically target young people?** ☒ YES ☐ NO
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** N/A
9	**Financial resources allocated to the policy/measure in USD:** CAN$35 million over five years (2018–2023)
10	**Name(s) of partners engaged in the implementation of the policy/measure:** Ministère de l'Éducation et de l'Enseignement supérieur [Ministry of Education and Higher Learning] Ministère de la Famille [Ministry of the Family]

11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☐ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO
13	**If yes, what are the main conclusions/recommendations?** N/A

1.1.2.4 Measure 16: Implement concrete solutions to the issues of employment, remuneration and social protection of professional artists and cultural workers

1	**Name of the policy/measure:** Measure 16 of the 2018–2023 government action plan for culture: Implement concrete solutions to the issues of employment, remuneration and social protection of professional artists and cultural workers
2	**Name of agency responsible for the implementation of the policy/measure:** Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications]
3	**Cultural domains covered by the policy/measure:** ☒ Cinema/Audiovisual arts ☒ Design ☒ Media (digital) arts ☒ Music ☒ Publishing ☒ Visual arts ☒ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** https://mcc.gouv.qc.ca/fileadmin/documents/Politique_culturelle/Plandactionculture20182023_web.pdf [in French only]
5	**Describe the main features of the policy/measure:** **Artists and cultural workers: Central to a creative society** Because of their major social and identity-building role, artists and cultural workers must be recognized for their true value. They are at the base of a chain whose interdependent links allow the whole of society to access art and culture, to recognize themselves in it, and even to project themselves into it. Artistic and cultural work is often characterized by job insecurity, multiple statuses and multiple modes of remuneration. Even today, many creators are still unable to make a living from their art. As for cultural workers, their reality is diverse and poorly documented. Their situation depends on the financial vitality of cultural organizations and enterprises, which directly influence their working conditions. In addition, multiple transformations are affecting the cultural environment, such as the virtualization and multiplication of content, the evolution of business models, the difficulty of collecting copyright fees and new consumption habits. These changes affect the socio-economic conditions of artists and cultural workers. Lastly, the social safety and professional development measures intended for them—relating to retirement, health, periods of inactivity or other aspects of working life—require special attention. All of this poses major challenges for the recognition and remuneration of artistic and cultural work, for the

	acquisition and maintenance of skills, for workforce protection and retention, and for the sustainability of organizations and businesses in the cultural sector.
	The near-term actions planned for this measure are as follows:
	• [Review the two laws respecting the status of artists](#) (Public consultations for the revision of these laws were announced in December 2019. They were suspended in April 2020 because of the COVID-19 pandemic, but are to resume as soon as possible).
	• Sign an agreement with the Commission des normes, de l'équité, de la santé et de la sécurité au travail (CNESST [Workplace Standards, Equity, Health and Safety Board]) to protect circus artists during their training;
	• Create a single-window office for assistance and support for victims of sexual assault and harassment;
	• Conduct sexual assault and harassment prevention training for Quebec's entire cultural sector;
	• Implement career transition support services for performing artists (dance, circus, theatre and music).
	Other actions planned:
	• Improve understanding of the socio-economic conditions of artists and cultural workers;
	• Explore ways to improve access to pension plans, group insurance and special tax measures for artists and cultural workers;
	• Recognize traditional building trades by the construction industry and develop a training program for the transmission of built heritage skills.
6	**Does it specifically target young people?** ☐ YES ☒ NO
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** N/A
9	**Financial resources allocated to the policy/measure in USD:** CAN$5 million over five years (2018–2023)
10	**Name(s) of partners engaged in the implementation of the policy/measure:** Conseil des arts et des lettres du Québec [Quebec Council of Arts and Letters]; Société de développement des entreprises culturelles [Cultural Enterprises Development Corporation]; Ministère du Travail, de l'Emploi et de la Solidarité sociale [Ministry of Labour, Employment and Social Solidarity]; Observatoire de la Culture et des Communications du Québec [Quebec Culture and Communications Observatory]; Commission de la construction du Québec [Quebec Construction Commission]; Secrétariat à la condition féminine [Status of Women Secretariat]
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☐ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO

13	**If yes, what are the main conclusions/recommendations?** N/A

1.1.2.5 Measure 17: Improve access to training for artists and cultural workers

1	**Name of the policy/measure:** Measure 17 of the 2018–2023 government action plan for culture: Improve access to training for artists and cultural workers
2	**Name of agency responsible for the implementation of the policy/measure:** Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications]
3	**Cultural domains covered by the policy/measure:** ☒ Cinema/Audiovisual arts ☒ Design ☒ Media (digital) arts ☒ Music ☒ Publishing ☒ Visual arts ☒ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** https://mcc.gouv.qc.ca/fileadmin/documents/Politique_culturelle/Plandactionculture20182023_web.pdf [in French only]
5	**Describe the main features of the policy/measure:** The actions planned to improve access to training for artists and cultural workers are as follows: • Review all arts training available in Quebec with a view to improving its consistency and accessibility, and create a unified catalogue of available training; • Review the Plan national de formation en métiers d'art [National Crafts Training Plan]; • Create a centre of excellence in art and digital creativity bringing together education, research and culture networks and creative enterprises; • Update the MCC/MTESS/CPMT tripartite commitment to ensure the presence of continuing education in culture across Quebec (National Workforce Strategy); • Enhance support for the Conservatoire de musique et d'art dramatique du Québec [Quebec Conservatory of Music and Drama], the École nationale de l'humour and the École nationale de cirque.
6	**Does it specifically target young people?** ☐ YES ☒ NO
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** N/A
9	**Financial resources allocated to the policy/measure in USD:** CAD$14.3 million over five years (2018–2023)

10	**Name(s) of partners engaged in the implementation of the policy/measure:** Ministère du Travail, de l'Emploi et de la Solidarité sociale {Ministry of Labour, Employment and Social Solidarity] Ministère de l'Éducation et de l'Enseignement supérieur [Ministry of Education and Higher Learning] Commission des partenaires du marché du travail [Labour Market Partners Board] Conservatoire de musique et d'art dramatique du Québec [Quebec Conservatory of Music and Drama] Conseil des arts et des lettres du Québec [Quebec Council of Arts and Letters]
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☐ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO
13	**If yes, what are the main conclusions/recommendations?** N/A

1.1.3   Quebec's International Vision

1	**Name of the policy/measure:** Quebec's International Vision
2	**Name of agency responsible for the implementation of the policy/measure:** Ministère des Relations internationales et de la Francophonie [Ministry of International Relations and the Francophonie] Ministère de la Culture et des Communications (cultural sector) [Ministry of Culture and Communications]
3	**Cultural domains covered by the policy/measure:** ☒ Cinema/Audiovisual arts ☒ Design ☒ Media (digital) arts ☒ Music ☒ Publishing ☒ Visual arts ☒ Performing arts ☒ Cultural and creative sectors (museology)
4	**Website of the policy/measure, if available:** https://www.quebec.ca/en/government/policies-orientations/quebec-international-vision/
5	**Describe the main features of the policy/measure:** In the fall of 2019, the Government of Quebec updated its international policy by releasing Quebec's International Vision. The province's culture and specificity, which are the foundations of Quebec's international action, are implicit in many of the ideas put forward by this policy, which is intended to enhance its economic diplomacy. In particular, the Vision encourages support for the international exposure of Quebec's culture, artists and cultural industries, recognizing that cultural content is one of the best vehicles for showcasing a nation's identity and promoting its interests in other areas of its foreign policy, particularly the economic dimension. More specifically, the International Vision reiterates Quebec's commitment to the principle of the diversity of cultural expressions and recognizes the Convention's importance as a fundamental measure to ensure the dissemination of Francophone cultures abroad. The International Vision devotes a whole chapter to promoting Quebec culture and artists internationally. It

	describes the measures planned to support artists, cultural enterprises and cultural organizations in their efforts to develop international markets (see Section 2.1.1). The Government of Quebec intends to stimulate the export, promotion and discovery of Quebec's cultural works and productions through a number of actions, including the following: • Enhance support for touring and the presentation and export of Quebec cultural productions; • Increase support for the mobility outside Quebec of artists, cultural organizations and cultural enterprises; • Create cultural showcases and put more emphasis on collective events abroad; • Provide a budget for international co-production assistance; • Improve the services offered to the cultural community by Quebec's offices abroad. Funding is also planned to enhance cultural cooperation activities and increase Quebec's presence in international forums. Actions being considered include the following: • Form partnerships, sign new bilateral cooperation agreements and add a cultural component to some existing cooperation agreements; • Promote the diversity of cultural expressions, particularly in collaboration with the developing countries of La Francophonie; • Strengthen Quebec's commitment to its partners in La Francophonie and its role in the field of culture within UNESCO; • Enhance cooperation within La Francophonie with a view to increasing the visibility of Francophone cultural content in the digital universe. To achieve its objectives, the government intends to rely on the tools and mechanisms provided by the support programs for the marketing of Quebec cultural goods and services, the network of cultural attachés in Quebec's offices abroad, and the development of business intelligence in the most promising cultural sectors.
6	**Does it specifically target young people?** ☐ YES ☒ NO
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** N/A
9	**Financial resources allocated to the policy/measure in USD:** N/A
10	**Name(s) of partners engaged in the implementation of the policy/measure:** Ministère de l'Économie et de l'Innovation [Ministry of the Economy and Innovation], cultural agencies and Crown corporations
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☐ CSO

12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO
13	**If yes, what are the main conclusions/recommendations?** N/A

1.1.4 Accreditation of Quebec museum institutions

1	**Name of the policy/measure:** Accreditation of Quebec museums
2	**Name of agency responsible for the implementation of the policy/measure:** Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications]
3	**Cultural domains covered by the policy/measure:** ☐ Cinema/Audiovisual arts ☐ Design ☐ Media (digital) arts ☐ Music ☐ Publishing ☐ Visual arts ☐ Performing arts ☒ Cultural and creative sectors (museology)
4	**Website of the policy/measure, if available:** https://aim.formulaires.mcc.gouv.qc.ca/ [in French only]
5	**Describe the main features of the policy/measure:** Implemented in 2018, the accreditation of Quebec museums is carried out by MCC on behalf of the Government of Quebec. It guarantees Quebec residents access to a high-quality public interest institution. This seal of quality is in keeping with internationally recognized standards of museological practice and heritage planning, protection and presentation. Accreditation is the primary eligibility requirement for programs administered by MCC and its government partners concerned with the mission of museums. It is valid for a period of five years. To obtain accreditation, a Quebec museum must comply with certain eligibility criteria and requirements in the areas of governance, resource management, services to the various client groups, collection management and conservation, presentation and education. The application for accreditation must be submitted before the end of the annual application period. Note that provincial museums, which, under their constituent acts, report to MCC, and the Montréal Museum of Fine Arts, because of its status, are automatically accredited and do not have to apply for accreditation.
6	**Does it specifically target young people?** ☐ YES ☒ NO
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO

8	**What are the results achieved so far through the implementation of the policy/measure?** In the spring of 2019, 149 museums were accredited, out of 191 that submitted applications.
9	**Financial resources allocated to the policy/measure in USD:** For 2018–2019, CAN$200,000
10	**Name(s) of partners engaged in the implementation of the policy/measure:** Société des musées du Québec [Quebec Museums Association]
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☒ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO
13	**If yes, what are the main conclusions/recommendations?** N/A

1.1.5 New framework for cultural development agreements

1	**Name of the policy/measure:** New framework for cultural development agreements, entitled *Pour un partenariat souple et coopératif avec le milieu municipal* [Toward a Flexible, Cooperative Relationship with Municipalities]
2	**Name of agency responsible for the implementation of the policy/measure:** Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications]
3	**Cultural domains covered by the policy/measure:** ☒ Cinema/Audiovisual arts ☒ Design ☒ Media (digital) arts ☒ Music ☒ Publishing ☒ Visual arts ☒ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** https://www.mcc.gouv.qc.ca/fileadmin/documents/publications/EDC/Web-Cadre-Reference-2019.pdf [in French only]

5	**Describe the main features of the policy/measure:** Cultural development agreements (CDAs) were discussed in the Government of Quebec's quadrennial report for 2016. CDAs are an opportunity for MCC and local and regional municipalities to pool their knowledge of the territory and harmonize their culture and communication actions. The objective is to support the development and cultural vitality of the territories under a cooperative, flexible partnership for the benefit of residents from a sustainable development perspective. A new framework for CDAs, entitled *Pour un partenariat souple et coopératif avec le milieu municipal*, was launched by MCC in September 2019. It addresses the needs of provincial, regional and local partners. It has also been updated to reflect the directions and areas of intervention of the cultural policy *Partout, la culture* (see Section 1.1.1), with the assistance of the Fédération québécoise des municipalités (FQM [Quebec Federation of Municipalities]) and the Union des municipalités du Québec (UMQ [Quebec Union of Municipalities]). The new framework is structured around three cultural development pillars: 1) Cultural citizenship: Promote a participatory, engaged cultural life by establishing conditions that encourage individuals and the community to take ownership of the means of creation, production and presentation. 2) The dynamic nature of the relationship between culture, heritage and the territory: Promote the identity-building elements of the territory and stimulate communities' sense of belonging. 3) Cross-fertilization of the cultural, economic and social sectors and their impact on the community: Position culture as a sustainable component of economic, social and territorial development. These pillars are associated with various objectives within a CDA. The actions implemented in CDAs may include elements that cut across the three pillars, such as the following: • Inclusion and diversity among audiences, professional artists and cultural workers; • The diversity of artistic expressions and the variety of cultural practices; • Digital culture development.
6	**Does it specifically target young people?** ☐ YES ☒ NO However, the objectives defined within the framework of a CDA may specifically target youth.
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** The implementation of this new framework is reflected in, among other things, an increase in the budget available for negotiating CDAs. This budget increase resulted in the signing of 21 new CDAs, raising the total to 109. The CDAs have led to a number of successful programs and projects. For example, the CDA with the City of Québec resulted in various cultural projects, notably under the measure *Première ovation* [First Ovation] (which is intended to support the 18–35 cohort of Québec and Wendake artists by giving them the means to create, benefit from the guidance of renowned artists and enjoy their first professional experiences) and support for the recognition of Québec as a UNESCO Creative City for Literature. On October 31, 2017, Québec joined the UNESCO Creative Cities Network as a "City of Literature." Québec is the first French-speaking city in North America to receive this international recognition, which requires it to maintain and develop a dynamic literary scene. The CDA with the City of Montréal led to the development of cultural projects, notably through the 2017–2022 Cultural Development Policy entitled *Conjuguer la créativité et l'expérience culturelle citoyenne à l'ère du numérique*

	et de la diversité [Combining Creativity and Civic Cultural Experience in the Age of Digital Technology and Diversity], the program *La pratique artistique amateur : vers une citoyenneté culturelle dans les quartiers* [Amateur Arts: Toward Cultural Citizenship in Neighbourhoods] (which provides financial assistance for the development and implementation of innovative, core amateur arts projects that use culture as a means of addressing social issues), and the program Médiations culturelles MTL [MTL cultural mediations] (which supports the initiatives of cultural organizations that promote access to culture and public participation in Montréal's cultural life. Artistic and cultural mediation, community and neighbourhood engagement, and civic participation in digital literacy are the program's three priorities).
9	**Financial resources allocated to the policy/measure:** In 2019–2020, the Minister of Culture and Communications announced the allocation of an additional CAN\$5,065,285 for CDAs maturing in 2020, a 56% increase. These cultural partnerships must be entered into on a 50–50 basis involving an equal investment by the partners, which means that the announcement will result in an investment of more than CAN\$14 million across Quebec.
10	**Name(s) of partners engaged in the implementation of the policy/measure:** Partner municipalities and regional county municipalities (MRCs)
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☐ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO
13	**If yes, what are the main conclusions/recommendations?** N/A

1.1.6 Programs for Indigenous people

1	**Name of the policy/measure:** Programs for Indigenous people
2	**Name of agency responsible for the implementation of the policy/measure:** Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications] Conseil des arts et des lettres du Québec (CALQ) [Quebec Council of Arts and Letters] Secrétariat à la jeunesse (SAJ) [Youth Secretariat] Bibliothèque et Archives nationales du Québec (BAnQ) [Quebec Library and Archives]
3	**Cultural domains covered by the policy/measure:** ☒ Cinema/Audiovisual arts ☐ Design ☒ Media (digital) arts ☒ Music ☐ Publishing ☒ Visual arts ☒ Performing arts ☒ Cultural and creative sectors

4	**Website of the policy/measure, if available:** MCC's Indigenous cultural development assistance program https://www.mcc.gouv.qc.ca/index.php?id=6342 [in French only] Recognition, an Indigenous arts support program: https://www.calq.gouv.qc.ca/en/actualites-et-publications/recognition-program/ Wapikoni Mobile, supported by the SAJ: Mobile audiovisual creation workshops in Indigenous communities [in French only]
5	**Describe the main features of the policy/measure:** MCC has set up specific programs for Indigenous peoples. The call for projects for Indigenous people was issued in 2019–2020 with the aim of supporting projects in three areas of intervention: media, languages and culture for youth. A program to support agreements with Indigenous nations was renewed. A new component was added to this program to support the hiring of cultural development officers in the communities. Lastly, MCC has been supporting Indigenous radio stations for a number of years through an operating assistance program. Since 2018, CALQ has been offering Indigenous artists and organizations a new program tailored to the realities and unique characteristics of their modes of creation, production and dissemination. Entitled Recognition, this program was designed in consultation with the Indigenous arts and letters community. It supports the dissemination, circulation and exposure of Indigenous works, artists and organizations across Quebec and outside Quebec. It also supports initiatives, development and the enhancement of Indigenous arts organizations. It facilitates the emergence and professionalization of Indigenous artists by supporting early professional experiences, mentoring and coaching. It supports Indigenous artists in their practice throughout their careers, and it offers a simplified application process and a shorter response time. Part of the application can be submitted in writing or orally (recorded on video). The program may also support customary, traditional and contemporary art forms. SAJ supports mobile audiovisual creation workshops given by Wapikoni Mobile. The objective is to give Indigenous youth (ages 15 to 29) a voice through video and musical creation, to break their isolation and to give them exposure, through the presentation of their works, within and outside Quebec. Planned activities include audiovisual creation workshops that provide Indigenous youth with the opportunity to acquire audiovisual production skills while receiving psychosocial counselling; a mobile creation studio that travels to Indigenous communities and meets with youth; and a pilot project to offer two additional workshops, one in a Cree community and the other in an Inuit village not yet served by the organization. BAnQ supports one-time activities to promote Indigenous participation in Quebec's cultural life and cultural mediation between Indigenous and non-Indigenous people. In 2018, as part of the Let's Talk About Reconciliation series organized by the Canadian Commission for UNESCO, BAnQ arranged meetings at the Grande Bibliothèque and in the Abenaki community of Odanak between high school students from the Island of Montréal and students from Kiuna Institution (a college for Indigenous students) to discuss Wapikoni Mobile films, short films made by Indigenous youth. In 2019, BAnQ also hosted an Indigenous studies symposium with cultural evening organized by the Centre interuniversitaire d'études et de recherches autochtones (CIERA [Interuniversity Indigenous Study and Research]). The event showcased Indigenous contemporary and traditional arts at the Grande Bibliothèque and BAnQ.
6	**Does it specifically target young people?** ☒ YES ☐ NO Mobile audiovisual creation workshops in Indigenous communities are specifically for young people. In addition, the meetings organized by BAnQ as part of the "Let's Talk Reconciliation" series were intended specifically for young people.

7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** In 2019–2020, 25 projects were supported under MCC's call for projects for Indigenous people; 5 cultural development agreements were renewed, enhanced or created; 16 cultural development officers were hired; and 16 radio stations were supported. In 2018–2019, the Recognition program supported 20 Indigenous artists and five organizations. In 2018–2019, Wapikoni Mobile presented 21 audiovisual creation workshops in Quebec and visited 17 Indigenous communities; 560 youth participated in the workshops. Let's Talk Reconciliation: 100 students (from Montréal and Odanak) attended four meetings where they watched a total of 20 short films from Wapikoni Mobile and then participated in discussions. Indigenous studies symposium: 25 addresses on Indigenous issues by Indigenous and non-Indigenous academic speakers for an audience of more than 100 people, and a cultural evening with a dozen Indigenous artists for an audience of 200 people.
9	**Financial resources allocated to the policy/measure:** In 2019–2020, MCC allocated CAN$2,299,983 for new initiatives under Indigenous programs. In 2018–2019, a total of $472,255 was paid out in grants and awards under the Recognition program. This amount is in addition to the support provided to Indigenous artists and organizations under other CALQ programs. In 2018–2019, SAJ provided Wapikoni Mobile with CAN$60,000 in operating support and CAN$90,000 to support the workshop project in Cree and Inuit communities. Let's Talk Reconciliation: BAnQ provided CAN$5,000 in support for these meetings. Indigenous studies symposium: BAnQ provided CAN$2,000 for the event and made its auditoriums available free of charge (a value of CAN$13,000).
10	**Name(s) of partners engaged in the implementation of the policy/measure:** MCC programs: Secrétariat aux affaires autochtones [Indigenous Affairs Secretariat] BAnQ: Canadian Commission for UNESCO, Wapikoni Mobile, Kiuna College, Collège Jean-de-Brébeuf, Collège Sainte Marcelline, Centre interuniversitaire d'études et de recherches autochtones (CIERA)
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☒ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO

13	**If yes, what are the main conclusions/recommendations?** N/A

1.1.7 Measures for immigrants/people from the cultural diversity

1.1.7.1 CALQ's Plan d'action pour la diversité culturelle

1	**Name of the policy/measure:** Plan d'action pour la diversité culturelle [Action Plan for Cultural Diversity], Conseil des arts et des lettres du Québec (CALQ [Quebec Council of Arts and Letters])
2	**Name of agency responsible for the implementation of the policy/measure:** Conseil des arts et des lettres du Québec (CALQ)
3	**Cultural domains covered by the policy/measure:** ☒ Cinema/Audiovisual arts ☐ Design ☐ Media (digital) arts ☒ Music ☐ Publishing ☒ Visual arts ☒ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** https://www.calq.gouv.qc.ca/en/about/policies-action-plans-and-ethics/plans-daction/diversite-culturelle/ [in French only]
5	**Describe the main features of the policy/measure:** This action plan reflects the values of accessibility, equity and openness to the multiplicity of expressions. The CALQ's goal is full participation by artists of different expressions and origins in Quebec's cultural life. To that end, it has established three directions to address issues affecting culturally diverse artists: • Improve access to CALQ programs and funding for culturally diverse artists and organizations; • Improve representativeness and inclusion in the arts and letters community; • Improve exchanges and exposure for culturally diverse artists and organizations.
6	**Does it specifically target young people?** ☐ YES ☒ NO
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** A review for the period from April 1, 2016, to March 3, 2019, showed the following: • 16% of CALQ panel and jury members are culturally diverse; • 15% of award recipients are culturally diverse; • 33% of the people hired into the CALQ administration are culturally diverse; • 77 information events (information sessions, networking meetings, etc.) held in three years in the networks of culturally diverse artists; • Simplification, clarification and streamlining of programs, forms and processes to improve accessibility for culturally diverse clients;

9	**Financial resources allocated to the policy/measure:** In 2018–2019, 90 organizations supported by CALQ stated that they would contribute CAN$2 million to the development and recognition of culturally diverse artists.
10	**Name(s) of partners engaged in the implementation of the policy/measure:** Several organizations and associations in the cultural community, including Diversité artistique Montréal (DAM).
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☒ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO A review was carried out (see point 9 above).
13	**If yes, what are the main conclusions/recommendations?** Following the review, CALQ decided to incorporate some of the directions from the diversity action plan into its new 2018–2022 strategic plan.

1.1.7.2   Quebec cinema

1	**Name of the policy/measure:** Québec Cinéma
2	**Name of agency responsible for the implementation of the policy/measure:** Bibliothèque et Archives nationales du Québec (BAnQ) [Quebec Library and Archives] Québec Cinéma
3	**Cultural domains covered by the policy/measure:** ☒ Cinema/Audiovisual arts ☐ Design ☐ Media (digital) arts ☐ Music ☐ Publishing ☐ Visual arts ☐ Performing arts ☐ Cultural and creative sectors
4	**Website of the policy/measure, if available:** https://quebeccinema.ca/about
5	**Describe the main features of the policy/measure:** This is a series of screenings of Quebec films for newcomers, produced in cooperation with Québec Cinéma, an organization whose mission is to raise the profile of Quebec cinema and its artists through promotion and education. The groups are drawn from immigrant integration organizations and are at the heart of immigrants' discovery process. The presentations are a special window on Quebec culture and also on the participants' culture of origin.

	Programming is varied and may focus on a historical film based on historical characters or pivotal moments in the evolution of society, or on more entertaining films that explore elements of Quebec culture. Each screening is attended by one of the people who helped make the film (actor, director, screenwriter, etc.); he or she participates in the subsequent discussions that lead to a better understanding of the cultures of both the adoptive country and the country of origin and a clearer picture of their differences and similarities.
6	**Does it specifically target young people?** ☐ YES ☒ NO
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** • Better understanding of the cultural realities of Quebec and of the different groups of newcomers • Presentation and contextualization of Quebec's rich tradition of filmmaking • Development of an interest in local production • Stimulation of cultural exchanges and participation in dispelling preconceived ideas about others
9	**Financial resources allocated to the policy/measure:** N/A
10	**Name(s) of partners engaged in the implementation of the policy/measure:** Québec Cinéma
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☒ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☒ YES ☐ NO
13	**If yes, what are the main conclusions/recommendations?** The activity is of interest not only to newcomers, but also to creators, as it involves looking at their creations from a fresh and stimulating perspective. The development of cultural exchanges and the dispelling of preconceived notions promote better social integration of all participants. The activity was so successful that it clearly needs to continue.

1.1.8   Professional dance training program

1	**Name of the policy/measure:** Professional dance training program

2	**Name of agency responsible for the implementation of the policy/measure:** Conseil des arts et des lettres du Québec (CALQ) [Quebec Council of Arts and Letters]
3	**Cultural domains covered by the policy/measure:** ☐ Cinema/Audiovisual arts ☐ Design ☐ Media (digital) arts ☒ Music ☐ Publishing ☐ Visual arts ☒ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** https://www.calq.gouv.qc.ca/aide-financiere/autres-soutiens/programme-des-classes-dentrainement-dans-le-domaine-de-la-danse-professionnelle/ [in French only]
5	**Describe the main features of the policy/measure:** The Entente relative au Programme des classes d'entraînement dans le domaine de la danse professionnelle [Professional Dance Training Program Agreement] provides protection for dancers in the event of an occupational injury sustained during a supervised training class not covered by an employment contract. Under the agreement, a dancer may receive rehabilitation support to assist in his or her return to work in addition to an income replacement benefit when he or she is off work. To benefit from this coverage, performers must be members in good standing of the Regroupement québécois de la danse (RQD) and be admitted to its training support program. The compensation or rehabilitation support process for dancers is carried out in partnership with the RQD, which is the main intermediary between CALQ, the CNESST [Quebec Workplace Standards, Equity and Health and Safety Board] and the dancers.
6	**Does it specifically target young people?** ☐ YES ☒ NO
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** A social safety net that addresses the needs of dance artists in the event of injury.
9	**Financial resources allocated to the policy/measure:** Between 2016 and 2019, CALQ awarded an average of CAN$83,000 annually to dancers in need through this program.
10	**Name(s) of partners engaged in the implementation of the policy/measure:** A new agreement took effect on June 4, 2015, and CALQ and the CNESST, in conjunction with the RQD, are now responsible for its implementation.

11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☒ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO
13	**If yes, what are the main conclusions/recommendations?** N/A

1.1.9   New Building Canada Fund - Quebec, Small Communities Fund

1	**Name of the policy/measure:** New Building Canada Fund – Quebec, Small Communities Fund
2	**Name of agency responsible for the implementation of the policy/measure:** Ministère des Affaires municipales et de l'Habitation (MAMH) [Quebec Ministry of Municipal Affairs and Housing] Ministère de la Culture et des Communications (MCC) [Quebec Ministry of Culture and Communications]
3	**Cultural domains covered by the policy/measure:** ☐ Cinema/Audiovisual arts ☐ Design ☒ Media (digital) arts ☒ Music ☐ Publishing ☒ Visual arts ☒ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** https://www.mamh.gouv.qc.ca/infrastructures/programmes-daide-financiere-quebec-canada/nouveau-fonds-chantiers-canada-quebec-volet-fonds-des-petites-collectivites-fpc/ [in French only]

5	**Describe the main features of the policy/measure:**
	The purpose of this program, funded jointly by the Quebec and federal governments, is to provide municipalities (with a population of less than 100,000) with financial support so they can build infrastructure that will contribute to cultural, sports, recreation and tourism development or to the protection of public assets. This infrastructure helps communities to maintain or improve their residents' quality of life.
	
	The following are eligible cultural facilities:
	
	• Museums, libraries or archives
	    o Regional and provincial museums that are recognized by MCC under the mechanism established for this purpose by the Museum Policy and that operate in MCC's fields of museology expertise
	    o Independent or affiliated public libraries
	    o Archives eligible for accreditation by BanQ [Quebec Library and Archives]
	
	• Art creation, production or presentation facilities
	    o A training, production or presentation centre devoted to the visual, media, performing or literary arts, provided it receives or is eligible to receive recurring operating assistance from MCC or CALQ

[Quebec Council of Arts and Letters]

- o A training, production or presentation centre devoted to crafts or a centre for the production of alternative-format books, provided it receives or is eligible to receive recurring assistance from MCC or SODEC [Corporation for the Development of Cultural Enterprises]
- o An Indigenous culture interpretation, training, production or presentation centre for Indigenous communities and northern villages

- Recognized designated heritage sites
  - o Designated heritage sites recognized by UNESCO or by the Government of Canada in its Canadian Register of Historic Places, or immovable property covered by Quebec's *Cultural Heritage Act*

The financial assistance provided may not exceed 66 2/3% of the maximum eligible cost, i.e., 33 1/3% per government. No new projects may be selected for this program. The measure was implemented in May 2016, and the program will remain in effect until March 31, 2024.

6	**Does it specifically target young people?** ☐ YES ☒ NO
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** Thirty-two cultural projects have received financial assistance.
9	**Financial resources allocated to the policy/measure:** For cultural infrastructure, the financial assistance provided to municipalities is just over $33 million.
10	**Name(s) of partners engaged in the implementation of the policy/measure:** This component of the program is managed jointly with MCC. The latter is responsible for the analysis, selection and monitoring of projects. MAMH is responsible for compliance with the Canada-Quebec Agreement, relations with the federal government and financial assistance payments to municipalities.
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☐ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO
13	**If yes, what are the main conclusions/recommendations?** N/A

INTRODUCTION

Parties shall provide information on the efforts made to protect free, independent and pluralistic media, uphold regulations on media concentration, and support production, distribution and access to diverse contents for all groups in society. They are also required to report on the policies and measures adopted to support the diversity of cultural content in all types of media (public, private and community-based).

KEY QUESTIONS

1. Public service media has a legal or statutory remit to promote a diversity of cultural expressions:
   ☒ YES   ☐ NO

2. Policies and measures promote content diversity in programming by supporting:
   ☒ Regional and/or local broadcasters
   ☐ Linguistic diversity in media programming
   ☐ Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)
   ☐ Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

3. Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio):
   ☒ YES   ☐ NO

4. Regulatory authority(ies) monitoring media exist:
   ☐ YES   ☒ NO

   If YES, please provide the name and year of establishment of the regulatory authority(ies)

   If YES, these regulatory authority(ies) monitor:
   ☐ Public media   ☐ Community media
   ☐ Private sector media   ☐ Online media

   If YES, these regulatory authority(ies) are responsible for:
   ☐ Issuing licenses to broadcasters, content providers, platforms
   ☐ Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.
   ☐ Monitoring cultural (including linguistic) obligations
   ☐ Monitoring gender equality in the media
   ☐ Monitoring editorial independence of the media
   ☐ Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)

1.2.1 News media assistance plan

<table>
<tr>
<td>1</td>
<td>Name of the policy/measure: News media assistance plan</td>
</tr>
<tr>
<td>2</td>
<td>Name of agency responsible for the implementation of the policy/measure:
Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications]</td>
</tr>
<tr>
<td>3</td>
<td>Cultural domains covered by the policy/measure:
☐ Cinema/Audiovisual arts   ☐ Design   ☐ Media (digital) arts   ☐ Music
☒ Publishing   ☐ Visual arts   ☐ Performing arts   ☐ Cultural and creative sectors</td>
</tr>
<tr>
<td>4</td>
<td>Website of the policy/measure, if available:
Community media operating assistance program: https://www.mcc.gouv.qc.ca/index.php?id=1997 [in French only]

One-time assistance measure for community media:
https://www.mcc.gouv.qc.ca/index.php?id=6308 [in French only]

Print media digitization assistance program:
https://www.mcc.gouv.qc.ca/index.php?id=6131 [in French only]

Tax measures: https://www.revenuquebec.ca/en/entreprises/impots/impot-des-societes/credits-dimpot-des-societes/credits-auxquels-une-societe-peut-avoir-droit/presse-ecrite/ [in French only]</td>
</tr>
<tr>
<td>5</td>
<td>Describe the main features of the policy/measure:
MCC's media assistance plan was introduced in 2017 and enhanced in 2019 to support the print news media sector, which is experiencing an unprecedented crisis, due in particular to the loss of revenue to foreign digital platforms. The plan proposes various measures to ensure the availability of diversified regional news. Those measures are as follows:
    1. Support for RecycleMédias to offset the monetary contribution of newspapers for selective collection
    2. Programme d'aide à l'adaptation numérique des entreprises de la presse d'information écrite (PAANEPIE [Print news media digitization assistance program])
    3. Enhancement of the community media assistance program to strengthen local and regional news and introduce a one-time assistance measure

In addition to these measures, two tax credits were introduced by the Government of Quebec to encourage digital innovation in the business models of print news media companies and to support the salaries of newsroom employees. However, those tax credits are the responsibility of Revenu Québec.</td>
</tr>
<tr>
<td>6</td>
<td>Does it specifically target young people?
☐ YES   ☒ NO</td>
</tr>
<tr>
<td>7</td>
<td>Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?
☐ YES   ☒ NO</td>
</tr>
</table>

8	**What are the results achieved so far through the implementation of the policy/measure?** The operating assistance program has been supporting community media since 1973. In 2019–2020, 154 community media outlets received operating support. In addition, 24 community media outlets received one-time project assistance. Since the digitization assistance program was introduced in 2017, 38 projects have been supported, including 17 in 2019–2020.
9	**Financial resources allocated to the policy/measure in USD:** In 2019–2020, more than CAN$12.7 million was disbursed through media assistance programs under the responsibility of MCC.
10	**Name(s) of partners engaged in the implementation of the policy/measure:** N/A
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☐ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO
13	**If yes, what are the main conclusions/recommendations?** N/A

1.3. DIGITAL ENVIRONMENT

INTRODUCTION

Parties shall provide information on policies and measures that support digital creativity and competencies, local cultural industries and markets, for instance by promoting fair remuneration for creators or by modernizing cultural industries in the digital environment. They shall also report on initiatives to improve access to and discoverability of diverse cultural expressions in the digital environment.

KEY QUESTIONS

1. Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries):

☒ YES   ☐ NO

2. Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms

that potentially restrict the diversity of cultural expressions, etc.):

☒ YES ☐ NO

3. Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.):

☒ YES ☐ NO

4. Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.):

☒ YES ☐ NO

5. Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available:

☒ YES ☐ NO

1.3.1 Quebec's Digital Cultural Plan

1	**Name of the policy/measure:** Quebec's Digital Cultural Plan (QDCP)
2	**Name of agency responsible for the implementation of the policy/measure:** Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications]
3	**Cultural domains covered by the policy/measure:** ☒ Cinema/Audiovisual arts ☐ Design ☒ Media (digital) arts ☒ Music ☒ Publishing ☒ Visual arts ☒ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** http://culturenumerique.mcc.gouv.qc.ca/ [in French only]
5	**Describe the main features of the policy/measure:** Following an extensive consultation process that began in 2010, MCC launched Quebec's Digital Cultural Plan in September 2014. Prepared in conjunction with the network of agencies and Crown corporations affiliated with MCC and with stakeholders in the cultural and communications sectors, the plan has the following objectives: • Provide the means for players in the cultural sector to create and innovate in a rapidly evolving technological context; • Raise the profile of Quebec culture by promoting its dissemination to as many people as possible on local, national and international markets; • Create synergy between the various stakeholders to make Quebec cultural products accessible; • Facilitate access to culture and the dissemination of culture with a view to democratization. In view of the importance of listening to the community in order to remain as active as possible in response to the

extremely rapid evolution of new digital practices, MCC decided to focus the plan on major issues starting in 2016. For the moment, there are two major concerns:

Support and appropriation
In its first few years, the plan focused on the importance of raising the level of digital skills and literacy in the cultural sector. It seemed necessary to promote the assimilation of new digital practices in order to set up winning conditions to ensure the sustainability of all the actions in the plan.

Cultural visibility and outreach
To maintain and increase the vitality and visibility of Quebec culture, it is essential to adopt practices characteristic of digital technology. The digitization, documentation and public availability of works and content is a first step. At the heart of actions promoting the visibility and discoverability of culture, working with data on cultural content is key.

In addition to these major concerns, the plan also has six thematic components:
- **Experimentation, research and development:** Support innovative projects, the development of new business models, and expertise-sharing and partnerships with the academic and business communities.
- **Infrastructure and equipment:** Modernize equipment and update the digital networks of Quebec's cultural venues in order to optimize their presentation role.
- **International:** Support the dissemination of our culture abroad and foster partnerships leading to exchanges of expertise and international collaboration.
- **Youth and education:** Stimulate young people's interest in culture by creating tools and content and encouraging their use in education and cultural leisure activities.
- **Cultural memory:** Ensure the sustainability of Quebec cultural and heritage content and its archiving and digitization.
- **Programs, policies and directions:** Update the financial assistance programs, action plans and regulations administered by MCC and its Crown corporations to reflect new digital practices.

6	**Does it specifically target young people?** ☐ YES ☒ NO However, youth is one of the plan's six thematic components mentioned above.
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** The number of measures announced publicly since the QDCP's inception stands at 121. The QDCP's achievements can be found on the website and are identified in section 5. In general, since 2014 there has been a notable increase in the level of digital literacy in the culture network as a whole and, more specifically, in data culture.
9	**Financial resources allocated to the policy/measure in USD:** This plan initially called for an investment of CAN$110 million over seven years. The action plan for Quebec's cultural policy put an additional CAN$15 million into the QDCP and extended it for two additional years, bringing the total investment to CAN$125 million over nine years (2014–2023). For the 2019–2020 fiscal year, CAN$18.2 million was invested.

10	**Name(s) of partners engaged in the implementation of the policy/measure:** Several government ministries and agencies are involved in implementing the QDCP, along with a number of private sector and civil society organizations. The partners involved in the various measures are identified on the website mentioned in section 5.
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☒ Private sector ☒ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☒ YES ☐ NO
13	**If yes, what are the main conclusions/recommendations?** The implementation is currently being evaluated.

1.3.1.1 QDCP measure 111 – Action plan for data on Quebec cultural content

1	**Name of the policy/measure:** Action plan for data on Quebec cultural content - Measure 111 of the Quebec Digital Cultural Plan
2	**Name of agency responsible for the implementation of the policy/measure:** Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications]
3	**Cultural domains covered by the policy/measure:** ☒ Cinema/Audiovisual arts ☐ Design ☐ Media (digital) arts ☒ Music ☒ Publishing ☒ Visual arts ☒ Performing arts ☐ Cultural and creative sectors
4	**Website of the policy/measure, if available:** http://culturenumerique.mcc.gouv.qc.ca/111-mettre-en-place-un-plan-daction-concernant-les-donnees-sur-les-contenus-culturels-quebecois/ [in French only]
5	**Describe the main features of the policy/measure:** The action plan for data on Quebec cultural content (Measure 111) is part of Quebec's new cultural policy and, more specifically, the Quebec Digital Cultural Plan. It is a response to the conclusions of the report entitled *État des lieux sur les métadonnées relatives aux contenus culturels* [Current Status of Metadata on Cultural Content], published by the Observatoire de la Culture et des Communications du Québec (OCCQ [Quebec Culture and Communications Observatory]) in 2017. It also contributes to the implementation of MCC's 2019–2023 strategic plan [in French only]. The action plan for Quebec cultural content is based on four major objectives and work plans defined on an annual basis:

	1. Increase metadata expertise within MCC, crown corporations and the environment; 2. Make it easier for the public to discover Quebec cultural content (visibility); 3. Contribute to the efficiency of the chain of remuneration for creators (traceability); 4. Facilitate measurement of the consumption of cultural products in Quebec.
6	**Does it specifically target young people?** ☐ YES ☒ NO
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** The results of Measure 111 are currently in the form of findings by the committees for the various cultural sectors. The main points of consensus across the committees are as follows: • The need for common standards for describing cultural content, i.e. the same way of describing content and organizing data for automated processing • An interest in developing a reference database for each sector • The need for each production and each creator to be uniquely identified so that data can be more easily linked • A willingness to explore the potential for linking data from the various sectors • The importance of having data on Quebec cultural content in the Wikimedia universe (Wikipedia, Wikidata, etc.) to improve its discoverability The work of the sectoral committees has given the community an opportunity to make comments, promoted the sharing of experiences and a better understanding of the challenges, and demonstrated that all sectors are engaged and ready to move forward. As 2019–2020 draws to a close, it is clear that in all sectors, key players are increasingly aware of the importance of data and are ready to start working to address the associated challenges. Nor should the committees' impact on their organization be overlooked. The observations highlighted several areas for improvement, which have led to changes in some cultural institutions (e.g. adoption of the International Standard Name Identifier (ISNI)).
9	**Financial resources allocated to the policy/measure in USD:** For 2019–2020, CAN$765,000
10	**Name(s) of partners engaged in the implementation of the policy/measure:** As part of the work on Measure 111, MCC has established sectoral committees with the aim of implementing an action plan for data on Quebec cultural content. Each cultural sector is represented by a committee. The committees are as follows: • The heritage committee • The music committee • The performing arts committee • The cinema and audiovisual committee • The books committee • The cross-cutting committee These working committees are made up of more than 100 representatives of public and private sector organizations

	and institutions.
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☒ Private sector ☐ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO
13	**If yes, what are the main conclusions/recommendations?** N/A

1.3.1.2 QDCP Measure 120: Establish and coordinate a network of digital cultural development officers

1	**Name of the policy/measure:** Establish and coordinate a network of digital cultural development agents – Measure 120 of the Quebec Digital Cultural Plan
2	**Name of agency responsible for the implementation of the policy/measure:** Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications], Conseil des arts et des lettres du Québec (CALQ [Quebec Council of Arts and Letters]), Société de développement des entreprises culturelles (SODEC [Cultural Enterprise Development Corporation])
3	**Cultural domains covered by the policy/measure:** ☒ Cinema/Audiovisual arts ☐ Design ☒ Media (digital) arts ☒ Music ☒ Publishing ☒ Visual arts ☒ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** http://culturenumerique.mcc.gouv.qc.ca/120-mettre-sur-pied-et-animer-un-reseau-dagents-de-developpement-culturel-numerique/ [in French only]
5	**Describe the main features of the policy/measure:** In 2016, the Quebec Digital Cultural Plan (QDCP) implemented a major "support and assimilation" project, assigning the application of measures to cultural Crown corporations, Compétence culture, Québec numérique and Culture pour tous. The vision of the "support and assimilation" project is to support and assist cultural sector stakeholders in adapting and sharing new practices. The purpose is to provide the entire Quebec cultural community with a broad, cross-cutting view of its relationship with digital technology and to ensure that initiatives combining culture and digital technology: • can take precedence over the business interests of individual organizations and individuals;

	- can find solutions that address the needs of the cultural community more directly; - support the transformation of the cultural community's digital practices so that it can take advantage of the opportunities generated; - can produce learning that is accessible and transferable to other sectors or stakeholders. **Measure 120 – Establish and coordinate a network of digital cultural development officers** Complementing the measures already in place, Measure 120 comes into play in the fifth, sixth and seventh years of the QDCP. It makes it possible to hire digital cultural development officers (DCDOs) by provincial, sectoral or regional organizations federated under the DCDO network. The latter's objectives are as follows: - Assert the cultural community's digital leadership; - Encourage the sharing of issues, the implementation of sustainable collective solutions and the development of core projects; - Support the digital transformation of participating provincial, sectoral and regional organizations.
6	**Does it specifically target young people?** ☐ YES ☒ NO
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** Two tangible results: 1) Forty-seven DCDOs engaged in the digital transformation of the 56 organizations (and their members) that hired them, based on four specific mandates: coordination, training, monitoring and project development 2) A community of professional practice in action around the sharing of problems and sustainable collective solutions and the development of core projects
9	**Financial resources allocated to the policy/measure in USD:** Approximately CAN$7 million for the duration of the measure, from 2019 to 2022.
10	**Name(s) of partners engaged in the implementation of the policy/measure:** Québec numérique Fifty-six provincial, regional or sectoral organizations
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public Sector (Crown corporations) ☒ Private sector (NPOs) ☒ Civil society (NPOs)
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO
13	**If yes, what are the main conclusions/recommendations?** N/A

1.3.1.3 BAnQ ISNI agency

Name of the policy/measure: BAnQ ISNI agency

Name of agency responsible for the implementation of the policy/measure:
Bibliothèque et Archives nationales du Québec (BAnQ) [Quebec Library and Archives]

Cultural domains covered by the policy/measure:
☒ Cinema/Audiovisual arts   ☒ Design   ☒ Media (digital) arts   ☒ Music
☒ Publishing   ☒ Visual arts   ☒ Performing arts   ☒ Cultural and creative sectors

Website of the policy/measure, if available: https://www.banq.qc.ca/collections/collections_patrimoniales/agence-isni/ [in French only]

Describe the main features of the policy/measure:
The ISNI (International Standard Name Identifier – ISO Standard 27729) is a unique, permanent 16-digit identifier assigned to individuals and organizations involved in the chains of cultural content creation, production, management and distribution. ISNI identifiers remove any ambiguity about the identity of individuals and organizations. They are a search key that supports the automation of exchange processes between the various metadata-producing communities and between the various copyright collecting societies.

The ISNI International Agency (ISNI-IA) is the authority responsible for creating and disseminating the identifiers and for administering the database. It promotes and leads the adoption of ISNI identification worldwide.

BAnQ has been an ISNI agency since July 3, 2019. In this capacity, it acts as a local representative and intermediary between ISNI-IA and applicants for ISNI identifiers. The assignment of ISNI identifiers by BAnQ will make it easier to discover Quebec cultural content on the Web and increase the efficiency of the chain of remuneration for creators.

Any person or organization that has created or contributed to the creation of a Quebec work that has been legally deposited with BAnQ will be assigned an ISNI identifier. An expanded service will also allow individuals and organizations who have participated in Quebec works that are not subject to legal deposit to apply for an ISNI identifier. BAnQ will start phasing in this service in the spring of 2020.

Does it specifically target young people?
☐ YES   ☒ NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?
☐ YES   ☒ NO

What are the results achieved so far through the implementation of the policy/measure?
- Through two mass transfers of BAnQ data to the ISNI database, BAnQ has associated more than 210,000 ISNI identifiers with individuals and organizations that have legally deposited their works (documents) with BAnQ. Publishing (books, government publications, serials), music, visual arts, performing arts (posters and performance programs) and cartographic materials are covered by legal deposit.

• Daily transfers of new data for legally deposited documents are being prepared, so that approximately 7,000 people and organizations per year will be able to get their ISNI identifiers. • An online form is being prepared for use by individuals and organizations that have participated in a work not subject to legal deposit.	

Financial resources allocated to the policy/measure in USD:
CAN$400,000 under the Quebec Digital Cultural Plan

Name(s) of partners engaged in the implementation of the policy/measure:
Ministère de la Culture et des Communications [Quebec Ministry of Culture and Communications]

Type(s) of entity(es) engaged in the implementation of the policy/measure:
☒ Public sector
☐ Private sector
☐ CSO

Has the implementation of the policy/measure been evaluated?
☒ YES ☐ NO

If yes, what are the main conclusions/recommendations?
The project implementation phase is not complete. Daily transfers and application forms are in preparation. Individuals and organizations for each sector in Quebec should be identified in open, linked data to maintain Quebec culture's web presence.

1.3.1.4 "Le Square" and "La Hutte" creation labs for teens

1	**Name of the policy/measure:** "Le Square" and "La Hutte" creation labs for teens, carried out under Measure 5 of Quebec's Digital Cultural Plan (QDCP), "Aider à la mise en œuvre de laboratoires numériques de création pour adolescents" [helping to set up digital creative labs for teenagers]
2	**Name of agency responsible for the implementation of the policy/measure:** Bibliothèque et Archives nationales du Québec (BAnQ) [Quebec Library and Archives]
3	**Cultural domains covered by the policy/measure:** ☒ Cinema/Audiovisual arts ☒ Design ☒ Media (digital) arts ☒ Music ☐ Publishing ☒ Visual arts ☐ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** http://square.banq.qc.ca/ [in French only]

| 5 | **Describe the main features of the policy/measure:**

Le Square
National Bank's Le Square is a medialab / Fab Lab type of digital creation laboratory. It opened in September 2016 and is intended for ages 13 to 17. It occupies both a physical space, located at BAnQ's Grande Bibliothèque, and a collaborative digital platform accessible throughout Quebec. In addition to hosting its teen clientele on a daily basis, Le Square offers dynamic programming for school groups, youth centres and other groups working with this age group. There are also competitions for all 13- to 17-year-olds in Quebec. Various other activities are specifically designed with organizations working with target groups (hearing-impaired, visually impaired, newcomers) of all ages to offer programming that addresses their actual needs as well as assimilation methods that promote the greatest possible autonomy. Some activities are also more predominantly aimed at girls, such as a series of coding activities. In addition, the Le Square experience is accessible beyond the physical confines of the Grande Bibliothèque thanks to a digital sharing platform. There is access to tutorials, tools and software suggestions, including freeware. Le Square encourages project sharing, collaboration and participation in creative challenges.

La Hutte
La Hutte is a creation lab for children 13 and under that was launched in 2019. Children are invited to visit, with or without their parents, and work on creative projects, crafts, sewing, robotics and coding. Equipment exploring both new and more traditional technological practices is available. Facilitators are on-site to offer help and advice. There are activities for families and school groups. Activities for schools are developed in consultation with the school community in order to fit in with educational curricula. Some activities are also more predominantly aimed at girls, such as a series of coding activities. |
|---|---|
| 6 | **Does it specifically target young people?**
☒ YES   ☐ NO |
| 7 | **Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?**
☐ YES ☒ NO |
| 8 | **What are the results achieved so far through the implementation of the policy/measure?**
• Increase in visitors from target groups and, in the case of La Hutte, from families. With regard to the teen clientele, there is increased interest in and use of all library services.
• Development of an interest in new technologies and the possibility of assisting the various groups in their learning process.
• Strong interest among educational institutions in participating in available activities that address a need that was not easily met at the local level, either because the expertise required is too advanced or because the equipment is difficult to access.
• Significant assistance in the development of creation labs in libraries, schools and other cultural institutions by sharing the expertise developed.
• The monthly time slots for school groups (8 per week) are almost all taken most of the time. |
| 9 | **Financial resources allocated to the policy/measure in USD:**
N/A |
| 10 | **Name(s) of partners engaged in the implementation of the policy/measure:**
Ministère de la Culture et des Communications: for all programs and activities |

	National Bank: for Le Square
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☐ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☒ YES ☐ NO
13	**If yes, what are the main conclusions/recommendations?** The two creation labs generate a marked interest from target groups that cannot be addressed elsewhere, either because expertise is too advanced or because the equipment is too complex or expensive. There is also significant linkage between educational institutions and the educational programs generated. The strong interest in new technologies and digital creation processes facilitates better integration and demystification of school subjects and the development of innovative careers or leisure activities. This interest is also present in the library, education and culture sectors, which would like some support in developing their own projects, particularly with regard to the technological aspects, but also for the activities they host. These observations suggest the need for a component that is specifically oriented toward Fab Labs practices within the two labs and for activities and tutorials shared with all cultural organizations. To further develop participation by teens, demonstrations in schools should probably be encouraged.

1.3.1.5 "Our territory, our identities" educational platform

1	**Name of the policy/measure:** "Notre territoire, nos identités ["Our territory, our identities"] educational platform, developed by the BAnQ's Direction des services éducatifs under Quebec's Digital Cultural Plan (QDCP).
2	**Name of agency responsible for the implementation of the policy/measure:** Bibliothèque et Archives nationales du Québec (BAnQ) [Quebec Library and Archives]
3	**Cultural domains covered by the policy/measure:** ☐ Cinema/Audiovisual arts　　　☐ Design　　　☐ Media (digital) arts　　　☐ Music ☐ Publishing　　☐ Visual arts　　☐ Performing arts　　☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** https://ntni.banq.qc.ca/a-propos/ [in French only]
5	**Describe the main features of the policy/measure:** Supported under Quebec's Digital Cultural Plan, the "Notre territoire, nos identités" (NTNI) platform was created in the context of the formation of a new team entirely dedicated to education within BAnQ. It is BAnQ's first educational platform. NTNI offers a collaborative space for elementary and high school teachers and students, focusing on the presentation of the "Point du jour aviation limitée" archive collection (1954–1996).

	This digital resource, in the form of a map of Quebec, promotes the intuitive use of cultural objects from BAnQ's collections in a school context through interactive tools and the sharing of educational activities throughout the province of Quebec. Created in conjunction with the education community and linked to the Programme de formation de l'école québécoise (PFEQ), it facilitates teachers' role as cultural transmitters and the accessibility of BAnQ's collections throughout Quebec through digital technology, thus promoting the integration of culture and the sharing of knowledge in all its forms in the classroom. These objects, which take the form of various documents (novels, photographs, prints, comic strips, archival documents, maps, etc.), constitute the memory of Quebec, representing through their diversity the multiplicity of Quebec's stories and histories. Many of these documents are accompanied by cultural mediation texts to support the teacher in integrating culture in the classroom. Planned developments for this resource include increased representation of Indigenous communities through educational projects within communities and within the platform, and the implementation of a collaborative interface for teachers.
6	**Does it specifically target young people?** ☒ YES ☐ NO Although this project is primarily for teachers in Quebec, with the aim of assisting them in the use of cultural objects in the classroom, NTNI nevertheless reaches young people, the main beneficiaries of the integration of culture in the classroom.
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** **Educational projects and cultural objects** Currently, 25 educational projects by 20 teachers from five schools and six administrative regions of Quebec are on the platform. To inspire teachers across Quebec, more than 500 cultural objects from BAnQ collections were also selected and posted on the platform. **Outreach and partnerships** In addition to the five schools initially included in the project, the project has spread to almost all regions of Quebec, thanks to strong participation in educational and research symposiums, including the Association canadienne-française pour l'avancement des sciences (ACFAS), the Association des Éducatrices et des Éducateurs spécialisés en Arts plastiques (AQESAP), the Association québécoise des utilisateurs d'outils technologiques à des fins pédagogiques et sociales (AQUOPS), the International Society for Education Through Art (InSEA), the Association québécoise pour l'enseignement en univers social (AQEUS) and various publications (the journal *Traces*, *École branchée*, La Presse, proceedings of the Community for Innovation and Research on Technologies in Teaching/Learning (CIRTA) symposium).
9	**Financial resources allocated to the policy/measure in USD:** The NTNI project is funded by QDCP. Total project funding is CAN$200,000.
10	**Name(s) of partners engaged in the implementation of the policy/measure:** Commission scolaire des Affluents, Cree School Board, Commission scolaire des Draveurs, Commission scolaire de Laval, Commission scolaire Marguerite-Bourgeoys, Commission scolaire de Montréal, Commission scolaire de la Seigneurie-des-Mille-Îles, Central Quebec School Board

11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☐ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☒ YES ☐ NO
13	**If yes, what are the main conclusions/recommendations?** The co-creation process is based on a "design thinking" model. This model allows the co-creators to design a project while evaluating its relevance and usefulness as they go. BAnQ's educational services directorate co-created the NTNI project by following this process and model. Hence, the creation of the NTNI project and all of BAnQ's educational resources are subject to a form of ongoing evaluation. The co-creation and evaluation activities are split between platform design meetings, congresses and symposiums and the execution of the platform's educational activities. The recommendations produced by the evaluations are qualitative in nature and have an impact on the following: general navigation in the platform by the teacher in the classroom, choice of cultural objects, subject-based integration of cultural objects, presentation of educational activities, choice of nomenclature, navigation objectives, participation objectives, effectiveness and relevance for classroom use by the teacher. It should be noted that the inclusion of the First Peoples of Quebec in the NTNI project also follows the co-creation process and the design thinking model. The NTNI project is following the recommendations of the representatives of the First Nations and Inuit of Quebec, who are stakeholders in the project. These recommendations will be integrated into the project over the next year as part of a collaborative approach with representatives of Quebec's Indigenous communities.

1.3.1.6 Trousse éducative Premiers peuples

1	**Name of the policy/measure:** Trousse éducative Premiers peuples [First Peoples education kit], developed under Measure 33 of Quebec's Digital Cultural Plan, "Augmenter le nombre de publications numériques diffusées afin de rendre disponibles les contenus de documentation et de recherche sur les collections et la production des expositions" [increase the number of digital publications to make available the content of documentation and research on the collections and the production of exhibitions]
2	**Name of agency responsible for the implementation of the policy/measure:** Musée de la civilisation du Québec (MCQ [Quebec Museum of Civilization]) and Télé-Québec
3	**Cultural domains covered by the policy/measure:** ☐ Cinema/Audiovisual arts ☐ Design ☐ Media (digital) arts ☐ Music ☐ Publishing ☒ Visual arts ☐ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** https://troussepremierspeuples.mcq.org/en/

5	**Describe the main features of the policy/measure:** The digital education kit is an extension of This Is Our Story First Nations and Inuit in the 21st Century, an exhibition produced by the MCQ in close cooperation with the 11 Indigenous Nations of Quebec. The kit was designed to be used in French or English classes and complements the content taught in social studies or ethics and religious culture classes. The kit consists of the following: • illustrated stories; • presentation of beautiful objects from the National Collection; • thematic vignettes; • videos and photos; • activities to be carried out in class.
6	**Does it specifically target young people?** ☒ YES ☐ NO
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** Raising the profile of Indigenous culture
9	**Financial resources allocated to the policy/measure in USD:** In 2019–2020, CAN$10,000
10	**Name(s) of partners engaged in the implementation of the policy/measure:** The kit was produced in conjunction with the Ministère de l'Éducation et de l'Enseignement supérieur [Quebec Ministry of Education and Higher Learning], the Secrétariat aux affaires autochtones [Indigenous Affairs Secretariat] and Télé-Québec, and received support from the Ministère de la Culture et des Communications (under Quebec's Digital Cultural Plan).
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☐ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO
13	**If yes, what are the main conclusions/recommendations?** N/A

1.3.2 France-Quebec mission on the discoverability of Francophone cultural content online

1	**Name of the policy/measure:** France-Quebec mission on the discoverability of Francophone cultural content online
2	**Name of agency responsible for the implementation of the policy/measure:** Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications]
3	**Cultural domains covered by the policy/measure:** ☒ Cinema/Audiovisual arts ☐ Design ☐ Media (digital) arts ☒ Music ☒ Publishing ☒ Visual arts ☒ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** N/A
5	**Describe the main features of the policy/measure:** On April 3, 2019, the Minister of Culture of France and the Minister of Culture and Communications of Quebec announced the official launch of the France-Quebec mission on the discoverability of Francophone cultural content online. This mandate was assigned to a chargé de mission appointed within each of the two ministries. The discoverability of content in the digital environment refers to its online availability and its identifiability within the vast array of other content by someone who was not specifically searching for it. It depends not only on the specific characteristics of the content, but also increasingly on the global strategies of a few major players that concentrate online cultural practices. In a context where cultural practices are largely influenced by the evolution of the digital environment, the discoverability of local content is a major challenge for the diversity of cultural expressions. The objective of this collaboration is to establish an initial diagnosis of the various issues and factors associated with discoverability, and then to propose and implement short-, medium- and long-term solutions to ensure the online visibility of Francophone artists and works in sectors such as music, audiovisual, books and publishing, performing arts, visual arts and heritage.
6	Does it specifically target young people? ☐ YES ☒ NO
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** To address this crucial issue, the French and Quebec chargés de mission held meetings in 2019 with leaders from more than 100 institutional, industrial and economic organizations active in the cultural sectors on both sides of the Atlantic. Researchers were also commissioned to produce studies based on their research.

	The chargés de mission also spoke at the International Study Days on Access to and Discoverability of Francophone Cultural Content in the Digital Age, which were co-organized by the University of Quebec at Montréal and the International Organization of La Francophonie (IOF) on October 23 and 24, 2019. The results of this mission are expected in 2020. In addition, a presentation on the recommendations produced by this joint mission will be made to IOF member governments at the next Francophonie Summit, which is scheduled to take place in Djerba in 2021.
9	**Financial resources allocated to the policy/measure in USD:** N/A
10	**Name(s) of partners engaged in the implementation of the policy/measure:** Ministry of Culture of France
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☐ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO
13	**If yes, what are the main conclusions/recommendations?** N/A

1.3.3 Plan d'action pour la musique

1	**Name of the policy/measure:** Plan d'action pour la musique (PAM [Music Action Plan])
2	**Name of agency responsible for the implementation of the policy/measure:** Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications]
3	**Cultural domains covered by the policy/measure:** ☐ Cinema/Audiovisual arts ☐ Design ☐ Media (digital) arts ☒ Music ☐ Publishing ☐ Visual arts ☐ Performing arts ☐ Cultural and creative sectors
4	**Website of the policy/measure, if available:** http://culturenumerique.mcc.gouv.qc.ca/planmusiqueqc/ [in French only]
5	**Describe the main features of the policy/measure:** The 2017–2019 music action plan was designed to provide transitional support to the music industry to help it make

	the digital transformation. The plan has four areas of action: 1. Support creators and the music industry to facilitate the digital transformation through a temporary increase in financial aid to businesses. 2. Develop core measures to address digital issues in the music sector, including the development of a common repository of Quebec metadata and preparatory work to facilitate the management of Quebec music metadata. 3. Promote French-language songs and Quebec music to provide exposure for our artists in Quebec and abroad. 4. Defend the unique characteristics of the Quebec music industry in the digital age, particularly in interactions with the Canadian broadcasting regulatory authority.
6	**Does it specifically target young people?** ☐ YES ☒ NO
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** The music action plan has achieved the following goals: • Stabilizing the revenues of the companies that make up the Quebec music industry; • Maintaining investment in the production of sound recordings and shows; • Creating the common repository of Quebec music metadata in partnership with industry representatives; • Creating an industry-wide metadata indexing tool and holding discussions on the tool's governance; • Promoting the exposure of young Quebec audiences to works by our artists; • Supporting the development of our artists here and internationally.
9	**Financial resources allocated to the policy/measure in USD:** Between 2017 and 2019, MCC allocated CAN$8.6 million to its effort to support all players in the Quebec music industry.
10	**Name(s) of partners engaged in the implementation of the policy/measure:** Société de développement des entreprises culturelles du Québec (SODEC [Quebec Cultural Enterprise Development Corporation]) Secrétariat à la politique linguistique [Linguistic Policy Secretariat] Association québécoise de l'industrie du disque, du spectacle et de la vidéo (ADISQ [Quebec Album, Show and Video Industry Association]) Société de gestion collective des droits des producteurs d'enregistrements sonores et de vidéoclips (SOPROQ [Quebec Collective Management of the Rights of Sound and Video Recording Producers]) Association des professionnels de l'édition musicale (APEM [Professional Music Publishers' Association]) Société professionnelle des auteurs et des compositeurs du Québec (SPACQ [Quebec Association of Professional Songwriters and Composers]) Guilde des musiciens et des musiciennes du Québec (GMMQ [Quebec Musicians Guild]) ARTISTI [Arts association in Montréal] Society of Composers, Authors and Music Publishers of Canada (SOCAN)

11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☒ Private sector ☒ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO
13	**If yes, what are the main conclusions/recommendations?** N/A

1.3.4 MLab Creaform

1	**Name of the policy/measure:** MLab Creaform
2	**Name of agency responsible for the implementation of the policy/measure:** Musée de la civilisation du Québec (MCQ) [Quebec Museum of Civilization]
3	**Cultural domains covered by the policy/measure:** ☐ Cinema/Audiovisual arts ☐ Design ☐ Media (digital) arts ☐ Music ☐ Publishing ☐ Visual arts ☐ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** https://mlab.mcq.org/ [in French only]
5	**Describe the main features of the policy/measure:** MLab Creaform is an MCQ creation and experimentation laboratory dedicated to digital exploration. It promotes the assimilation of digital technologies and cultures (digital literacy) and stimulates museum innovation for the public, museum employees and the community (organizations, artists, schools and universities, businesses, etc.). Digital literacy 1) For the public: familiarization with programming, robotics, 3D scanning/modelling/printing, image processing, etc. 2) For employees: the Potager numérique [digital vegetable patch] provides monthly opportunities to learn about digital technology through discussions (Fika numérique), conferences or workshops on production and creation Stimulation of museum innovation: 1) Digital project prototyping: employees and community 2) Calls for projects from the community

	3) Call for innovative digital ideas for employees 4) Experiments with startups The MLab Creaform was inaugurated in April 2018.
6	**Does it specifically target young people?** ☐ YES ☒ NO
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** Annual attendance: 27,000 people, 55% of whom are young people Satisfaction rate: 93% satisfaction
9	**Financial resources allocated to the policy/measure in USD:** In 2019–2020, CAN$118,000
10	**Name(s) of partners engaged in the implementation of the policy/measure:** Ministère de la Culture et des Communications [Quebec Ministry of Culture and Communications] Secrétariat à la Capitale-Nationale [Secretariat for the provincial capital] Cégep Garneau
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☐ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO
13	**If yes, what are the main conclusions/recommendations?** N/A

1.3.5 Le Studio

1	**Name of the policy/measure:** Le Studio

2	**Name of agency responsible for the implementation of the policy/measure:** Société du Grand Théâtre de Québec
3	**Cultural domains covered by the policy/measure:** ☐ Cinema/Audiovisual arts ☐ Design ☒ Media (digital) arts ☒ Music ☐ Publishing ☒ Visual arts ☒ Performing arts ☐ Cultural and creative sectors
4	**Website of the policy/measure, if available:** https://grandtheatre.qc.ca/ [in French only]
5	**Describe the main features of the policy/measure:** Le Studio is a technological space for the exhibition of digital art and for experimentation with digital technologies in the performing arts.
6	**Does it specifically target young people?** ☐ YES ☒ NO
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** Le Studio opened in October 2019. Two major digital works have been exhibited, and several stage/digital performances have been presented.
9	**Financial resources allocated to the policy/measure in USD:** In 2018–2019, CAN$2.6 million
10	**Name(s) of partners engaged in the implementation of the policy/measure:** N/A
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☐ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO
13	**If yes, what are the main conclusions/recommendations?** N/A

1.3.6 Exploring the potential of technology for vulnerable youth

1	**Name of the policy/measure:** Exploring the potential of technology for vulnerable youth, a partnership with Printemps numérique [Montreal Digital Spring]
2	**Name of agency responsible for the implementation of the policy/measure:** Secrétariat à la jeunesse (SAJ) du Québec [Quebec Youth Secretariat]
3	**Cultural domains covered by the policy/measure:** ☐ Cinema/Audiovisual arts ☐ Design ☒ Media (digital) arts ☐ Music ☐ Publishing ☐ Visual arts ☐ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** https://www.jeunes.gouv.qc.ca/strategie/culture/activites-culturelles.asp [in French only]
5	**Describe the main features of the policy/measure:** The measure promotes and supports the development of young people's digital skills and gives them access to technology to prevent the emergence or widening of a "digital divide" between social groups or between regions. It is intended for 15- to 29-year-olds, particularly those from disadvantaged backgrounds or with other vulnerabilities.
6	**Does it specifically target young people?** ☒ YES ☐ NO
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** In 2018–2019, 8,425 young people directly affected by the implementation of core projects 175 young people participating in consultation and co-creation activities
9	**Financial resources allocated to the policy/measure in USD:** In 2019–2020, CAN$150,000
10	**Name(s) of partners engaged in the implementation of the policy/measure:** Printemps numérique / Montreal Digital Spring

11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☒ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO
13	**If yes, what are the main conclusions/recommendations?** N/A

1.4. PARTNERING WITH CIVIL SOCIETY

INTRODUCTION

Parties shall provide information on measures targeting civil society organizations[1] (CSOs) involved in the promotion of the diversity of cultural expressions and providing, inter alia: public funding to achieve the objectives of the Convention; opportunities for networking with public authorities and other civil society organizations; training opportunities to acquire skills; spaces for dialogue with government authorities to design and monitor cultural policies.

KEY QUESTIONS

1. Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):
   ☒ Cinema/Audiovisual arts   ☐ Design   ☒ Media (digital) arts   ☒ Music
   ☒ Performing arts   ☒ Publishing   ☒ Visual arts

2. Public funding schemes supporting CSO involvement in promoting the diversity of cultural expressions exist:
   ☒ YES   ☐ NO

3. Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions:

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[1] For the purposes of this Convention, civil society means non-governmental organizations, non-profit organizations, professionals in the culture sector and associated sectors, groups that support the work of artists and cultural communities.

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☒ YES   ☐ NO

4. Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.):
☒ YES   ☐ NO

If YES, please provide up to 2 examples.

Example 1: Quebec's cultural policy, *Partout, la culture*, is the product of an extensive consultation process; thousands of Quebecers participated in this exercise, as representatives of organizations or as individuals.

Example 2: CALQ [Quebec Council of Arts and Letters] works with the cultural communities in a spirit of cooperation and exchange to provide them with the support they need. Dialogue, knowledge-sharing and community coordination are essential. Direction 3 of CALQ's 2018–2022 strategic plan is about building on dialogue and knowledge. CALQ regularly consults representative bodies that speak for some 5,000 artists and organizations in Quebec and holds in-depth discussions with them on the realities of stakeholders from different backgrounds. CALQ has identified 17 community representative organizations, associations and groups, and its target is to meet with at least 75% of them each year.

5. Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years:
☒ YES   ☐ NO

1.4.1 Support for projects by civil society organizations working in the field of the diversity of cultural expressions

1	**Name of the policy/measure:** Support for projects of civil society organizations working in the field of the diversity of cultural expressions
2	**Name of agency responsible for the implementation of the policy/measure:** Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications] Ministère des Relations internationales et de la Francophonie (MRIF) [Ministry of International Relations and the Francophonie]
3	**Cultural domains covered by the policy/measure:** ☒ Cinema/Audiovisual arts ☒ Design ☒ Media (digital) arts ☒ Music ☒ Publishing ☒ Visual arts ☒ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** Study on International Cooperation with French-speaking African Countries for the Implementation of the Convention on the Diversity of Cultural Expressions in the Digital Environment Guide to the Negotiation of Cultural Clauses in Trade Agreements

5	**Describe the main features of the policy/measure:**
	MCC and MRIF support one-time projects by CSOs that are consistent with the Government of Quebec's priorities with respect to the implementation of the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*.
	
	A number of CSO projects have been supported since 2016, including the following:
	
	2016–2017
	    • The *Study on International Cooperation with French-speaking African Countries for the Implementation of the Convention on the Diversity of Cultural Expressions in the Digital Environment* (hereinafter "the Study"), carried out by the UNESCO Chair on the Diversity of Cultural Expressions at Laval University
	
	2019–2020
	    • International study days on discoverability, organized by the International Organisation of La Francophonie (IOF) and the University of Quebec at Montreal (UQAM) on October 23 and 24, 2019
	    • An international seminar entitled "Les approches intégrées de la protection des ressources culturelles et naturelles en droit national et international : un état des lieux" ["An Inventory of Integrated Approaches to the Protection of Cultural and Natural Resources in National and International Law"], organized by the UNESCO Chair on the Diversity of Cultural Expressions at Laval University, September 12 and 13, 2019
	    • Support for the participation of speakers at an event organized by the International Federation of Coalitions for Cultural Diversity (IFCCD) in Togo (November 2019)
	    • Preparation of the *Guide to the Negotiation of Cultural Clauses in Trade Agreements* (hereafter "the Guide"), launch of the Guide and seminar entitled "Prendre en compte la nature spécifique de la culture dans la négociation et la mise en œuvre d'engagements en matière de commerce électronique : Pourquoi? Comment?" [Consideration of the specific nature of culture in the negotiation and implementation of e-commerce commitments: why? how?] (January 31, 2020)

6	**Does it specifically target young people?** ☐ YES ☒ NO
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** The Study and the Guide were distributed to the Parties to the Convention at the 7th session of the Conference of Parties in June 2019 and at the 13th session of the Intergovernmental Committee in February 2020, respectively, thereby contributing to their capacity-building. Proceedings of the symposium entitled "An Inventory of Integrated Approaches to the Protection of Cultural and Natural Resources in National and International Law" will be published in 2020.
9	**Financial resources allocated to the policy/measure in USD:** *NB* The amounts shown below represent the total funding by the Government of Quebec (MCC and MRIF). 2016–2017 • Production, release and translation of the *Study on International Cooperation with French-speaking African*

	Countries for the Implementation of the Convention on the Diversity of Cultural Expressions in the Digital Environment: CAN$32,500 2019–2020 • International study days on discoverability: CAN$20,030 • International seminar entitled "An Inventory of Integrated Approaches to the Protection of Cultural and Natural Resources in National and International Law": CAN$6,000 • Support for the participation of speakers at an event organized by the International Federation of Coalitions for Cultural Diversity (IFCCD) in Togo (November 2019): CAN$4,266.19 • Production of the *Guide to the Negotiation of Cultural Clauses in Trade Agreements*, launch of the Guide and seminar entitled "Prendre en compte la nature spécifique de la culture dans la négociation et la mise en œuvre d'engagements en matière de commerce électronique : Pourquoi? Comment?" [Consideration of the specific nature of culture in the negotiation and implementation of e-commerce commitments: why? how?] (January 31, 2020): CAN$31,500
10	**Name(s) of partners engaged in the implementation of the policy/measure:** UNESCO Chair on the Diversity of Cultural Expressions Coalition for the Diversity of Cultural Expressions University of Quebec at Montréal
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☒ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO
13	**If yes, what are the main conclusions/recommendations?** N/A

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

2.1 MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

INTRODUCTION

Parties shall provide information on policies and measures, including preferential treatment as defined in Article 16 of the Convention,[2]aimed at promoting the inward and outward mobility of artists and other cultural professionals around the world. They shall also report on operational programmes implemented to support the mobility of artists and cultural professionals, particularly those moving to and from developing countries, including through programmes for South-South and triangular cooperation.

KEY QUESTIONS

1. Please indicate if the following policies and measures exist in your country:

☒ Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

☐ Specific visa policies or other cross border measures supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. simplified visa procedures, reduced fees for visas, visas for longer durations)

☐ Work permit regulations supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. double taxation avoidance agreements, special work permits and health insurance, subsidies to cover living expenses, etc.)

2. Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:

☒ Information resources or training services providing practical guidance to facilitate the mobility

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[2]Article 16 of the Convention stipulates that "developed countries shall 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". Preferential treatment, also referred to as special and differential treatment, is a deviation from the general rule of international trade liberalization agreements intended to address structural inequalities between developing and developed countries. The objective of establishing exceptions in the name of preferential treatment for culture in trade or investment agreements signed between developed and developing countries is to provide support – on a non-reciprocal basis – to cultural expressions coming from developing countries, in order to broaden their commercial opportunities and ensure more balanced flow of cultural goods and services around the world.

of cultural professionals (e.g. Internet platforms)

☒ Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

☒ Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

3. Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:

☒ Public funds supporting the outward mobility of national or resident artists and other cultural professionals

☒ Public funds supporting the inward mobility of foreign artists and other cultural professionals

☒ Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

2.1.1 Development of markets outside Quebec and international promotion of Quebec culture

Name of the policy/measure: Development of markets outside Quebec and international promotion of Quebec culture
Name of agency responsible for the implementation of the policy/measure: Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications]
Cultural domains covered by the policy/measure: ☒ Cinema/Audiovisual arts ☒ Design ☒ Media (digital) arts ☒ Music ☒ Publishing ☒ Visual arts ☒ Performing arts ☒ Cultural and creative sectors
Website of the policy/measure, if available: MCC: https://mcc.gouv.qc.ca/fileadmin/documents/Politique_culturelle/Plandactionculture20182023_web.pdf MRIF: https://www.quebec.ca/gouv/politiques-orientations/vision-internationale-quebec/ [in French only]
Describe the main features of the policy/measure: Quebec government action today is taking place in an environment of increased competition and rapid change. To be effective, that action must reflect the modest size of Quebec's domestic market and be deployed in a coordinated manner on a number of levels. MCC is responsible for coordinating government action to develop international culture markets. To do so, it works in cooperation with its government partners, the Ministère des Relations internationales et de la Francophonie (MRIF [Ministry of International Relations and the Francophonie]) and Quebec's offices abroad, the Ministère de l'Économie et de l'Innovation (MEI [Ministry of the Economy and Innovation]), the Conseil des arts et des lettres du Québec (CALQ [Quebec Council of Arts and Letters]) and the Société de développement des entreprises culturelles (SODEC [Cultural Enterprise Development Corporation]). Quebec's cultural policy, *Partout, la culture* (see Section 1.1.1), is designed to maintain the presence and vitality of the province's culture everywhere, including in Canada, internationally and on digital platforms. To that end, it pursues the objective of supporting artists and cultural enterprises and organizations in their actions to develop international

markets (Objective 4.4.). Quebec's International Vision (see Section 1.1.2) contributes to the same objective. Among the measures planned to support artists, businesses and cultural organizations in their efforts to develop international markets, the Government of Quebec intends to stimulate the export, outreach and discoverability of Quebec cultural works and productions (Measure 40 of the 2018–2023 government action plan for culture) through a number of actions, including the following:

- Enhance support for touring and for the dissemination and export of Quebec cultural productions;
- Increase support for the outward mobility of Quebec artists, organizations and cultural enterprises;
- Create cultural showcases and accentuate collective activities abroad;
- Provide funding for international co-production;
- Enhance the services offered to the cultural community by Quebec's offices abroad.

Does it specifically target young people?
☐ YES   ☒ NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?
☐ YES   ☒ NO

What are the results achieved so far through the implementation of the policy/measure?
2019–2020
Through the market development budget allocated to Quebec's offices abroad and the Aide aux Projets-Volet Accueil program, MCC supported 52 showcases and collective activities abroad. These include Quebec's presence at the International Performing Arts for Youth (IPAY) Congress in Philadelphia, the music showcase at Linecheck / Milano Music Week, the Canada/Quebec focus at the Bremen dance festival (Tanz Bremen), the Effet Québec showcase of Quebec creativity in Tokyo, the Québeciné film festival in Mexico City and the Canada/Quebec focus at the African Performing Arts Market in Abidjan.

Financial resources allocated to the policy/measure in USD:
The total funding planned for Measure 40 is CAN$14 million over five years (2018–2023).

Name(s) of partners engaged in the implementation of the policy/measure:
MRIF and Quebec's offices abroad, MEI, CALQ, SODEC, Les Offices jeunesse internationaux du Québec (LOJIQ [Quebec International Youth Offices]), the Musée d'art contemporain de Montréal (MACM [Montréal Museum of Contemporary Art]), the Musée national des beaux-arts du Québec (MNBAQ [Fine Arts Museum of Quebec]), the Musée de la civilisation du Québec (MCQ [Quebec Museum of Civilization]), the Société de télédiffusion du Québec (STQ [Quebec Broadcasting Corporation]) and Investissement Québec (IQ).

Type(s) of entity(es) engaged in the implementation of the policy/measure:
☒ Public sector
☐ Private sector
☐ CSO

Has the implementation of the policy/measure been evaluated?
☐ YES   ☒ NO

If yes, what are the main conclusions/recommendations?
N/A

2.1.2 International culture commitments between the Government of Quebec and foreign partners

Name of the policy/measure: International culture commitments between the Government of Quebec and foreign partners

Name of agency responsible for the implementation of the policy/measure: Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications] Ministère des Relations internationales et de la Francophonie [Ministry of International Relations and the Francophonie]

Cultural domains covered by the policy/measure: ☒ Cinema/Audiovisual arts ☒ Design ☒ Media (digital) arts ☒ Music ☒ Publishing ☒ Visual arts ☒ Performing arts ☒ Cultural and creative sectors

Website of the policy/measure, if available: https://www.mrif.gouv.qc.ca/en/ententes-et-engagements/presentation

Describe the main features of the policy/measure: Bilaterally, more than 30 international commitments, both multisectoral (with a cultural component) and sectoral (specific to culture), have been signed between the Government of Quebec and foreign partners since the 1960s. Those commitments, which are still in force, mainly concern the implementation of cooperation projects and activities defined jointly by the states and governments concerned. They are primarily intended to foster lasting collaboration between Quebec and its partners; promote co-creation and co-presentation; encourage the sharing of expertise, experience and information; and facilitate the mobility of artists, cultural professionals, and the cultural goods and services of the two parties. Implementation differs between commitments, but it is generally assigned to working groups composed of representatives of the two parties. Those groups meet on an annual or biennial basis. Between 2016 and 2020, seven new international commitments were made between Quebec and the following: • Kyoto Prefecture (a friendship and cooperation agreement) • The Republic of Cuba (a joint statement) • The Basque Country (a memorandum of understanding)* • The State of Louisiana (a joint statement) • The Government of the State of Maharashtra (a cooperation agreement) • Flanders (a joint statement)* • Wales (a statement of intent)* * These agreements contain a reference to the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*.

Does it specifically target young people? ☐ YES ☒ NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? ☐ YES ☒ NO

What are the results achieved so far through the implementation of the policy/measure? The results vary from commitment to commitment. Nevertheless, they must generally

- involve at least one foreign partner and one Quebec partner;
- be conducted jointly, in both territories, based on the principle of reciprocity and mutual commitment with regard to funding and concrete benefits;
- promote long-term exchanges between Quebec and the foreign state or government;
- be culturally far-reaching and abundant in benefits for both partners;
- establish, or facilitate access to, networks for the creation, dissemination and marketing of cultural products or services;
- encourage the development of specific skills in cultural domains.

Financial resources allocated to the policy/measure in USD:
N/A

Name(s) of partners engaged in the implementation of the policy/measure:
These commitments are generally implemented through public calls for projects coordinated by MRIF. MCC is involved in defining cultural directions and priorities, selecting cultural projects and providing financial support for cultural projects. CALQ [Quebec Council of Arts and Letters] and SODEC [Cultural Enterprise Development Corporation] sometimes assist in evaluating projects submitted in the cultural sector.

Type(s) of entity(es) engaged in the implementation of the policy/measure:
☒ Public sector
☐ Private sector
☐ CSO

Has the implementation of the policy/measure been evaluated?
☐ YES   ☒ NO

If yes, what are the main conclusions/recommendations?
N/A

2.1.3 Specific Commitments of agencies and Crown corporations reporting to the Minister of Culture and Communications

Name of the policy/measure: Specific commitments of agencies and Crown corporations reporting to the Minister of Culture and Communications

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Name of agency responsible for the implementation of the policy/measure:
Conseil des arts et des lettres du Québec (CALQ) [Quebec Council of Arts and Letters]
Musée de la Civilisation du Québec (MCQ) [Quebec Museum of Civilization]

Cultural domains covered by the policy/measure:
☒ Cinema/Audiovisual arts   ☐ Design   ☒ Media (digital) arts   ☒ Music
☐ Publishing   ☒ Visual arts   ☒ Performing arts   ☒ Cultural and creative sectors

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Website of the policy/measure, if available:
https://www.calq.gouv.qc.ca/actualites-et-publications/residences-croisees-quebec-senegal/
https://www.calq.gouv.qc.ca/actualites-et-publications/accord-residences-quebec-maroc/
[in French only]

Describe the main features of the policy/measure:

Based on their areas of jurisdiction, a number of agencies and Crown corporations reporting to the Minister of Culture and Communications enter into specific agreements with foreign institutions or governments to develop partnerships. The agreements cover international cooperation initiatives in the cultural sector.

In particular, through its studios and workshop residences, CALQ supports and stimulates creators by providing them with an appropriate environment and means for the production and presentation of their works, by promoting the exchange of artistic and literary views, and by contributing to the establishment of lasting ties between creators in Quebec and other countries. Since 2016, CALQ has signed two agreements: a cross-residency and workshop-residency agreement in the visual arts sector with the Ministry of Culture of Senegal and a cross-residency and workshop-residency agreement in the visual arts and comic strip sector with the Ministry of Culture and Communication of Morocco.

The Musée de la civilisation de Québec (MCQ) has a number of international outreach activities that promote professional cultural exchanges, the mobility of artists and cultural professionals, and the transfer of knowledge and expertise in the cultural sector. The MCQ's international cooperation activities take many forms: borrowing and lending of collection objects, partnership exhibition projects and exhibition tours, promotion of various cultures through cultural mediation activities, collaboration with universities and hosting of foreign students. Every year, the MCQ hosts interns from abroad (mainly from Francophone countries, especially France and Belgium), particularly in the design and museology sectors.

From 2016 to 2019, a number of exhibitions were co-produced with international partners and had a high profile beyond Quebec's borders, including the following:
- "Resiliência, life stories from Brazil in collaboration with the Museum da Pessoa [Museum of the Person] in São Paulo
- "Comme chiens et chats," from the Cité des sciences et de l'industrie in Paris
- "Hergé à Québec," produced by Moulinsart and Hergé Studios of Belgium, an unparalleled success in the summer of 2017
- "London Calling," with the assistance of several important museums in the United Kingdom, including the Victoria and Albert Museum in London
- "My 2000-Year-Old Double," in partnership with the Musées d'art et d'histoire de Genève [Geneva Museums of Art and History] and the Gandur Foundation for Art, winner of several awards for its innovative concept
- "Venenum, A Poisonous World," with Lyon's Musée des Confluences
- "Curiosities of the Natural World," with the Natural History Museum in London

Does it specifically target young people?
☐ YES   ☒ NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?
☐ YES   ☒ NO

What are the results achieved so far through the implementation of the policy/measure?
Through these various commitments, the Government of Quebec wishes to encourage greater mobility of Quebec artists, cultural professionals and cultural products in order to promote Quebec culture on the international scene. It also wishes to encourage the exchange of expertise between cultural institutions in Quebec and other countries.

Financial resources allocated to the policy/measure in USD:
N/A

Name(s) of partners engaged in the implementation of the policy/measure:
The Ministry of Culture of Senegal, the Ministry of Culture and Communication of Morocco, Cité des sciences et de l'industrie in Paris, the Museum of the Person in São Paulo, Moulinsart and Hergé Studios of Belgium, several important

museums in the United Kingdom (including the Victoria and Albert Museum and the Natural History Museum in London), the Musées d'art et d'histoire de Genève, the Fondation Gandur pour l'Art and the Musée des Confluences in Lyon

Type(s) of entity(es) engaged in the implementation of the policy/measure:
☒ Public sector
☐ Private sector
☒ CSO

Has the implementation of the policy/measure been evaluated?
☐ YES   ☒ NO

If yes, what are the main conclusions/recommendations?
N/A

2.1.4 Mobility programs for young adults (ages 18 to 35) – LOJIQ

Name of the policy/measure: Mobility program for young adults (ages 18 to 35) – Les Offices jeunesse internationaux du Québec (LOJIQ)

Name of agency responsible for the implementation of the policy/measure:
Les Offices jeunesse internationaux du Québec (LOJIQ) [Quebec International Youth Offices]

Cultural domains covered by the policy/measure:
☒ Cinema/Audiovisual arts   ☒ Design   ☒ Media (digital) arts   ☒ Music
☒ Publishing   ☒ Visual arts   ☒ Performing arts   ☒ Cultural and creative sectors

Website of the policy/measure, if available:

Indigenous culture and languages initiative:
https://www.lojiq.org/programmes/initiative-cultures-et-langues-autochtones/

Training in business incubators and accelerators in Francophone countries, in part for cultural entrepreneurs
https://www.lojiq.org/volets/formation-au-sein-dincubateurs-et-accelerateurs-dentreprises-en-francophonie/
[in French only]

Describe the main features of the policy/measure:

LOJIQ, a government agency, is an umbrella association of international youth mobility agencies. It serves as a gateway to the world for young adults, generates opportunities for their talents to flourish and offers one of the best resources for youth mobility worldwide.

Since 2016, LOJIQ has developed the following two mobility programs:

Indigenous culture and languages initiative
The Indigenous culture and languages initiative contributes to the promotion and dissemination of Indigenous cultures

and languages by facilitating the personal and professional development of Indigenous young adults (ages 18 to 35). LOJIQ offers guidance and financial support for projects involving mobility in Quebec, Canada or other countries.

This initiative supports young Indigenous professionals in Quebec who wish to
- participate in artistic and cultural events (festivals, symposiums, conferences, art markets, etc.);
- develop artistic creation and dissemination projects (production, co-production, artistic residency, touring, etc.);
- participate in delegations and meetings of young professionals;
- take part in cultural mediation projects;
- carry out short-term professional development activities and workplace internships in the cultural sector;
- participate in projects that create a bridge between art, culture and civic engagement.

Training in business incubators and accelerators in Francophone countries
Launched in July 2019, the "training in business incubators and accelerators in Francophone countries" component develops the potential of young entrepreneurs (ages 18 to 35), particularly those in the cultural and creative industries. With LOJIQ's support, participants can train in French in an incubator or accelerator in the jurisdiction of a member state or government of the International Organization of La Francophonie (IOF) to advance their business and projects.

"Training in business incubators and accelerators in Francophone countries" is a component of LOJIQ's entrepreneurship program and falls under LOJIQ's entrepreneurial creativity initiative for youth in La Francophonie. [in French only]

Does it specifically target young people?
☒ YES   ☐ NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?
☐ YES   ☒ NO

What are the results achieved so far through the implementation of the policy/measure?

Indigenous culture and languages initiative
The measure was adopted for a five-year period, starting in the 2018–2019 fiscal year. LOJIQ has developed a number of Indigenous partnerships since April 2018.

Figures for 2018–2019: 12 participants supported (4 for mobility projects in France, 7 for mobility projects abroad and 1 for a mobility project in Canada).

Training in business incubators and accelerators in Francophone countries
Figures for 2019–2020: 13 participants were supported in cultural and creative industries for the KIKK Festival in Namur, Belgium, and NEST'in in Ben Guerir, Morocco.

Financial resources allocated to the policy/measure in USD:
Indigenous culture and languages initiative: The total budget for the initiative is CAN$500,000 over five years. In 2018-2019, CAN$15,000.

Training in business incubators and accelerators in Francophone countries:
In 2019–2020, CAN$800,000, broken down as follows:
- CAN$138,000 for hosting entrepreneurs from Francophone countries in Quebec;
- CAN$83,000 for mentoring in the Francophonie;
- CAN$579,000 for sending entrepreneurs living in Quebec to Francophone countries (part of this amount can be used for cultural entrepreneurs).

Name(s) of partners engaged in the implementation of the policy/measure:
Indigenous culture and languages initiative: MCC [Quebec Ministry of Culture and Communications], MRIF [Quebec Ministry of International Relations and the Francophonie], Indigenous partner organizations
Training in business incubators and accelerators in Francophone countries: MRIF, the Secrétariat à la jeunesse du Québec

Type(s) of entity(es) engaged in the implementation of the policy/measure:
☒ Public sector
☐ Private sector
☐ CSO

Has the implementation of the policy/measure been evaluated?
☐ YES   ☒ NO

If yes, what are the main conclusions/recommendations?
N/A

2.1.5 International mobility agreements for young adults (ages 18 to 35) – LOJIQ

Name of the policy/measure: International mobility agreements for young adults (ages 18 to 35) – Les Offices jeunesse internationaux du Québec (LOJIQ)

Name of agency responsible for the implementation of the policy/measure:
Les Offices jeunesse internationaux du Québec (LOJIQ) [Quebec International Youth Offices]

Cultural domains covered by the policy/measure:
☒ Cinema/Audiovisual arts   ☒ Design   ☒ Media (digital) arts   ☒ Music
☒ Publishing   ☒ Visual arts   ☒ Performing arts   ☒ Cultural and creative sectors

Website of the policy/measure, if available:
N/A

Describe the main features of the policy/measure:
Since 2016, LOJIQ has entered into four international mobility agreements for young adults (ages 18 to 35):
1)   Agreement with the Ministry of Youth and Sports of Morocco
The purpose of this agreement is to continue carrying out international mobility activities that help young adults (18 to 35) from Quebec and Morocco to improve their professional skills by carrying out a project in the other community. The partners invite public or private organizations and institutions to join their program, encouraging the development of sustainable long-term partnerships. The projects developed by the partners must primarily target various sectors, including arts and culture.
2)   Partnership agreement for the creation of a Francophone digital pathway

The Parcours numérique francophone [Francophone digital pathway] is an initiative aimed at increasing the mobility of young professionals, particularly from the cultural arts and Francophone entrepreneurs, at international events on digital innovation and new technologies, by sending delegations of young digital technology leaders to each of the selected events: the KIKK Festival in Namur, the Web2Day in Nantes, the Africa Web Festival in Abidjan, and Web à Québec.

   3)   Bilateral mobility agreement with La Fondation Louisiane

This agreement specifies the terms of cooperation between LOJIQ and La Fondation Louisiane [Louisiana Foundation] for the implementation of a joint program of projects and professional internships for the benefit of young adults in Quebec and Louisiana. Under this joint program, young adults (18 to 35) from Quebec and Louisiana participate in projects and internships on themes related to La Francophonie, sustainable development, tourism, entrepreneurship, politics and cultural mediation.

   4)   Memorandum of Understanding with the Réseau des villes francophones et francophiles d'Amérique (RVFFA)

This memorandum of understanding covers three-month workplace internships, particularly in cultural mediation, in RVFFA [Network of Francophone and Francophile Cities of the Americas] member cities and partner organizations located within their territory.

Does it specifically target young people?
☒ YES   ☐ NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?
☐ YES   ☒ NO

What are the results achieved so far through the implementation of the policy/measure?
Figures for 2018–2019

   1)   Agreement with the Ministry of Youth and Sports of Morocco: 38 young Quebecers went to Morocco and 10 Moroccans came to Quebec.
   2)   Partnership agreement for the creation of a Francophone digital pathway: about 40 young Francophone entrepreneurs and innovators from five continents participated in each of the four digital festivals.
   3)   Bilateral mobility agreement with La Fondation Louisiane: no mobility projects in 2018–2019.
   4)   Memorandum of Understanding with the Réseau des villes francophones et francophiles d'Amérique (RVFFA): 5 Quebecers completed internships in Canada (Alberta, Ontario and Saskatchewan), 2 in the United States (Maine and Rhode Island) and 1 Canadian (from outside Quebec) completed an internship in Quebec.

Financial resources allocated to the policy/measure in USD:
N/A

Name(s) of partners engaged in the implementation of the policy/measure:
Ministry of Youth and Sports of Morocco
La Fondation Louisiane [Louisiana Foundation]
Réseau des villes francophones et francophiles d'Amérique [Network of Francophone and Francophile Cities of the Americas]
Cultural organizations

Type(s) of entity(es) engaged in the implementation of the policy/measure:
☒ Public sector
☒ Private sector
☒ CSO

Has the implementation of the policy/measure been evaluated?
☐ YES   ☒ NO Each agreement is reviewed annually.

If yes, what are the main conclusions/recommendations?
N/A

2.2. FLOW OF CULTURAL GOODS AND SERVICES

INTRODUCTION

Parties shall report on policies and measures, including preferential treatment, as defined in Article 16 of the Convention, that facilitate a more balanced exchange of cultural goods and services globally. Such policies and measures include, inter alia, export and import strategies, North-South and South-South cultural cooperation programmes and aid for trade programmes as well as foreign direct investment for the cultural and creative industries.

KEY QUESTIONS

1. Export strategies or measures to support the distribution of cultural goods and services outside Quebec exist for the following cultural domains:
   ☒ Cinema/Audiovisual arts   ☒ Design   ☒ Media (digital) arts   ☒ Music
   ☒ Performing arts   ☒ Publishing   ☒ Visual arts

2. Your organization has granted or benefited from preferential treatment to support a balanced exchange of cultural goods and services in the last 4 years:
   ☐ YES, I have granted preferential treatment
   ☐ YES, I have benefited from preferential treatment

   If YES, please provide examples

3. Since 2016, your government has provided or benefited from Aid for Trade support, a form of Official Development Assistance (ODA) for building capacities to formulate trade policies and participating in negotiating and implementing agreements that provide a special status to cultural goods and services:
   ☐ YES, I have provided Aid for Trade support
   ☐ YES, I have benefited from Aid for Trade support

   If YES, please provide examples

   See Sections 2.1.1 to 2.1.3 for strategies and measures for the export and import of cultural goods and services.

INTRODUCTION

Parties shall report on the ways in which cultural goods, services and digital products are provided a special status in trade and investment agreements to which they are signatories or which are under negotiation at the international, regional and/or bilateral levels. Parties shall also report on the initiatives undertaken to promote the objectives and principles of the Convention in other treaties and agreements as well as in declarations, recommendations and resolutions. Typically, these measures are implemented by agencies responsible for trade, foreign affairs and culture. The measures should reflect this interdependence and indicate the establishment of dedicated coordination mechanisms.

KEY QUESTIONS

1. Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:
    ☒ YES   ☐ NO   ☐ UNDER NEGOTIATION

2. Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:
    ☒ YES   ☐ NO   ☐ UNDER NEGOTIATION

3. Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years:
    ☒ YES   ☐ NO

2.3.1 Culture-trade interface

Name of the policy/measure: Culture-trade interface
Name of agency responsible for the implementation of the policy/measure: Ministère de la Culture et des Communications [Ministry of Culture and Communications] Ministère de l'Économie et de l'Innovation [Ministry of the Economy and Innovation]
Cultural domains covered by the policy/measure: ☒ Cinema/Audiovisual arts   ☒ Design   ☒ Media (digital) arts   ☒ Music ☒ Publishing   ☒ Visual arts   ☒ Performing arts   ☒ Cultural and creative sectors
Website of the policy/measure, if available: N/A
Describe the main features of the policy/measure: The interface between culture and trade is a long-standing priority of the Government of Quebec. Quebec has been and remains a fervent promoter of the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, which reaffirms the sovereign right of states and governments to adopt and implement cultural policies and measures and recognizes the distinctive nature of cultural goods and services as vehicles of identity, values and meaning.

In trade agreement negotiations, Quebec wants not only to protect current policies and measures, but also to preserve cultural policies and measures in the future, particularly in the digital environment. Quebec's new cultural policy (see Section 1.1.1) also states, in Objective 2.4 (Increase Quebec's influence in the area of culture and cooperation with its international partners), that the Government of Quebec intends to preserve its ability to adopt and implement cultural policies and measures, particularly in the digital universe, by invoking, inter alia, the principle of cultural exception. Quebec's International Vision (see Section 1.1.2) states that Quebec will play an influential role and fulfil its legislative responsibilities in international trade negotiations that affect its areas of jurisdiction or concern markets or economic issues of interest to it. This applies, for example, to the negotiation of agreements involving cultural diversity and the protection thereof.

MEI (Ministry of the Economy and Innovation] is responsible for defending Quebec's interests and positions in the negotiation of Canada's trade agreements and consults the various sectoral ministries, including MCC, in this regard. The Government of Quebec promotes the objectives and principles of the Convention with its trading partners that are Parties to the Convention and also maintains a dialogue with civil society when negotiating agreements.

Quebec drew the interests of its cultural industries to the federal government's attention in the negotiation of the Canada-U.S.-Mexico Agreement (CUSMA). Signed on November 30, 2018, CUSMA includes a cultural exemption that applies to all chapters of the agreement, including the chapter on electronic commerce. This exemption will allow Quebec to retain its full authority to adopt and implement measures to protect and promote Quebec culture.

Does it specifically target young people?
☐ YES   ☒ NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?
☐ YES   ☒ NO

What are the results achieved so far through the implementation of the policy/measure?
N/A

Financial resources allocated to the policy/measure in USD:
N/A

Name(s) of partners engaged in the implementation of the policy/measure:
Sectoral ministries of the Government of Quebec

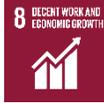**Type(s) of entity(es) engaged in the implementation of the policy/measure:**
☒ Public sector
☒ Private sector
☒ CSO

Has the implementation of the policy/measure been evaluated?
☐ YES   ☒ NO

If yes, what are the main conclusions/recommendations?
N/A

3.1 NATIONAL SUSTAINABLE DEVELOPMENT POLICIES AND PLANS

INTRODUCTION

Parties shall provide information on policies and measures designed to integrate creativity and cultural expressions as strategic elements in national sustainable development planning and policies. Information shall also be provided on how these policies and measures contribute to achieving economic, social and environmental outcomes and ensuring equitable distribution and access to cultural resources and expressions. Typically, these measures are implemented by agencies responsible for economic growth, environmental sustainability, social inclusion and culture. The measures should reflect this interdependence and indicate the establishment of dedicated coordination mechanisms.

KEY QUESTIONS

1. National sustainable development plans and strategies recognize the strategic role of:
   ☒ Culture (in general)
   ☒ Creativity and innovation
   ☒ Cultural and creative industries

2. Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1= most often expected outcome; 4= least expected outcome):
   ☐2 Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development)
   ☐2 Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education)
   ☐3 Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices)
   ☐1 Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support)

3. Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of national sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees):
   ☒ YES   ☐ NO

4. Cultural industry-based regeneration initiatives and projects at the regional, urban and/or rural

levels have been implemented in the last 4 years:

☐ YES   ☒ NO

5. Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audience awareness-raising):

☒ YES   ☐ NO

3.1.1 Government initiative to integrate culture into sustainable development under the Government Sustainable Development Strategy 2015–2020

Name of the policy/measure: Government initiative to integrate culture into sustainable development under the Government Sustainable Development Strategy (2015-2020)
Name of agency responsible for the implementation of the policy/measure: The Ministère de la Culture et des Communications (MCC [Ministry of Culture and Communications) in conjunction with the Ministère de l'Environnement et de la Lutte contre les changements climatiques (MELCC [Ministry of the Environment and the Fight Against Climate Change])
Cultural domains covered by the policy/measure: ☒ Cinema/Audiovisual arts   ☒ Design   ☒ Media (digital) arts   ☒ Music ☒ Publishing   ☒ Visual arts   ☒ Performing arts   ☒ Cultural and creative sectors
Website of the policy/measure, if available: MELCC: http://www.environnement.gouv.qc.ca/developpement/agenda21/index.htm MCC: https://www.mcc.gouv.qc.ca/index.php?id=5899 Ministère du Tourisme [Ministry of Tourism]: https://www.tourisme.gouv.qc.ca/publications/media/document/publications-administratives/plan-action-developpement-durable-02-18.pdf [in French only]
Describe the main features of the policy/measure: The aim of the key action in Quebec's Agenda 21 for Culture (A21C), implementation of the Governmental Culture Initiative, is to more fully integrate culture into the government's sustainable development efforts. The key word in this initiative is "integration," which in concrete terms means taking culture into account to promote • the achievement of social, economic, territorial and environmental development objectives in the government's sustainable development efforts; • respect for its identity, the richness of its diversity, the sustainable use of its resources, and support for its dynamic nature reflected in its potential for creativity and innovation. As part of Quebec's Government Sustainable Development Strategy 2015–2020 (GSDS), the governmental culture initiative, launched in 2013, is a commitment that applies to all Quebec ministries and agencies (approximately 110) covered by the *Sustainable Development Act* (SDA) of 2006. Starting on April 1, 2016, each of the government organizations concerned had to add to its Sustainable Development Action Plan (SDAP) at least one action that contributes to the achievement of one of the 27 objectives of the 2015–2020 GSDS, including Objective 1.5, which deals specifically with culture: enhance access to and participation in cultural life as a driver of social, economic and territorial development. Implementation of this project took place over a four-year period, from April 1, 2016, to March 31, 2020.

Examples:
- The Ministère du Tourisme (MTO [Ministry of Tourism]): Action 8 of MTO's 2017–2020 Sustainable Development Action Plan (SDAP) supports tourism industry partners to enhance Quebec's economic vitality and tourist appeal, while facilitating access to and participation in cultural life. The SDAP also confirms MTO's contribution to enhancing access to and participation in cultural life through its support for festivals and events and for sectoral and regional tourism associations.

- LOJIQ [Quebec International Youth Offices]): Recognizing the importance of integrating the cultural component into the three dimensions of sustainable development, LOJIQ is committed to addressing all the objectives of Quebec's Agenda 21 for Culture in its activities, particularly Objective 11: recognize and promote culture as a driver of sustainable economic development at the local, regional and provincial levels; promote the economic benefits of Quebec culture; develop new models of economic support for culture and for promoting cultural patronage; promote cultural entrepreneurship in all its forms; support Quebec's cultural presence on the international scene; and include it in local and regional economic planning. For the last several years, LOJIQ has been actively supporting young, up-and-coming artists, creators, artisans and arts, culture and communications workers in their international endeavours.

In 2018, MCC adopted Quebec's new cultural policy entitled *Partout, la culture* (see Section 1.1.1) and the 2018–2023 government action plan for culture (see Section 1.1.2). Essentially, the new cultural policy aims higher; it not only takes into account the 21 principles of the A21C, but also gives concrete expression to the integrated vision of culture and sustainable development advocated by the Chantier gouvernemental en culture [Governmental Culture Initiative]. It thus embodies a commitment to a new integrated conception of the link between culture and sustainable development. Specifically, it includes four major directions based on the three dimensions of sustainable development – social, environmental and economic development – plus territorial development.

Does it specifically target young people?
☐ YES   ☒ NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?
☐ YES   ☒ NO

What are the results achieved so far through the implementation of the policy/measure?
Contribution to the government's efforts to integrate culture into sustainable development under the 2015–2020 GSDS: A total of 92 ministries and agencies (DAs), or approximately 84% of the DAs covered by the SDA, have met the requirement to implement at least one action to contribute to the achievement of one of the 2015–2020 GSDS's 27 objectives related to Quebec's Agenda 21 for Culture.

Target for Objective 1.5: Enhance access to and participation in cultural life as an important driver of social, economic and territorial development: 82% of DAs contribute to the achievement of Objective 1.5 with a total of 202 commitments. Of these commitments, 64% have been met or are in the process of being met.

The commitments made by the DAs are mainly the following:
- Set up art exhibitions (permanent or temporary) in government institutions (contribution to Objective 1 of Agenda 21 for Culture)
- Carry out heritage assessment of government facilities (contribution to Objective 1 of Agenda 21 for Culture)
- Put Quebec's documentary heritage, collections and works online through digitization (contribution to Objectives 2 and 14 of Agenda 21 for Culture)
- Promote culture-related activities, events and courses for DA employees (e.g., intranet, website, newsletter, video clips) (contribution to Objective 5 of Agenda 21 for Culture)
- Organize cultural events in public spaces and government institutions (contribution to Objective 5 of Agenda 21 for Culture)
- Promote Quebec's Journées de la culture [Culture Days] (contribution to Objective 5 of Agenda 21 for Culture)
- Organize cultural exchange missions with DAs outside Quebec (Canada or international) (contribution to Objectives 2 and 8 of Agenda 21 for Culture)

- Offer free cultural activities every year (contribution to Objective 9 of Agenda 21 for Culture)
- Provide financial support for cultural projects and encourage Quebec producers (contribution to Objectives 2 and 11 of Agenda 21 for Culture)

Financial resources allocated to the policy/measure in USD:
N/A

Name(s) of partners engaged in the implementation of the policy/measure:
Throughout the implementation of the governmental culture initiative, MCC and MELCC have provided guidance to the organizations concerned and helped them to identify which of their actions are in line with the objectives of A21C.

Type(s) of entity(es) engaged in the implementation of the policy/measure:
☒ Public sector
☐ Private sector
☐ CSO

Has the implementation of the policy/measure been evaluated?
☐ YES   ☒ NO

If yes, what are the main conclusions/recommendations?
N/A

3.1.2 Measure 3: Expand the range of activities and services offered by cultural Crown corporations that address the needs of people with disabilities, immigrants and people living in poverty

1	**Name of the policy/measure:** Measure 3 of the 2018–2023 government action plan for culture: Expand the range of activities and services offered by cultural Crown corporations that address the needs of people with disabilities, immigrants and people living in poverty
2	**Name of agency responsible for the implementation of the policy/measure:** Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications]
3	**Cultural domains covered by the policy/measure:** ☐ Cinema/Audiovisual arts ☐ Design ☒ Media (digital) arts ☐ Music ☐ Publishing ☒ Visual arts ☐ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** https://mcc.gouv.qc.ca/fileadmin/documents/Politique_culturelle/Plandactionculture20182023_web.pdf [in French only]
5	**Describe the main features of the policy/measure:** Measure 3 of the 2018–2023 government action plan for culture will expand the range of activities and services offered by cultural Crown corporations that address the needs of people with disabilities, immigrants and people living in poverty. The planned actions for this measure are as follows:

- Acquire specialized equipment and cultural products with a non-standard distribution format;
- Design tailored activities;
- Hold extramural activities, e.g., in public places;
- Adapt spaces to allow universal access when renovation projects are planned.

A number of measures by cultural Crown corporations facilitate participation in cultural life and access to diverse cultural expressions and infrastructure, including by addressing the needs of vulnerable and disadvantaged groups. For example:

From 2018 to 2020, the Musée d'art contemporain de Montréal (MACM [Montreal Museum of Contemporary Art]) implemented various programs through this measure, including the *Inclusion in Action* program, which specifically targets Indigenous people, persons with disabilities, immigrants or people in vulnerable situations, giving them the opportunity to discover a cultural place and occupy it in a unique and highly creative way. As part of Inclusion in Action, the MACM offers a range of services and programs, including *Inclusion in Action — Making Connections*, which specifically addresses the social engagement of Quebec's Indigenous youth.

The Musée de la civilisation (MCQ [Quebec Museum of Civilization]) has made accommodations for people with physical, hearing, visual or intellectual disabilities (e.g., adjustments to the reception desk and ticket office, improved signage). In addition to these accommodations, there is a policy of free admission for individuals or groups and educational activities for groups or individuals with special needs. In 2019, the MCQ also established an organization-wide committee on the issue of universal accessibility. The committee will propose and prioritize various initiatives with the ultimate goal of improving access to the MCQ for people with disabilities and, more generally, for anyone who may encounter an obstacle in their visit experience. It should also be noted that in 2019, the MCQ began the *Sésame* project, which will make culture accessible and open to people from the cultural communities, marginalized groups and persons with disabilities. The Sésame project includes a component for immigrant francization students.

Bibliothèque et Archives nationales du Québec (BAnQ [Quebec Library and Archives]) has developed various activities to promote the cultural participation of vulnerable and disadvantaged groups:
- A series of cultural mediation workshops for people who are homeless or very vulnerable, combining lessons in photography with the discovery of BAnQ's collections and public expression. The results of these workshops take the form of exhibitions in BAnQ buildings, on the Internet and in exhibition spaces outside BAnQ;
- A series of introductory workshops on BAnQ's collections in areas frequented by disadvantaged and/or homeless people, specifically for those groups;
- A series of poetry-writing workshops for vendors of *L'Itinéraire* magazine, with public presentation of their work;
- A personalized invitation to community organizations in the Grande Bibliothèque district (Ville-Marie borough of the City of Montréal) to participate in their free cultural programming.

6	**Does it specifically target young people?** ☒ YES ☐ NO Some programs associated with this measure are specifically aimed at young people, including *Inclusion in Action – Making Connections*
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** At the MACM, Measure 3 has made it possible, via the *Inclusion in Action – Making Connections* program, to carry out the following activities: • Develop tailored communication strategies to connect with First Nations, Métis and Inuit people; • Host Indigenous groups and organizations, or groups and organizations dedicated to Indigenous communities; • Build positive relationships with First Nations, Métis and Inuit people; • Raise staff awareness of the cultures, realities and issues of Indigenous peoples; • Create project continuity tools for the Indigenous component, Making Connections;

| | • Maintain the positive relationship between Indigenous people and the Museum.
	BAnQ:
	• Fourteen participants from 3 community organizations (Accueil Bonneau, La Rue des Femmes, L'Itinéraire) in the photo exhibition *Vues de la rue*;
	• Eight young participants from the downtown youth employment centre's Focus program in the photo exhibition *Focus Montréal*;
	• Three seasons of introductory workshops on BAnQ's collections in the Jardins Gamelin adjacent to the Grande Bibliothèque (approximately 300 participants from disadvantaged groups);
	• Three seasons of haiku poetry workshops (poems exhibited for three years as part of an art installation entitled "structure Poèmes d'un jour" at the Grande Bibliothèque);
	• A season of participation in "self-service poetry" workshops (as public poets interacting with the general public);
	• A season of participation in the writing workshops entitled "La ruche de poésie" (with the creation of a published magazine): 30 vendors of *L'Itinéraire* magazine participated;
	• A dozen community organizations contacted through the St-Laurent district consultation table, with quarterly meetings, to strengthen ties with the community and its various groups (homeless, disadvantaged, addiction, mental health).

| 9 | **Financial resources allocated to the policy/measure in USD:**
A total of CAN$2.5 million over the 2018–2023 period is earmarked for the implementation of this measure, for all of the Crown corporations involved.

BAnQ:
- Three cycles of photography workshops and exhibitions: CAN$30,000
- Introductory workshops in the Jardins Gamelin: CAN$1,000
- Haiku workshops and the art installation entitled "structure Poèmes d'un jour" (3 years): CAN$75,000
- "Self-service poetry" workshops: CAN$3,000
- "La ruche de poésie" workshops: CAN$4,000 |

| 10 | **Name(s) of partners engaged in the implementation of the policy/measure:**
Société de la Place des Arts de Montréal (SPDAM)
Société du Grand Théâtre de Québec (SGTQ)
Musée de la civilisation du Québec (MCQ)
Musée d'art contemporain de Montréal (MACM)
Musée national des beaux-Arts du Québec (MNBAQ)
Bibliothèque et Archives nationales du Québec (BAnQ)
Ministère de l'Immigration, de la Francisation et de l'Intégration (MIFI) [Quebec Ministry of Immigration, Francization and Integration]
Office des personnes handicapées du Québec [Quebec Office of People with Disabilities]

BAnQ's partner community organizations: Accueil Bonneau, La Rue des Femmes, Groupe communautaire L'Itinéraire, Carrefour Jeunesse Emploi Montréal Centre-Ville, Dîners St-Louis, Partenariat du Quartier des Spectacles, La poésie partout, Debout : Actes de paroles, Table de concertation du Faubourg St-Laurent. |

| 11 | **Type(s) of entity(es) engaged in the implementation of the policy/measure:**
☒ Public sector
☐ Private sector
☒ CSO |

| 12 | **Has the implementation of the policy/measure been evaluated?**
☐ YES   ☒ NO |

13	**If yes, what are the main conclusions/recommendations?** N/A

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3.2. INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

</div>

INTRODUCTION

Parties shall report on policies and measures that are designed to integrate culture as a strategic element in international and regional cooperation and assistance programmes for sustainable development, including South-South cooperation, in order to support the emergence of dynamic creative sectors in developing countries. Such policies and measures are generally implemented by international cooperation agencies and/or ministries and agencies in charge of foreign affairs and culture. The measures to be reported should include, where appropriate, the establishment of coordination mechanisms.

KEY QUESTIONS

1. Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:

☒ YES, my country has contributed to the IFCD

☐ YES, a public body or a non-governmental organization in my country has benefited from the IFCD

2. Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions:

☒ YES   ☐ NO

If YES, please provide the name(s) of the strategy and year(s) of adoption

One of the objectives of Quebec's Cultural Policy, *Partout, la culture*, launched in 2018, is to enhance cooperation actions (Measure 15), including the promotion of the diversity of cultural expressions, in particular in collaboration with developing countries of La Francophonie.

3. Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:

☐ Cultural policy development and implementation in developing countries

☐ Medium, small or micro-enterprise development of creative industries and markets in developing countries

☐ Artists and cultural professionals in developing countries

3.2.1 Cooperation by Quebec in international organizations

Name of the policy/measure: Cooperation by Quebec in international organizations

Name of agency responsible for the implementation of the policy/measure:
Ministère de la Culture et des Communications (MCC) [Ministry of Culture and Communications] Ministère des Relations internationales et de la Francophonie (MRIF) [Ministry of International Relations and the Francophonie]

Cultural domains covered by the policy/measure:

☒ Cinema/Audiovisual arts ☒ Design ☒ Media (digital) arts ☒ Music
☒ Publishing ☒ Visual arts ☒ Performing arts ☒ Cultural and creative sectors

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Website of the policy/measure, if available:

Cultural policy, *Partout, la culture*:
https://mcc.gouv.qc.ca/fileadmin/documents/Politique_culturelle/Plandactionculture20182023_web.pdf

Quebec's International Vision:
https://cdn-contenu.quebec.ca/cdn-contenu/adm/min/relations-internationales/publications-adm/dossier/Relations_internationales/PO-vision-internationale-Quebec-EN-MRIF.pdf?1575042065
[in French only; however, a four-page summary of the International Vision is available in English: https://cdn-contenu.quebec.ca/cdn-contenu/adm/min/relations-internationales/publications-adm/dossier/Relations_internationales/PO-vision-internationale-Quebec-summary-EN-MRIF.pdf?1576261620]

Describe the main features of the policy/measure:

At the multilateral level, the Government of Quebec contributes to the enhancement of international cooperation mainly within two international organizations: UNESCO and the International Organization of La Francophonie (IOF).

Within these organizations, the Government of Quebec supports initiatives and focuses on issues it considers to be priorities with respect to the cultural policy *Partout, la culture* and Quebec's International Vision. Measure 15 of the cultural policy and the International Vision both have the goal of enhancing cooperative actions and increasing Quebec's presence in international forums. The planned actions include the following:

- Promoting the diversity of cultural expressions, in particular in collaboration with the developing countries of La Francophonie;
- Reinforcing Quebec's commitment to its partners in La Francophonie and its role in the field of culture within UNESCO;
- Enhancing cooperation within La Francophonie with a view to increasing the visibility of Francophone cultural content in the digital universe.

UNESCO

The Government of Quebec contributes in particular to enhancing international cooperation within UNESCO through its recurring contribution to the International Fund for Cultural Diversity (IFCD). Since 2016, MCC and MRIF have jointly contributed to the IFCD five times.

IOF

The Government of Quebec is a full member of the IOF, a grouping of 88 states and governments (54 members, 7 associate members and 27 observers). As the IOF's fifth-largest donor, Quebec actively supports the delivery of its programs.

The IOF's cultural programs
- recognize and promote the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions;
- assist States in developing and implementing their cultural policies;
- encourage talent and stimulate creation by supporting artists, professionals and cultural enterprises through financial assistance or support for projects;
- foster cultural identities and the promotion of multilingualism;
- support artist mobility, in particular through the Fonds d'aide à la circulation des artistes [Artist Travel Assistance Fund];

- support the production, promotion and marketing of audiovisual works from southern countries.

AUF
The Government of Québec also supports the actions of the Agence universitaire de la Francophonie (AUF). The AUF, an agency of La Francophonie, brings together higher education and research institutions on all continents that use French as a language of instruction and research. With nearly 1,000 member institutions in 118 countries, it is one of the largest university associations in the world. As part of its 2017–2021 programming, the AUF is carrying out a number of actions in the cultural field.

TV5
TV5 is the world's number-one French-language television network. Thanks to the distribution of nine regional channels and two specialty channels managed from Paris by TV5Monde, and the Canadian feed managed by TV5 Québec Canada, TV5 reaches 364 million households in nearly 200 countries and territories. For more than 30 years, Quebec has been developing a very active partnership through TV5 with the governments of France, the Wallonia-Brussels Federation, Switzerland and Canada. Quebec's objectives with respect to TV5Monde are to support La Francophonie and the French language and contribute to the diversity of cultural expressions, in addition to providing Quebec with an international showcase and a promotional tool for distributing its television productions around the world.

Does it specifically target young people?
☐ YES   ☒ NO Youth is a cross-program priority of the IOF and its agencies.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?
☐ YES   ☒ NO

What are the results achieved so far through the implementation of the policy/measure?
N/A

Financial resources allocated to the policy/measure in USD:

UNESCO Between 2016 and 2020, Quebec contributed CAN$150,000 to the IFCD, for a total contribution of CAN$400,000 since 2008.

IOF
In 2019–2020, MRIF contributed CAN$3,065,314 to IOF programming (other than operating programs). The IOF estimates that 18.65% of its programming funds are devoted to its French Culture and Language mission. As a result, we estimate that Quebec contributed CAN$571,681 to IOF programming in the area of French culture and language.

AUF
In 2019–2020, MRIF contributed $560,000 to AUF programming (other than operating programs). An undetermined portion of this funding is devoted to programming in the field of French culture and/or language.

TV5
The Government of Quebec announced at the meeting of senior officials of donor governments in December 2019 that, for 2020, it would maintain its contribution based on the one-ninth benchmark, which is €8,257,000, i.e. €3,302,080 for the Government of Québec (40% of one ninth). The Government of Quebec's contribution is split evenly between MCC and MRIF.

Name(s) of partners engaged in the implementation of the policy/measure:
UNESCO
IOF
AUF
TV5

Type(s) of entity(es) engaged in the implementation of the policy/measure:
☒ Public sector
☐ Private sector
☒ CSO

Has the implementation of the policy/measure been evaluated?
☐ YES   ☒ NO

If yes, what are the main conclusions/recommendations?
N/A

3.2.2 International cooperation by BAnQ

Name of the policy/measure: International cooperation by Bibliothèque et Archives nationales du Québec (BAnQ)

Name of agency responsible for the implementation of the policy/measure:
Bibliothèque et Archives nationales du Québec (BanQ [Quebec Library and Archives])

Cultural domains covered by the policy/measure:
☐ Cinema/Audiovisual arts   ☐ Design   ☐ Media (digital) arts   ☐ Music
☐ Publishing   ☐ Visual arts   ☐ Performing arts   ☒ Cultural and creative sectors

Website of the policy/measure, if available:
BAnQ's 2016–2018 Strategic Plan:
https://www.banq.qc.ca/a_propos_banq/acces_a_linfo/plan_strategique/index.html
[in French only]

Describe the main features of the policy/measure:
Direction 3 of BAnQ's 2016–-2018 Strategic Plan involves playing an influential role as a benchmark documentary institution. The aim is to assert BAnQ's leadership and visibility in La Francophonie in terms of professional and scientific cooperation, particularly in the field of archives.

BAnQ wants to make the expertise of Quebec's archives teams available to other countries, both for the development of archival science and for the development of information technologies.

BAnQ wants to assess the needs of national documentary institutions in French-speaking countries in order to prepare a tailored service plan offering wider access to its digital collections or digitization training.

Does it specifically target young people?
☐ YES   ☒ NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?
☐ YES   ☒ NO

What are the results achieved so far through the implementation of the policy/measure?
The Curator and Director General of Quebec's Archives led a mission to Côte d'Ivoire on November 21 and 22, 2018. She delivered two speeches to an audience consisting mainly of Ivorian officials. She covered the following topics:

- The issue of records management in public administrations;
- The necessary collaboration between records managers and computer specialists.

The mission was also an opportunity to discuss the feasibility of establishing a general framework for cooperation between BAnQ and the Côte d'Ivoire General Directorate of the Treasury and Public Accounting on subjects falling within the scope of their respective missions and to formalize their intention to work together on joint projects. The content of the draft agreement is currently being reviewed by the parties.

Financial resources allocated to the policy/measure in USD:
N/A

Name(s) of partners engaged in the implementation of the policy/measure:
General Directorate of the Treasury and Public Accounting of Côte d'Ivoire

Type(s) of entity(es) engaged in the implementation of the policy/measure:
☒ Public sector
☐ Private sector
☐ CSO

Has the implementation of the policy/measure been evaluated?
☐ YES   ☒ NO

If yes, what are the main conclusions/recommendations?
N/A

3.2.3 Fonds pour la jeune création francophone

Name of the policy/measure: Fonds pour la jeune création francophone [Young Francophone Creation Fund]

Name of agency responsible for the implementation of the policy/measure:
Collectif Génération Films provides the operational, administrative and financial management of the fund.

Cultural domains covered by the policy/measure:
☒ Cinema/Audiovisual arts   ☐ Design   ☒ Media (digital) arts   ☐ Music
☐ Publishing   ☐ Visual arts   ☐ Performing arts   ☒ Cultural and creative sectors

Website of the policy/measure, if available: http://jeunecreationfrancophone.org/
[in French only]

Describe the main features of the policy/measure:
Launched in December 2017, the Fonds pour la jeune création francophone contributes to the development of the film and audiovisual industry and encourages the emergence of new Francophone talent in sub-Saharan Africa. The countries

eligible for funding are Benin, Burkina Faso, Burundi, Cameroon, Congo Brazzaville, the Central African Republic, Chad, the Democratic Republic of Congo, Côte d'Ivoire, Djibouti, Gabon, Guinea, Comoros Islands, Mauritius, Madagascar, Mali, Niger, Rwanda, Senegal, Seychelles, Togo and Haiti.

The Fund has three components: development assistance, production assistance and post-production assistance.

Does it specifically target young people?
☒ YES   ☐ NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?
☐ YES   ☒ NO

What are the results achieved so far through the implementation of the policy/measure?
The Fund supports the French language as a tool for film and audiovisual creation and promotes cultural diversity in French-speaking African countries.

Financial resources allocated to the policy/measure in USD:
MCC makes an annual contribution of CAN$20,000.

Name(s) of partners engaged in the implementation of the policy/measure:
The Fund is made up of several partners: the Société de développement des entreprises culturelles (SODEC [Cultural Enterprise Development Corporation]) du Québec, the Centre National du cinéma et de l'image animée (CNC), the Wallonia-Brussels Federation (WBF), the Film Fund Luxembourg (FFL), Telefilm Canada, TV5 Monde, Orange Studio, Orange Content, France Télévisions, and the French, Canadian and Belgian chapters of the Société des auteurs et compositeurs dramatiques (SACD).

Type(s) of entity(es) engaged in the implementation of the policy/measure:
☒ Public sector
☐ Private sector
☒ CSO

Has the implementation of the policy/measure been evaluated?
☐ YES   ☒ NO

If yes, what are the main conclusions/recommendations?
N/A

GOAL 4
PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS

4.1. GENDER EQUALITY

INTRODUCTION

Parties shall describe policies and measures taken to promote gender equality[3] in the culture and media sectors. Parties shall present, inter alia, policies and measures aiming to support women as creators, producers and distributors of cultural activities, goods and services, as well as women's access to decision-making positions. They shall also report on the policies and measures that support women as beneficiaries of diverse cultural expressions and citizens participating fully in cultural life. Parties shall also report on efforts to generate data on progress made towards gender equality in the culture and media sectors.

KEY QUESTIONS

1. Policies and measures to support the full participation of women in cultural life have been implemented since 2016:

☒ YES   ☐ NO

2. Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.):

☒ YES   ☐ NO

3. Data regularly collected and disseminated for the purpose of monitoring:
☒ Gender equality in the culture and media sectors
☐ Women's participation in cultural life

4.1.1 Measure 18: Implement actions to ensure gender equality and equity in the cultural sector

1	**Name of the policy/measure:** Measure 18 of the 2018–2023 government action plan for culture: Implement actions to ensure gender equality and equity in the cultural sector

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[3]. Gender equality is a global priority of UNESCO. According to Article 7 of the Convention, Parties are encouraged to "pay due attention to the special circumstances and needs of women."

2	**Name of agency responsible for the implementation of the policy/measure:** Ministère de la Culture et des Communications (MCC) du Québec [Quebec Ministry of Culture and Communications]
3	**Cultural domains covered by the policy/measure:** ☒ Cinema/Audiovisual arts ☒ Design ☒ Media (digital) arts ☒ Music ☒ Publishing ☒ Visual arts ☒ Performing arts ☒ Cultural and creative sectors
4	**Website of the policy/measure, if available:** https://partoutlaculture.gouv.qc.ca/plan-daction/ [in French only]
5	**Describe the main features of the policy/measure:** The cultural policy *Partout, la culture* (see Section 1.1.1) and the 2018–2023 government action plan for culture (see Section 1.1.2) are intended to ensure greater inclusion of all talents. Measure 18 will result in actions to ensure equality between women and men and equity in the cultural sector. The planned actions are as follows: • Analyze the exclusion factors and situations in the various occupations in the cultural sector; • Identify and implement priority responses to improve everyone's access to cultural services, programs, jobs, networks and decision-making structures, including representation in media and audiovisual spaces; • Analyze best practices and their impact on certain social groups within the cultural sector, including women, diverse people, artists, cultural workers with disabilities, and the next generation of cultural workers.
6	**Does it specifically target young people?** ☐ YES ☒ NO
7	**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?** ☐ YES ☒ NO
8	**What are the results achieved so far through the implementation of the policy/measure?** N/A
9	**Financial resources allocated to the policy/measure in USD:** N/A
10	**Name(s) of partners engaged in the implementation of the policy/measure:** Ministère de l'Immigration [Ministry of Immigration] Ministère du Travail, de l'Emploi et de Solidarité sociale [Ministry of Labour, Employment and Social Solidarity] Secrétariat à la condition féminine [Status of Women Secretariat] Office des personnes handicapées du Québec [Quebec Office of People with Disabilities]
11	**Type(s) of entity(es) engaged in the implementation of the policy/measure:** ☒ Public sector ☐ Private sector ☐ CSO
12	**Has the implementation of the policy/measure been evaluated?** ☐ YES ☒ NO

13	**If yes, what are the main conclusions/recommendations?** N/A

INTRODUCTION

Parties shall report on policies and measures adopted and implemented to promote artistic freedom.[4] They shall highlight actions taken to promote: the right to create without censorship or intimidation; the right to have artistic activities supported, distributed and remunerated; the right to freedom of movement; the right to freedom of association; the right to the protection of artists' social and economic rights; and the right to participate in cultural life.

KEY QUESTIONS

1. The constitution and/or national regulatory frameworks formally acknowledge:
   ☒ The right of artists to create without censorship or intimidation
   ☒ The right of artists to disseminate and/or perform their artistic works
   ☒ The right for all citizens to freely enjoy artistic works both in public and in private
   ☒ The right for all citizens to take part in cultural life without restrictions

2. Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom:
   ☒ YES   ☐ NO

3. Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.):
   ☐ YES   ☒ NO

4. Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.):

   ☒ YES   ☐ NO

5. Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.):
   ☒ YES   ☐ NO

6. Economic measures that take the status of artists into account have been adopted or revised since 2016 (e.g. collective agreements, income tax and other regulatory frameworks, etc.):
   ☒ YES   ☐ NO

See Section 1.1.2.5 on Measure 16 of the 2018–2023 government culture action plan: Implementing concrete solutions to the problems of employment, remuneration and social protection of professional artists and cultural workers.

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[4] Article 2 of the Convention states in its first guiding principle 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 choose cultural expressions, are guaranteed."

The Government of Quebec consulted two civil society organizations for this report: the Coalition for the Diversity of Cultural Expressions and the UNESCO Chair on the Diversity of Cultural Expressions at Laval University in Québec. They were sent the form for civil society organizations, and their contributions can be found in the Annexes.

6. CHALLENGES AND ACHIEVEMENTS

6.1 Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):

As noted in this report, Quebec's new cultural policy, which constitutes the government's foundation for cultural intervention, and the accompanying government action plan for culture both cover every area of monitoring of the Convention.

With respect to the digital environment, the Quebec Digital Cultural Plan (QDCP) was allocated an additional $15 million and extended for two years, bringing the total investment to $125 million over nine years (2014–2023).

Quebec has carried out a number of international cooperation initiatives in the cultural field through agreements, programs or ad hoc initiatives between various Quebec government ministries and agencies and foreign governments and institutions. Since 2016, the Government of Quebec has contributed five times to the International Fund for Cultural Diversity, for a total contribution of CAN$400,000 since 2008.

With respect to trade treaties and agreements, Quebec is proud to have contributed, as a financial partner, to the production of the Guide to the Negotiation of Cultural Clauses in Trade Agreements by the UNESCO Chair on the Diversity of Cultural Expressions at Laval University. The purpose of the Guide is to inform and equip Parties to the Convention so that their governments will be able, when negotiating trade agreements, to maintain their sovereign right to develop and implement their cultural policies.

Lastly, the work undertaken to revise Quebec's two laws on the status of artists, passed more than 30 years ago, will be an opportunity to modernize them to meet the current realities of the cultural sector.

6.2 Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:

Digital technology

In 2020, digital technology is still a challenge. The implementation and extension of the Quebec Digital Cultural Plan (QDCP) have helped the cultural community to more fully occupy the digital world. However, there are still important issues that Quebec will endeavour to work on in the coming years, particularly digital literacy in the community and the visibility and exposure of cultural content. For example, MCC will continue to operate the network of 47 digital cultural development officers in cultural organizations in order to support and assist the cultural sector in adapting skills to the digital context and sharing new practices. Also, since the online discoverability of cultural content is a major issue in promoting the diversity of cultural expressions, MCC will continue to implement its action plan for data on Quebec cultural content and will endeavour to put in place other mechanisms to promote the visibility and exposure of its culture.

Pandemic

Internationally, the COVID-19 pandemic has created enormous challenges, particularly in the cultural sector. MCC and its Crown corporations have implemented emergency financial measures to mitigate those effects in all cultural domains, measures that are intended to complement those of the Canadian federal government. Moreover, at the time of writing, the Government of Quebec was working hard to design measures to help the cultural sector recover once the health crisis is over. The needs are great, and Quebec wants to support its cultural communities, as well as their artisans, not only to ensure their financial survival but also to preserve their diversity and creativity.

6.3 Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:

The Government of Quebec's priorities with respect to the implementation of the Convention are consistent with its cultural policy, *Partout, la culture* and its International Vision. Thus, the Government of Quebec will continue to take an interest in the Convention's implementation in the digital environment, the promotion of the Convention's objectives and principles in other international forums, including trade forums, and international cooperation.

Furthermore, the Government of Quebec believes that there is an undeniable connection between artificial intelligence and culture. In the field of cultural industries, the impact of artificial intelligence is particularly evident in the discoverability of works in the digital environment. In this regard, Quebec hopes that the cultural dimension, in particular the diversity of cultural expressions, will be taken into account in the future UNESCO Recommendation on the Ethics of Artificial Intelligence, to which we will pay very close attention.

7. ANNEXES

Annex I – Statistics

Annex II – Contribution of the Coalition for the Diversity of Cultural Expressions

Annex III – Contribution of the UNESCO Chair on the Diversity of Cultural Expressions

ANNEX I – STATISTICS

1. SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE

1.1 CULTURAL AND CREATIVE SECTORS

- **Share of cultural and creative sectors in the gross domestic product (GDP)** (Data/year):

2.8 % in Quebec (2017)

If possible, provide data by sector

Industry	2017	
	$	%
Culture industries, total	12,270,295	100.0%
Culture products	9,296,609	75.8%
Heritage and libraries[1]	195,560	1.6%
Archives[1]	4,025	0.0%
Libraries[1]	22,286	0.2%
Cultural heritage[1]	110,936	0.9%
Natural heritage[1]	58,313	0.5%
Live performance	617,369	5.0%
Performing arts	580,033	4.7%
Festivals and celebrations	37,336	0.3%
Visual and applied arts	1,700,789	13.9%
Original visual art	48,487	0.4%
Art reproductions	6,350	0.1%
Photography	105,884	0.9%
Crafts	60,177	0.5%
Advertising	378,418	3.1%
Architecture	348,329	2.8%

Design	753,145	6.1%
Written and published works	1,770,968	14.4%
Books	129,488	1.1%
Periodicals	140,828	1.1%
Newspapers	322,861	2.6%
Other published works	6,852	0.1%
Collected information	36,874	0.3%
Multi sub-domain	1,134,065	9.2%
Audio-visual and interactive media	2,338,921	19.1%
Film and video[2]	677,028	5.5%
Broadcasting	1,102,725	9.0%
Interactive media	559,167	4.6%
Sound recording	130,226	1.1%
Music publishing	18,639	0.2%
Sound recording[3]	111,587	0.9%
Education and training (culture)	803,432	6.5%
Governance, funding and professional support (culture)[4]	1,575,136	12.8%
Multi[5]	164,208	1.3%
All other products	2,973,686	24.2%
Sport industries, total	1,089,036	8.9%
Sport products	963,714	7.9%
Organized sport	389,037	3.2%
Informal sport	86,880	0.7%

Education and training (sport)	301,436	2.5%
Governance, funding and professional support (sport)[6]	186,361	1.5%
All other products	125,322	1.0%

(Data on the Culture Satellite Account:

https://www150.statcan.gc.ca/t1/tbl1/en/tv.action?pid=3610045301&request_locale=en)

- **Share of employment in the cultural and creative sectors (Data/year):**

Culture jobs: 166,098 (2017)

Percentage of the total economy: 3.9% (2017)

If possible, provide the data broken down by age, gender and employment type

Monthly data on salaried employment of some cultural professions:

https://www.stat.gouv.qc.ca/statistiques/culture/emplois-remuneration/index_an.html

Occupations	Quebec No.
Directors of culture and communications	**2,780**
Directors of libraries, archives, museums and art galleries	965
Directors of publishing, cinema, broadcasting and performing arts	1,815
Architectural professional and technical personnel	**8,495**
Architects	4,805
Landscape architects	500
Architectural technologists and technicians	3,190
Designers, creative designers and craftspersons	**31,975**
Industrial designers	3,270

3

Graphic designers and illustrators	14,445
Interior designers and decorators	6,270
Theatre, fashion, exhibit and creative designers	4,780
Craftspersons	2,640
Patternmakers – textile, leather and fur products	570
Library, archive, museum and art gallery professionals	**2,585**
Librarians	1,520
Conservators and curators	275
Archivists	795
Library, archive, museum and art gallery technical personnel and clerks	**6,390**
Library and public archive technicians	1,850
Museum and art gallery technical personnel	1,445
Library clerks and assistants	3,095
Writing, translating, advertising and related communications professionals	**45,340**
Authors and writers	5,485
Editors	4,455
Journalists	3,840
Advertising, marketing and public relations professionals	22,930
Translators, terminologists and interpreters	8,630
Creative and performing artists	**25,150**
Producers, directors, choreographers and related occupations	8,050
Conductors, composers and arrangers	1,200
Musicians and singers	6,760
Dancers	1,975

Actors and comedians	2,195
Painters, sculptors and other visual artists	4,970
Photographers, graphic technicians and technical personnel, and coordinating occupations in motion pictures and the performing arts	**20,830**
Photographers	3,325
Film and video camera operators	1,200
Graphic arts technicians	5,735
Broadcast technicians	320
Audio and video recording technicians	4,245
Other technical and coordinating occupations in motion pictures and the performing arts	4,070
Support occupations in motion pictures, broadcasting, photography and the performing arts	1,935
Announcers and other performing artists	**2,995**
Announcers and other broadcasters	1,485
Other performers	1,505
All communications and culture occupations	**146,540**

- **Total public budget allocated to culture:**

If possible, provide the percentage allocated by sector/field (in %)

Public administration cultural expenditures by field, Quebec

Field	Direct costs ($K)	Tax expenditures ($K)	Total	%
Visual arts, crafts and media arts	26,307.3		**26,307.3**	1.5%
Performing arts	199,531.5	14,400.0	**213,931.5**	12.4%
Heritage, museum institutions and archives	284,150.3		**284,150.3**	16.4%
Libraries	261,906.9		**261,906.9**	15.1%
Books and periodicals	15,520.7	5,700.0	**21,220.7**	1.2%
Sound recording	2,447.7	1,300.0	**3,747.7**	0.2%
Motion picture and audio-visual	40,316.6	295,100.0	**335,416.6**	19.4%
Radio and television	125,939.6		**125,939.6**	7.3%
Multimedia	1,218.2	190,800.0	**192,018.2**	11.1%
Arts education	44,270.7		**44,270.7**	2.6%
Architecture and design	1,766.4	20,000.0	**21,766.4**	1.3%
French language	26,113.9		**26,113.9**	1.5%
Multidisciplinary activities	90,345.8		**90,345.8**	5.2%
Other cultural activities	82,362.2		**82,362.2**	4.8%
Total	**1,202,197.8**	**527,300.0**	**1,729,497.8**	**100.0%**

1.2 MEDIA DIVERSITY

N/A

1.3 DIGITAL ENVIRONMENT

- **What percentage of the population has subscribed to an online cultural content service provider** (e.g. Netflix, Spotify, Amazon)? (Data/Year)

Subscribed to an over-the-top television service [4114]: 62%

(Media Technology Monitor, fall 2019 survey).

1.4 PARTNERING WITH CIVIL SOCIETY

N/A

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

2.1 MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

N/A

2.2. FLOW OF CULTURAL GOODS AND SERVICES

- **Foreign direct investment value in cultural and creative industries** (Data/Year)

The value of foreign production and certified production services is CAN$718M (2017–2018). No data is available for the other sectors.

2.3 TREATIES AND AGREEMENTS

N/A

3. INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS

3.1 NATIONAL SUSTAINABLE DEVELOPMENT POLICIES AND PLANS

- **Indicate the most recent data on cultural participation separated by sociodemographic variables** (gender, age group, urban-rural, income level, education level): N/A

3.2 INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

- **Value of the total national contribution to the International Fund for Cultural Diversity:** CAN$400K since 2008

4. PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS

4.1 GENDER EQUALITY

- **Total percentage of public funds given to female artists and cultural producers** (Data per year): N/A
- **Percentage of women/men in decision-making positions in public and private media and cultural institutions:**

Figure 4   **Proportion of women in culture and communications occupations, Québec, 1996 to 2016**
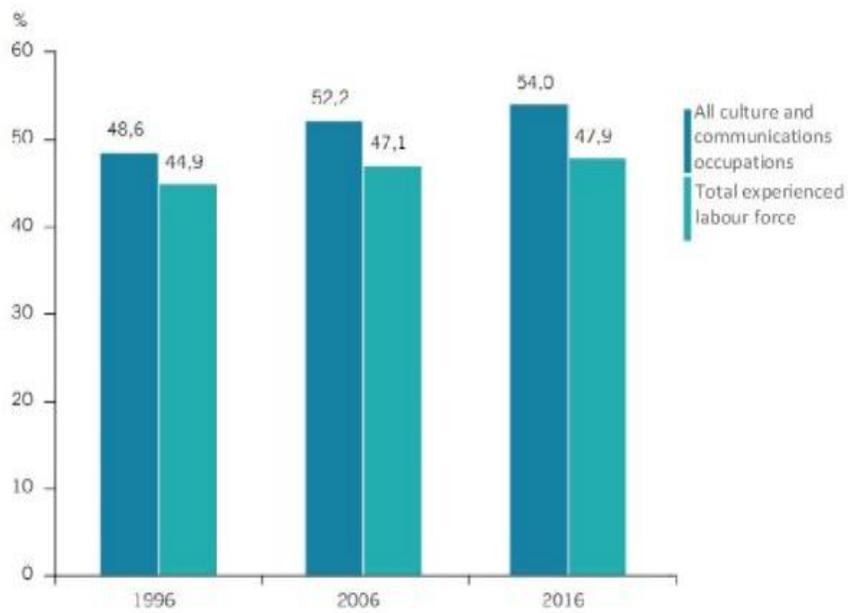
Table 4: Distribution of the workforce in culture and communications professions by sex, Quebec, 2006 and 2016

Profession	2006		2016		Variation 2016-2006
	M	F	M	F	F
					Percentage points
Culture and Communications Directors:	47.9	51.9	47.3	53.1	1.2
Directors of libraries, archival museums and art galleries	28.9	71.1	38.3	62.2	-8.9
Editing, cinema, radio broadcasting and performing arts directors	56.5	43.2	52.1	48.2	5.0
Architecture professionals and technical staff	63.5	36.5	57.7	42.3	5.7
Architects	67.1	33.0	60.0	40.0	7.0
Landscape architects	52.4	47.6	43.0	57.0	9.4
Architectural technologists and technicians	59.5	40.5	56.4	43.4	2.9
Designers, artistic designers and artisans	45.9	54.0	43.9	56.2	2.1
Industrial designers	73.1	26.9	68.7	31,3	4.5
Graphic designers and illustrators	53.8	46.2	51.9	48.1	1.9
Interior designers and decorators	22.5	77.4	18.7	81.4	4.0
Mahe designers, fashion designers, exhibition designers and other artistic designers	24.0	75.9	38.8	61.2	-14.7
Artisans	51.6	48.2	43.8	56.3	8,0'
Patternmakers of textile, leather and fur products	24.8	75.8	17.5*	82.5	6.7
Professionals of libraries, archives, museums and art galleries	25.2	74.8	29.0	71.0	-3.8
Librarians	19.9	79.8	27.3	72.4	-7.5'
Conservators and curators	25.0	73.2	34.5⁴	67.3	-5.9
Archivists	33.1	66.5	30.2	69.8	3.3
Technical and clerical staff in libraries, archives, museums and art galleries	22.8	77.1	23.9	76.1	-1.0
Technicians in libraries and public archives	17.0	82.3	16.5	83.5	0.7
Technical staff of museums and art galleries	44.3	55.7	47.1	52.9	-2.7
Library clerks and assistants	20.2	79.3	17.6	82,4	2.6
Editing, Translation, Advertising and Professional Communication Professionals	37.3	62.7	34.5	65.5	2.8'
Authors, editors and writers	46.6	53.3	46.2	53.8	0.5
Editors, copy editors and news heads	39.2	60.3	32.4	67.7	69'
Journalists	55.3	44.7	51.4	48.4	3.8
Advertising, marketing and public relations professionals	30.9	69.1	31.0	69.0	-0.0
Translators, terminologists and interpreters	29.6	70.4	30.2	69.8	-0.6
Visual and performing arts professionals	57.1	42.9	53.8	46.2	3.3'
Producers, directors, choreographers and related staff	65.9	34.0	61.7	38.3	4.3'
Conductors, composers and arrangers	76.7	22.2	77.5	22.5	0.3
Musicians and singers	61.4	38.6	56.3	43.7	5.1'
Dancers	21.3	78.7	16.2	83.8	5.1
Actors and comedians	52.4	47.3	52.2	47.8	0.5
Painters, sculptors and other visual artists	45.3	54.5	47.6	52.4	-2.1
Photographers, graphic arts technicians and technical personnel, and personnel for film, radio broadcasting and performing arts	64.8	35.2	67.1	32.9	-2.3*
Photographers	66.9	33.1	55.9	43.9	10.8*
Film and video camera operators	86.7	13.3	91.3	8.8*	-4.5
Graphic arts technicians	52.6	47.4	58.4	41.7	-5.8
Broadcast Technicians	72.2	27.8	79.7	21.9*	-5.9
Audio and video technicians	79.4	20.6	84.6	15.3	-5.3
Other technical and co-ordinating personnel in cinema, radio broadcasting and the performing arts	61.5	38.5	62.9	37.1	-1.4
Support staff for film, broadcasting, photography and the performing arts	66.4	34.0	65.1	34.9	0.9
Advertisers and other performing artists	59.0	41.0	56.8	43.1	2.1
Announcers and other radio and television communicators	63.6	36.2	63.6	36.0	-0.1
Other performing artists	47.4	52.1	49.8	50.2	-1.9
All cultural and communications professions	47.8	52.2	46.0	54.0	1.9*
All experienced labor force	52.9	47.1	52.1	47.9	0.8'

┬ indicates that a significant difference is observed between the 2006 and 2016 values (at the 0.05 threshold).
* Statistical estimation, a precision which is only passable; to be interpreted with caution.
1. This group of professions does not appear in the 2016 NOC.
2. In 2006, this job title excluded interior decorators
3. In 2006, this grouping of job titles excluded primary and secondary school librarians
4. In 2006, this job title excluded librarians in primary and secondary schools, but included library assistants
5. In 2006, this job title excluded assistants in libraries
6. In 2006, this group of job titles excluded advertising account managers, advertising and marketing professionals, and marketing and advertising consultants
7. In 2006, this group of job titles excluded advertising account managers, advertising and marketing professionals, and marketing and advertising consultants

- **Percentage of work done by female/male artists, exhibited/projected at major art festivals in the cultural industry** (film, publishing, music, etc.): N/A

- **Percentage of women who received a national art award** (Data per year):

For the Prix du Québec, cultural awards: 50% (4/8, 2019)
http://www.prixduquebec.gouv.qc.ca/recipiendaires/index.html

For the Prix d'Excellence des arts et de la culture: 32% (6/19, 2019)
http://www.prix-excellence.com/edition-2019/laureats/

The two combined: 37% (10/27, 2019)

- **Percentage of women participating in cultural activities** (Data per year): N/A

4.2 ARTISTIC FREEDOM

N/A

Measures and initiatives led by the Coalition for the Diversity of Cultural Expressions (CDCE) between 2016 and 2019

CIVIL SOCIETY ORGANIZATIONS FORM

TO BE COMPLETED IN WRITTEN OR IN ELECTRONIC FORM

1	Name of measure/initiative: 1. **"Save Our Culture" campaign – 2019**
2	Related Goal of the 2005 Convention (Check only ONE):

■ Goal 1	❏ Goal 2	❏ Goal 3	❏ Goal 4
SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE	ACHIEVE A BALANCED FLOW OF CULTURAL GOODS & SERVICES & PROMOTE THE MOBILITY OF CULTURAL PROFESSIONALS	INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS	PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS

3	Name of CSO(s) responsible for the implementation of the measure/initiative:[1] CSO NAME: Coalition for the Diversity of Cultural Expressions EMAIL: coalition@cdc-ccd.org PHONE: +1-514-277-2666
4	Cultural domains covered by the measure/initiative: ■ Cinema/Audiovisual/Radio ❏ Design ■Media Arts ■ Music ■Publishing ❏ Visual Arts ❏ Performing Arts ■ Creative and cultural sectors
5	Website of the measure/initiative, if available: https://saveourculture.ca/

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[1] This information will be published as contact information in the QPR and included in UNESCO's database.

6	Describe the main features of the measure/initiative: From August 20 to October 21, 2019, the CDCE led a major campaign to protect and promote local and national cultural expression in the digital environment. The campaign, launched ahead of the federal election, aimed to (1) raise awareness of the issues of the development and funding of local and national cultural expressions in the digital age, (2) generate widespread support for the principle that cultural policies should apply online, and (3) ensure that these issues are discussed during the election campaign in order to increase the commitments of various parties and multiply the outreach potential. Under the slogan "Save Our Culture," all the players in the sector mobilized to request that the cultural policies in Canada apply to the Web, denounce the favourable conditions available to the Web giants and issue a call to the political class on the importance of reviewing broadcasting, telecommunications and copyright laws. The campaign was launched through a press release and an open letter that accompanied the material posted on the website and social media (video, animated GIFs, texts, etc.). A variety of broad themes were identified for content production, especially the article on the ties between the media crisis and challenges within the cultural sector, and posts on the positions of various parties. Several strategies have been developed with members, specifically an open letter on the music sector, and a photo op at the ADISQ press conference. Performers showed their support for the campaign through photos, publications and presentations similar to the one made by Pierre Lapointe at the ADISQ awards ceremony. Presentations were made at the CDCE's general membership meetings. Many publications were created and shared on social media. Other member organizations made appeals, published open letters and distributed campaign material at events, thereby amplifying the reach of the message. The cultural sector's challenges were raised several times in the media and the parties made additional commitments to protect our culture online.
7	Does it specifically target young people?　　❑ YES / ■ NO
8	Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)?　　❑ YES / ■ NO
9	What are the results achieved so far through the implementation of the measure/initiative? CDCE members wrote several opinion editorials and press releases and granted a variety of interviews to the press. In total, there were 176 campaign-related appearances (radio, television, print, social media, online and reposts), which generated 34,231,234 impressions (impressions are the number of times news is viewed by an individual, including the number of listeners and television viewers). The vast majority of the appearances were positive or neutral. In Quebec, Grenier aux Nouvelles ranked the campaign among the top 10 best campaigns in the month of August 2019. On the CDCE's social networks, the campaign materials and publications generated nearly 150,000 impressions. The campaign messages were also shared by several performers. Photos of 37 performers posing with campaign slogans were shared on social networks. An opinion editorial from the music industry was signed by 228 people in the sector, including many performers. Pierre Lapointe made several presentations (during the Radio-Canada talk show *Tout le monde en parle* and at the ADISQ awards ceremony) to support the campaign.

1	Name of measure/initiative: **2. Monitored the treatment of culture in trade agreements and the framework for e-commerce on a global scale – (2018–2019)**
2	Related Goal of the 2005 Convention (Check only ONE): ❑ **Goal 1** SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE ■ **Goal 2** ACHIEVE A BALANCED FLOW OF CULTURAL GOODS & SERVICES & PROMOTE THE MOBILITY OF CULTURAL PROFESSIONALS ❑ **Goal 3** INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS ❑ **Goal 4** PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS
3	Name of CSO(s) responsible for the implementation of the measure/initiative:[2] CSO NAME: Coalition for the Diversity of Cultural Expression EMAIL: coalition@cdc-ccd.org PHONE: +1-514-277-2666
4	Cultural domains covered by the measure/initiative: ■ Cinema/Audiovisual/Radio ❑ Design ■Media Arts ■ Music ■Publishing ■ Visual Arts ■Performing Arts ■ Creative and cultural sectors
5	Website of the measure/initiative, if available: https://cdec-cdce.org/
6	Describe the main features of the measure/initiative: The CDCE monitored the negotiations of the new agreement between Canada, Mexico and the United States very closely to ensure the cultural exemption was maintained. The negotiations intensified from August 28, 2018, following the bilateral agreement between the United States and Mexico. From that time, contact with public servants and political representatives was frequent or even continuous during decisive periods. Informative emails to members were also very regular.

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[2] This information will be published as contact information in the QPR and included in UNESCO's database.

The CDCE published a [press release](#) on August 29 in both languages, and an [explanatory note](#) on the cultural exemption on September 6. Both documents circulated widely on social media and generated several articles, mentions and interviews. After the negotiations were concluded, the CDCE issued a [press release](#) on October 1, 2018, to highlight that the cultural exemption was being maintained. The coordinator made a presentation on CUSMA at Forum XN on November 7, 2018. She also wrote an article in a [book](#) published in 2019 by M Éditeur.

The CDCE commissioned a professor at the University of Sherbrooke to draft a private legal analysis. Her opinion, which was translated and sent to members on January 14, 2019, complemented the other analyses that had been distributed and provided new perspectives on the reprisal clause. After this work, comments were prepared and sent to the CDCE's contacts in government. Thanks to this work, the French version of the text was modified.

In 2019, the CDCE wrote two documents as part of the consultations led by the Government of Canada. One was about [negotiations on possible membership in the Comprehensive and Progressive Agreement for Trans-Pacific Partnership (CPTPP)](#) and proposed various options to the Canadian government to take advantage of all available opportunities to improve the protection of culture in the CPTPP. The other document was produced in the [consultation on Canada's Future World Trade (WTO) Negotiations on E-Commerce.](#) In this document, the CDCE made 11 recommendations to protect and promote diversity of cultural expressions in the future negotiations and asked the Government of Canada to ensure that the cultural sector was exempt from future e-commerce negotiations at the WTO.

The CDCE's activities concerning the new North American Free Trade Agreement is consistent with the coalition's historical involvement in business issues, its role as guardian of cultural sovereignty and maintaining the cultural exemption. Since it was founded, the CDCE has closely monitored the main negotiations that Canada has engaged in, especially the Canada-European Union Comprehensive Economic and Trade Agreement and the Comprehensive and Progressive Agreement for Trans-Pacific Partnership, and its advice was sought several times, especially on a potential bilateral agreement with China.

7	Does it specifically target young people?　　❑ YES / ■ NO
8	Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)?　　❑ YES / ■ NO
9	What are the results achieved so far through the implementation of the measure/initiative? Canada made maintaining the cultural exemption one of the two red lines during the negotiations with the United States and Mexico. It seems reasonable to conclude that mobilizing the cultural sector bolstered the Government of Canada's willingness to maintain its protection despite the pressure from the United States. The CDCE's press releases generated media publications and interviews with its representatives. The work done supported the CDCE's members in their representations to the government.

Comments about potential negotiations at the WTO were sent to International Federation of Coalitions for Cultural Diversity members and allies, thereby helping to inform civil society organizations elsewhere in the world about the negotiations and contribute to the analysis and proposals that will be made by various organizations over the coming years.

1	Name of measure/initiative: **3. Organized the 6th Congress of the International Federation of Coalitions for Cultural Diversity (IFCCD), October 9 to 11, 2019, in Lomé, Togo – 2019**
2	Related Goal of the 2005 Convention (Check only ONE): ■ **Goal 1** SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE ❑ **Goal 2** ACHIEVE A BALANCED FLOW OF CULTURAL GOODS & SERVICES & PROMOTE THE MOBILITY OF CULTURAL PROFESSIONALS ❑ **Goal 3** INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS ❑ **Goal 4** PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS
3	Name of CSO(s) responsible for the implementation of the measure/initiative:[3] CSO NAME: Coalition for Diversity of Cultural Expressions, as the IFCCD's secretariat EMAIL: coalition@cdc-ccd.org PHONE: +1-514-277-2666
4	Cultural domains covered by the measure/initiative: ■ Cinema/Audiovisual/Radio ■ Design ■Media Arts ■ Music ■Publishing ■ Visual Arts ■Performing Arts ■ Creative and cultural sectors
5	Website of the measure/initiative, if available: https://ficdc.org/en/

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[3] This information will be published as contact information in the QPR and included in UNESCO's database.

6	Describe the main features of the measure/initiative (800 words): The Coalition acts as Secretariat for the International Federation of Coalitions for Cultural Diversity (IFCCD). Founded in 2007, the IFCCD brings together coalitions and organizations from 30-some companies on every continent that mobilized to get their countries to ratify and/or implement UNESCO's 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The Congress became a pan-African conference as well as a general meeting of the IFCCD. The Congress was about cultural policy advances at the national, sub-regional and regional levels, as well as some of the main challenges and opportunities for the implementation of policies and the role of civil society: the situation of women in the arts and culture, copyright, trade negotiations, discoverability of local expressions in the digital era, civil society participation in the development of cultural policies, the implementation of the 2005 Convention in the African Region, etc. At the IFCCD's general meeting, the federation's main directions were adopted, priority actions were debated, a new board of directors was elected and a number of administrative issues were addressed. The event aimed to achieve the following objectives: - Provide African stakeholders in the cultural field with a forum for analysis, forward thinking, dialogue and proposals for the development and, especially, the implementation of cultural policies. - Allow participants to learn more about UNESCO's Convention on the Protection and Promotion of Diversity of Cultural Expressions; the role of the main active organizations, such as the Organisation Internationale de la Francophonie (OIF); the current issues for the implementation of the Convention; and certain innovations stemming from civil society. - Increase African civil society's participation in the implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions; and promote the participation of African civil society in the IFCCD, thereby contributing to better consideration of the plural reality of the diversity of cultural expressions on a global scale, as well as a better representation of the IFCCD. - Renew the IFCCD's Board of Directors and establish the organization's broad directions/thrusts for the 2019–2023 period. The Congress took place thanks to the support of the Organisation Internationale de la Francophonie, the West African Economic and Monetary Union (WAEMU), the Quebec Ministère de la Culture et des Communications [Ministry of Culture and Communications], the French Coalition for Cultural Diversity, the Togolese Coalition for Cultural Diversity, the Coalition for the Diversity of Cultural Expressions (Canada), the Government of Togo, the Government of Canada, the Quebec Government Office in Dakar and the Austrian Coalition for Cultural Diversity.
7	Does it specifically target young people? ❑ YES / ■ NO
8	Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? ❑ YES / ■NO

9	What are the results achieved so far through the implementation of the measure/initiative?
	More than 85 people from 28 countries participated in the Congress and many partnerships were forged with organizations that agreed to support the event. The accumulated resources helped cover the participation fees for 33 people, including 20 from African countries. As part of the survey conducted after the event, we asked participants to evaluate how the regional conference helped them increase their knowledge of the seven topics that were addressed. The large majority of respondents replied good or excellent for all the topics.
	The event helped to mobilize individuals and civil society organizations that were not in the IFFCD network, which is always rewarding for an organization. The survey results revealed that all the participants had a positive view of the IFCCD and that they wished to collaborate with the federation again or to become a member and participate in a new IFCCD in the future.
	In short, participation in the event is proof of a keen interest by civil society in the issues addressed by the Convention. In particular, there is a real desire on the part of civil society to collaborate to adopt and implement cultural policies, or policies aimed at protecting and promoting culture in trade agreements or the digital environment. Regional and national political organizations' representatives on-site were able to witness that. For those who missed the Congress, summaries of the presentations and supporting documentation, video material and the declaration on the IFCCD website are an opportunity to see the interest and expertise of civil society to contribute to the protection and promotion of diversity of cultural expressions. In addition, all this material, which continues to be put online on our website, allows those who did not participate in the event to strengthen their knowledge and use the training and mobilization material to support their activities.
	The Lomé Declaration came out of the collaborative work with participants to arrive at a consensus version. It was published on the IFCCD's website and shared on social media. In this declaration, "Participants of the 6th Congress of the IFCCD are committed to working together on these objectives toward the next IFCCD meeting in 2022–2023." The first objective involves the development, implementation and evaluation of cultural policies. Beyond this result, depending on the event's final program, we can affirm that the conference helped establish a forum for analysis, forward thinking, dialogue and proposals for the development and, especially, the implementation of cultural policies. This also influenced the delegates at the congress to identify the IFCCD's directions and priorities.

1	Name of measure/initiative: **4. Provided support to other coalitions for diversity and civil society organizations in other countries (2016–2019)** Erreur ! Signet non défini.
2	Related Goal of the 2005 Convention (Check only ONE): ■ **Goal 1** ❑ **Goal 2** ❑ **Goal 3** ❑ **Goal 4** SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE ACHIEVE A BALANCED FLOW OF CULTURAL GOODS & SERVICES & PROMOTE THE MOBILITY OF CULTURAL PROFESSIONALS INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS
3	Name of CSO(s) responsible for the implementation of the measure/initiative:[4] CSO NAME: Coalition for the Diversity of Cultural Expressions EMAIL: coalition@cdc-ccd.org PHONE: +1-514-277-2666
4	Cultural domains covered by the measure/initiative: ■ Cinema/Audiovisual/Radio ■ Design ■ Media Arts ■ Music ■ Publishing ■ Visual Arts ■ Performing Arts ■ Creative and cultural sectors
5	Website of the measure/initiative, if available: https://cdec-cdce.org/ and https://ficdc.org/en/

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[4] This information will be published as contact information in the QPR and included in UNESCO's database.

6	Describe the main features of the measure/initiative (800 words):
	The Coalition serves as the secretariat of the International Federation of Coalitions for Cultural Diversity (IFCCD). Founded in 2007, the IFCCD brings together coalitions and organizations from 30-some companies on every continent that mobilized to get their countries to ratify and/or implement UNESCO's 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

This role shows unquestionably the importance that the CDCE places on the strength of an international network. CDCE members continually renew their support for this mission when CDCE resources are allocated, either to contribute to the IFFCD, participate in UNESCO's statutory meetings or support civil society's efforts in other countries.

For example, the CDCE's general coordinator provided guidance to the organizing team of the International Meeting on the 2005 Convention at Guanajuato, Mexico, from November 27 to 29, 2019. She provided support for the program's development; the establishment of relationships with the Canadian and Quebec governments, as well as Mexicans with whom the IFFCD has a relationship; and obtaining funding. She also participated in the conference to present the IFCCD and the CDCE's experience as well as current challenges that concern CDCE members. |
| 7 | Does it specifically target young people?   ❑ YES / ■ NO |
| 8 | Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)?   ❑ YES / ■NO |
| 9 | What are the results achieved so far through the implementation of the measure/initiative?

The ongoing involvement of the CDCE has allowed the IFCCD to continue its mission, and it has convinced the Canadian government to renew its support for the CDCE, especially to maintain the international action component.

The CDCE's work has helped relaunch the IFCCD's mission as of 2018. The congress that was organized in October 2018 in Montreal confirmed the member organizations' interest in redefining the IFCCD's mission for the coming years. A congress was successfully organized the following year and helped complete this relaunch.

In the case of the Mexico example, at the end of the meeting, organizations committed to relaunching the Mexican Coalition, which had been inactive up until that point. |

1	Name of measure/initiative: **5. Encouraged civil society concerted action in the context of the review of broadcasting and telecommunications laws – 2018–2019**
2	Related Goal of the 2005 Convention (Check only ONE): ■ **Goal 1** — SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE ❑ **Goal 2** — ACHIEVE A BALANCED FLOW OF CULTURAL GOODS & SERVICES & PROMOTE THE MOBILITY OF CULTURAL PROFESSIONALS ❑ **Goal 3** — INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS ❑ **Goal 4** — PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS
3	Name of CSO(s) responsible for the implementation of the measure/initiative:[5] CSO NAME: Coalition for the Diversity of Cultural Expressions EMAIL:coalition@cdc-ccd.org PHONE: +1-514-277-2666
4	Cultural domains covered by the measure/initiative: ■ Cinema/Audiovisual/Radio ❑ Design ■ Media Arts ■ Music ■ Publishing ❑ Visual Arts ❑ Performing Arts ■ Creative and cultural sectors
5	Website of the measure/initiative, if available: https://cdec-cdce.org/en/harnessing-change-the-future-of-programming-distribution-in-canada/

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[5] This information will be published as contact information in the QPR and included in UNESCO's database.

6	Describe the main features of the measure/initiative: Protecting and promoting the diversity of cultural expressions in the digital environment has become one of the CDCE's two main action priorities. In 2018, background work began to identify more specific directions that could be taken by the CDCE to promote the application of online cultural policies in Canada. A certain number of meetings and achievements could be mentioned as part of this report, but we will limit ourselves to the most important components. On June 5 and 6, 2018, the Coalition for the Diversity of Cultural Expressions (CDCE) organized a meeting in Montreal and then in Toronto to read the CRTC report "Harnessing Change: The Future of Programming Distribution in Canada." The CDCE invited Suzanne Lamarre, an expert in telecommunications, radiocommunication and broadcasting laws and regulations; a lawyer; and an engineer at Terrien Couture to deliver an analysis of the report, which was followed by a panel discussion by CDCE members. At the Montreal meeting, "What future for the Diversity of cultural expressions online?", a large audience took part in the discussions. The two events provided an opportunity for a shared analysis of the CRTC report's findings and proposals, and paved the way to the following steps. As luck would have it, the Canadian government announced the creation of an expert panel to review the legislative framework for the Canadian broadcasting and telecommunications on June 5 and this helped participants to start discussing the way forward. To support its contribution at consultations organized by the expert panel, the CDCE organized several meetings with its members and other organizations in the cultural sector to promote the best convergence possible in that sector. The CDCE commissioned a legal opinion from a specialist, which was very useful to members. The CDCE was invited to meet the members of the expert panel on October 25. It published an open letter on October 24, requesting regulations adapted to digital challenges. Lastly, a brief was submitted by the CDCE on January 11, 2019, and was put online on the CDCE site.
7	Does it specifically target young people?　❑ YES / ■ NO
8	Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)?　❑ YES / ■ NO

9	What are the results achieved so far through the implementation of the measure/initiative?

This initiative greatly encouraged collaboration and consistency in the cultural sector as part of the expert panel's consultations. Several members of the CDCE, as well as other organizations in the cultural sector, have explicitly supported the CDCE's recommendations.

Producing a collective legal opinion also gave the organizations quality input that they can draw on in their representations.

The events held in June helped organizations share their analysis of a very important report and led to a CDCE publication.

CDCE members were happy to note the inclusion of the diversity of cultural expressions among the subjects that the expert panel had to include in its report. It is an important sign that means that the CDCE's efforts to raise awareness on this matter are recognized and shared.

Members decided to follow up on this initiative by organizing the "Save Our Culture" campaign (see measure 1) in order to take the collective reflection to another level.

The expert panel's report will be available by January 31, 2020, Therefore, it is difficult at this stage to evaluate the impact that this work has had on the committee's work, and even less so on the laws themselves because the bills will be tabled in 2020. |

1	Name of measure/initiative: **6. Examined the impacts of artificial intelligence on diversity of cultural expressions – 2018**
2	Related Goal of the 2005 Convention (Check only ONE): ■ **Goal 1** — SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE ❑ **Goal 2** — ACHIEVE A BALANCED FLOW OF CULTURAL GOODS & SERVICES & PROMOTE THE MOBILITY OF CULTURAL PROFESSIONALS ❑ **Goal 3** — INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS ❑ **Goal 4** — PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS
3	Name of CSO(s) responsible for the implementation of the measure/initiative:[6] CSO NAME: Coalition for the Diversity of Cultural Expressions EMAIL: coalition@cdc-ccd.org PHONE: +1-514-277-2666
4	Cultural domains covered by the measure/initiative: ■ Cinema/Audiovisual/Radio ❑ Design ■Media Arts ■ Music ■Publishing ■ Visual Arts ■Performing Arts ■ Creative and cultural sectors
5	Website of the measure/initiative, if available: https://cdec-cdce.org/en/ethical-principles-for-the-development-of-artificial-intelligence-based-on-the-diversity-of-cultural-expressions/
6	Describe the main features of the measure/initiative: The CDCE led an initial consultation on artificial intelligence (AI) so that the discussions regarding its development and applications could better take into account general cultural challenges, and particularly those of the diversity of cultural expressions. On September 25, 2018, CDCE representatives and collaborators met with the Montreal Declaration team to discuss the interaction between artificial intelligence and the diversity of cultural expressions.

	Additional research and feedback from members or allies of the CDCE, especially at the CDCE's 20th anniversary on October 25, 2018, completed the consultation. The CDCE's goal is to identify the challenges raised by artificial intelligence and opportunities that it evokes for the diversity of cultural expressions, propose ethical principles to monitor the development of AI in cultural matters and make recommendations to create the implementation of these principles.
7	Does it specifically target young people?　❑ YES / ■ NO
8	Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)?　❑ YES / ■ NO
9	What are the results achieved so far through the implementation of the measure/initiative? This consultation was first summarized in a CDCE [publication](). It was sent to the Montreal Declaration team, which led to the integration of new challenges related to cultural diversity in the second version of the declaration. This document facilitated the CDCE's representations and the creation of partnerships, especially with the new document [International Observatory on the societal impacts of artificial and digital intelligence](). The CDCE is therefore the first civil society partner under the Arts, media and cultural diversity axis. Various presentations led by the CDCE on the matter helped inform the people and organizations that are active in the cultural sector about the tangible applications of artificial intelligence in culture and the potential impacts, positive or negative, of these application on the diversity of cultural expressions. The text also circulated through the [International Federation of Coalitions for Cultural Diversity]() and was made available to UNESCO on a website ahead of the 12th session of the intergovernmental committee.

1	Name of measure/initiative:
	7. Outreach activities about the issues related to the 2005 Convention in the digital era – 2017

2	Related Goal of the 2005 Convention (Check only ONE):
	❑ **Goal 1** ■ **Goal 2** ❑ **Goal 3** ❑ **Goal 4**
	SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE — ACHIEVE A BALANCED FLOW OF CULTURAL GOODS & SERVICES & PROMOTE THE MOBILITY OF CULTURAL PROFESSIONALS — INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS — PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS

3	Name of CSO(s) responsible for the implementation of the measure/initiative:[7]
	CSO NAME: Coalition for the Diversity of Cultural Expressions EMAIL: coalition@cdc-ccd.org PHONE: +1-514-277-2666

4	Cultural domains covered by the measure/initiative:
	■ Cinema/Audiovisual/Radio ❑ Design ■ Media Arts ■ Music ■ Publishing ❑ Visual Arts ■ Performing Arts ■ Creative and cultural sectors

5	Website of the measure/initiative, if available:

6	Describe the main features of the measure/initiative:
	The CDCE formed a partnership with professor Veronique Guèvremont, UNESCO Chair on the Diversity of Cultural Expressions at Laval University and commissioned her to produce an expert opinion and lead mobilization activities on trade negotiations in the digital era.
	Engagement activities gave the members of the Coalition for the Diversity of Cultural Expressions (CDCE) the tools they need to face challenges arising from the trade negotiations in the digital era and made policy decision makers aware of the need to maintain the cultural exemption in the TPP and NAFTA during negotiations.

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[7] This information will be published as contact information in the QPR and included in UNESCO's database.

	A one-day public information and engagement seminar dedicated to the theme "Renegotiating NAFTA: threat or opportunity for Quebec's cultural industries?" was organized by the CDCE in collaboration with ADISQ on June 6, 2017, at the ITHQ in Montreal, with Ms. Guèvremont as a speaker. This event was also the opportunity to review the function of the cultural exemption in trade treaties to better grasp the issues of their negotiation in the digital era. Two other events were organized on December 5, 2017, in Montreal, and on January 22, 2018, in Toronto. During these seminars, Véronique Guèvremont presented her expert opinion to CDCE members. These events helped mobilize civil society, stimulate discussion and increase its expertise.
7	Does it specifically target young people? ❑ YES / ■ NO
8	Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? ❑ YES / ■ NO
9	What are the results achieved so far through the implementation of the measure/initiative? This project helped attract the attention of and mobilize civil society at the start of important trade negotiations for Canada. The expert opinion allowed the CDCE to identify the elements that have to be incorporated in trade treaties in order to maintain the protection of Canadian cultural industries in accordance with the objectives and principles of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions and with the operating guidelines aiming at the implementation of this instrument in the digital environment. Updating the knowledge of the CDCE and its members on the cultural exemption in trade treaties in the digital era was essential to help understand the implications of new chapters and clauses in the agreement, to be more relevant in the statements with public leaders to better explain the importance of protecting culture in trade agreements to a broader audience and to participate more effectively in consultations led by the Canadian government.

8. FUTURE PRIORTIES

10	What should, in your opinion, the **priorities of CSO's for the implementation of the Convention be during the next four years**? Why?

1. Legislative review for the application of cultural policy in the digital environment.

As in most countries, the Canadian legislative framework does not apply to online programming services (Netflix, Spotify, etc.), in large part foreign-owned, or cellular phone or Internet service providers. The CDCE is actively involved in reviewing broadcasting, telecommunications and copyright legislation. The review of these laws is the CDCE's main priority at this time and undoubtedly for the coming years.

Here is a summary of reasons that this review of laws is so crucial:

Online programming services are not subject to requirements of discoverability and funding local and national content, which impedes the reach of local cultures, in addition to maintaining a system that is unfair to businesses that are bound by the regulatory framework. These programming businesses do not share information with the government, even when official requests are made. We do not have any information about Canadians accessing and being exposed to a variety of content.

Even though traditional television content continues to play an important role in the lives of Canadians, these services are continuously losing viewers. This is leading to a decrease in income for broadcasting companies, which are the only ones that have to contribute to the Canadian content support fund.[8] Consequently, the fund's resources are being depleted. That is why Canadian Heritage increased its contribution to the Canada Media Fund in 2017.

In radio, the commercial radio business has experienced a drop in revenues since 2014.[9] Regular contributions from broadcasters to the music production fund are also down. Revenue losses in the music industry are colossal due to the drastic change in the way people consume music. Physical and digital album sales are in constant decline and streaming is continually increasing. The financial repercussions for the whole sector are dismal.

These reductions in financial resources in the audiovisual and music sectors, combined with the constant decrease in conventional media advertising revenues, negatively impact the diversity of cultural expressions. For example, in the audiovisual field, fiction television shows, the genre at the core of the cultural expression, are the first to experience the lack of available resources.[10] In the music sector, revenue losses are also resulting in a reduction in the number of projects that can be supported or the resources available to promote it.

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[8] Overall, according to the CRTC, revenues from these companies have decreased by an average of 2% per year since 2015 (2019) Op. Cit., p.191.
[9] An average of 1.6% per year since 2014, according to the CRTC (2019) Op. Cit., p.121.
[10] See Profile 2018, pages 20 and 21.

Opportunities in term of discoverability and funding are not the same for English- and French-speaking markets in Canada. Francophone products are not as easily exported in the global market and have a smaller funding base.

The models established in the digital era are leading to the impoverishment of many performers, creators and cultural professionals. The median income of performers is $23,100, 45% less than that of Canadian workers.[11] The addition of 40 exceptions to the *Copyright Act* in 2012 and its unadaptability to technological realities have considerably weakened the revenues of creators and rights holders, which affects the creation of new work.

Telecommunications service providers (Internet and mobile) benefit from access to cultural content online: video and audio account for the lion's share of the time that Canadians spend online, for a combined total of 72%.[12] Their revenues are increasing and their profit margins were 38.1% in 2017,[13] but they do not contribute a cent to funding the cultural content.

2. Follow-up on trade negotiations to exclude culture from the trade agreements' provisions

Trade negotiations now include commitments concerning digital trade where the cultural sector must be preserved, at risk of not adopting new legislation to protect and promote our culture. Therefore, it is critical that culture remains excluded from trade negotiations, including digital commerce, through a global cultural exemption without the possibility of reprisals. WTO negotiations related to electronic commerce will be particularly closely monitored by the CDCE.

3. Develop artificial intelligence that contributes positively to the diversity of cultural expressions

Reflections on the ethical dimension related to the development of artificial intelligence have been multiplying for a few years, and rightly so. Technical developments in artificial intelligence are numerous and quick; they are generating an increasing number of applications in nearly all activity sectors, public investments are very significant in several countries and often complement even larger private investments. While several applications have a formidable potential to improve general living conditions, others could contradict certain laws or other legal instruments. The development of these technologies is not formally supervised and these reflections are increasing to attempt to remedy this complacency.

Still today, the majority of the reflections ignore the challenges facing the cultural sector. However, the applications of AI in culture are numerous: recommendation algorithms, applications to help create works (composition, writing, special effects, digital characters), data enhancement, etc.

Cultural organizations need to better understand and anticipate the impacts and opportunities of these developments on the diversity of cultural expressions and the opportunities that they present, especially the following aspects:

- Reviewing laws to take technological advances into account

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[11] Hill Strategies (2019), *Op. Cit.*
[12] CRTC (2018), *Harnessing Change: The Future of Programming Distribution in Canada*
https://crtc.gc.ca/eng/publications/s15/mar1.htm#f10
[13] CRTC (2018), Communications Monitoring Report, pp. 86 and 95.

	- Identifying cultural content with metadata - Promoting cultural content - Obtaining training, expertise and equipment - Developing grant programs - Creating new partnerships to promote data exploitation - Intellectual property issues related to AI creation - Changing jobs and conditions in the cultural sector

Quadrennial Periodic Reports to the 2005 Convention

Civil Society Organizations Form

Goal 1 – Support sustainable systems of governance for culture

A considerable number of research projects, publications (**13**) and scientific activities carried out (**13**) by the Chair or in which the Chair participated (**26**) from 2016 to 2019 sought to stimulate Quebec's reflection on the development and monitoring of cultural policies. Special attention was paid to measures to protect and promote the diversity of cultural expressions in the digital environment, including in relation to the cultural issues of artificial intelligence. These projects and activities came within the scope of the Chair's first research focus: developing and implementing cultural policies within countries.

An example of this is the publication of *Le rôle de l'État et des médias dans la promotion de la diversité des expressions culturelles à l'ère du numérique : un état des connaissances et des avancées*,[1] the report on the role the state and the media play in promoting the diversity of cultural expressions in the digital era. The report presents the most relevant initiatives and measures in a sampling of states or group of states, namely, France, the United Kingdom (notably England), Germany (specifically the Länder of North Rhine-Westphalia and Bavaria, as well as Berlin), the Fédération Wallonie-Bruxelles, Catalonia, Australia (with special attention paid to the state of Victoria) and the European Union. The report concludes with 10 recommendations that seek to inspire Quebec's Ministère

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[1] The report was prepared under the direction of Diane Saint-Pierre (INRS), Véronique Guèvremont and Colette Brin (Laval University). Ten researchers were involved in this project, including three members of the UNESCO Chair: Clémence Varin, Iris Richer and Ariane Deschênes. Consult the report online: https://www.unescodec.chaire.ulaval.ca/sites/unescodec.chaire.ulaval.ca/files/rapport_final_-_partie_1_texte_-_01-04-version_finale_0.pdf [in French only]; https://www.unescodec.chaire.ulaval.ca/sites/unescodec.chaire.ulaval.ca/files/rapport_final_-_partie_2_annexes_-_01-04-version_finale_0.pdf [in French only].

de la Culture et des Communications to implement innovative cultural and digital initiatives.

Similarly, there was the submission on January 11, 2019, of the *Mémoire de la Chaire UNESCO sur la diversité des expressions culturelles présenté au Groupe d'examen du cadre législatif en matière de radiodiffusion et de télécommunications dans le cadre de son Appel aux observations lancé le 24 septembre 2018*,[2] the Chair's submission to the Broadcasting and Telecommunications Legislative Review Panel in response to its call for comments. This submission drew the panel's attention to information and analyses related to two of the four themes identified to guide its work and its consultation process, namely, "supporting creation, production and discoverability of Canadian content" and "improving the rights of the digital consumer." More specifically, it aimed to provide the panel with food for thought when formulating responses to some issues identified in its Terms of Reference relating to broadcasting policy objectives, support for Canadian content and creative industries, and cultural diversity.

Recently, the Chair produced a report, in collaboration with Octavio Kulesz, on discoverability measures for Francophone cultural content in the digital environment, entitled *Les mesures de découvrabilité des contenus culturels francophones dans l'environnement numérique : compte rendu des tendances et recommandations*.[3] The report has three main goals: first, to formulate an argument designed to support discoverability initiatives; second, to identify the factors that generally influence visibility and discoverability; and third, to compile an inventory of current practices pertaining to the discoverability of cultural content online.

In terms of activities organized by the Chair in the past four years, of note are those that highlighted the issues of protecting and promoting the diversity of cultural expressions in the digital environment. These include the seminar "The Future of Culture in the Digital Age: Challenges for the State," which was held at Laval University on November 17, 2016, and the international workshop on rethinking the cultural and ethical issues of artificial

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[2] This submission was written by Véronique Guèvremont, in collaboration with Diane Saint-Pierre, Colette Brin, Clémence Varin and Ariane Deschênes. The submission is available online (in French only): https://www.unescodec.chaire.ulaval.ca/sites/unescodec.chaire.ulaval.ca/files/canada_-_adaptation_a_un_nouvel_environnement_-_memoire_vf.pdf.

[3] Véronique Guèvremont (ed.), et al., *Les mesures de découvrabilité des contenus culturels francophones dans l'environnement numérique: compte rendu des tendances et recommandations*, in collaboration with Octavio Kulesz, UNESCO Chair on the Diversity of Cultural Expressions, report commissioned by Quebec's Ministère de la Culture et des Communications as part of the Mission franco-québécoise sur la découvrabilité des contenus culturels francophones en ligne, Québec, 2019, 184 pages.

intelligence, entitled "Repenser les enjeux culturels et éthiques de l'intelligence artificielle," on October 29 in Paris, with which the Chair was associated.

Goal 2 – Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals

Over the past four years, the Chair has carried out several research projects aimed at recognizing the special status of cultural goods and services in trade and investment agreements, as well as promoting the mobility of artists and cultural professionals (especially those from developing countries). The results of these projects were the subject of publications (**20**). They were also presented at events organized by the Chair (**7**) or with which it was associated (**26**), at either the national or international level. These activities came within the scope of the Chair's fourth research focus: protecting and promoting the diversity of cultural expressions in international forums other than UNESCO.

For example, there was the *Study on International Cooperation with French-Speaking African Countries in the Context of the Implementation of the 2005 Convention in the Digital Environment*,[4] which sought to stimulate reflection on the implementation of international cooperation commitments flowing from the 2005 Convention. Similarly, the *Guide to the Negotiation of Cultural Clauses in Trade Agreements*,[5] produced by the Chair in 2019, sought to make states more aware of the possible implications of trade negotiations for the cultural sector and to help them develop their capacities to make choices in the context of such negotiations. The Chair also designed a database[6] that lists the cultural clauses incorporated into a wide selection of regional and bilateral free trade agreements concluded since the 2005 Convention was adopted. This database is a valuable research tool for students and researchers, as well as for decision makers, civil

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[4] This study (English and French versions) is available on the UNESCO Chair's site:
https://www.unescodec.chaire.ulaval.ca/sites/unescodec.chaire.ulaval.ca/files/rapport_afrique_final_en_september_2018_2.pdf.

[5] The negotiation guide (English and French versions) is available on the UNESCO Chair's site:
https://www.unescodec.chaire.ulaval.ca/sites/unescodec.chaire.ulaval.ca/files/guide_-_6_fevrier_2020_-_eng_-_final.pdf.

[6] The database on cultural clauses in regional and bilateral free trade agreements can be consulted online at https://www.unescodec.chaire.ulaval.ca/accords-commerciaux [in French only].

society representatives working in the cultural sector, and competent international and regional organizations.

In addition, in 2019 two "Modules de formation sur le traitement préférentiel destinés aux négociateurs commerciaux"—training modules for trade negotiators on preferential treatment—were developed in partnership with UNESCO's Diversity of Cultural Expressions section as part of its Aschberg Programme for Artists and Cultural Professionals.

In conjunction with these research projects, the Chair organized several events, including the public seminar held on January 31, 2020, at Laval University in Quebec on taking culture into account when negotiating and implementing e-commerce commitments, entitled "Prendre en compte la nature spécifique de la culture dans la négociation et la mise en œuvre d'engagements en matière de commerce électronique : Pourquoi ? Comment ?" Bringing together a dozen or so stakeholders (researchers, decision makers, civil society representatives), this discussion-based seminar provided an opportunity to take stock of Quebec's and Canada's e-commerce commitments and to discuss different approaches to preserving the authority of states to intervene in support of culture in an e-commerce context.

Goal 3 – Integrate culture into sustainable development frameworks

Over the past four years, several research projects, various publications (**6**) and numerous scientific activities organized (**7**) by the Chair and in which the Chair participated (**11**) were associated with Goal 3, the integration of culture into sustainable development frameworks. These scientific events and projects came within the scope of the Chair's second research focus: incorporating culture into countries' sustainable development policies.

For example, the project on implementing the 2005 Convention in order to protect threatened Indigenous cultural expressions, entitled "La mise en œuvre de la Convention de 2005 afin de protéger les expressions culturelles autochtones menacées," explored a new field that is extremely important to the diversity of cultural expressions. The Chair also carried out other initiatives focused on migrants' cultural expressions and on participation in the cultural life of the host community.

The Chair also published a comparative analysis of the Convention for the Safeguarding of the Intangible Cultural Heritage and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, *Regards croisés sur la Convention pour la sauvegarde du patrimoine culturel immatériel et la Convention sur la protection et la promotion de la diversité des expressions culturelles*, edited by Véronique Guèvremont and Olivier Delas.[7] The purpose of this work was to compare the two treaties in order to clarify their respective scopes, while highlighting their complementarity and their contribution to the sustainable development of societies.

Finally, in September 2019, the Chair organized an international seminar entitled "Integrated Approaches of the Protection of Cultural and Natural Resources in National and International Law: An Overview" at the Monastère des Augustines in Québec. This event launched a collective reflection on a subject inextricably linked to the sustainable development of societies, which is at the heart of the 2030 Agenda that sets out 17 sustainable development goals. Among other things, the seminar addressed the issue of the impact that climate change is having on the digital transformation in cultural industries.

Goal 4 – Promote human rights and fundamental freedoms

Promoting human rights and fundamental freedoms is one of the Chair's ongoing concerns, addressed as a crosscutting issue in all of its research projects, publications and scientific activities conducted over the past four years. The research projects, publications (**8**) and scientific activities organized (**8**) or presented (**13**) by the Chair at the national and international levels that came within the scope of its first three research focuses[8] pursued this objective.

Two research projects conducted by the Chair were more direct in seeking to promote the cultural rights and fundamental freedoms of people belonging to certain vulnerable

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[7] *Regards croisés sur la Convention pour la sauvegarde du patrimoine culturel immatériel et la Convention sur la protection et la promotion de la diversité des expressions culturelles*, edited by Véronique Guèvremont and Olivier Delas, Collection Patrimoine en mouvement, Presses de l'Université Laval, Québec, 2019, 280 pages.

[8] This refers to the following three focuses: 1) Developing and implementing cultural policies within countries; 2) incorporating culture into countries' sustainable development policies; and 3) working together to strengthen capacity building.

groups in countries that are party to the 2005 Convention, namely, migrant populations and Indigenous peoples. Two projects focused attention specifically on those groups. The first, "La contribution de la Convention de 2005 au dialogue interculturel et à l'intégration des nouveaux Québécois et Canadiens," dealt with the 2005 Convention's contribution to intercultural dialogue and the integration of new Quebeckers and Canadians. The second, "Mettre en œuvre la Convention de l'UNESCO de 2005 afin de protéger les expressions culturelles autochtones menacées : une condition nécessaire à l'amélioration du dialogue interculturel au sein de la société québécoise et canadienne ?", explored whether implementing the 2005 Convention in order to protect threatened Indigenous cultural expressions is something that needs to be done to improve intercultural dialogue in Canadian and Quebec society.

Also, in relation to the above, there was the workshop entitled "Accéder à soi. Accéder à l'autre. La Convention de l'UNESCO de 2005, les politiques culturelles et l'intégration des migrants," organized by the Chair in partnership with the Centre de recherche Cultures – Arts – Sociétés (CELAT) on December 12, 2019, at Laval University. This day-long event brought together representatives of some ministries, members of different cultural communities and researchers to discuss issues related to migrants' involvement in the cultural life of the host society and the status of migrant artists in host societies. This event sought to explore such things as how cultural policies can be implemented to encourage migrants to create, produce, disseminate and access their own cultural expressions. One of the main goals of this workshop was to get an overview of the protection and promotion of the cultural expressions of migrants through cultural policies in Quebec.