

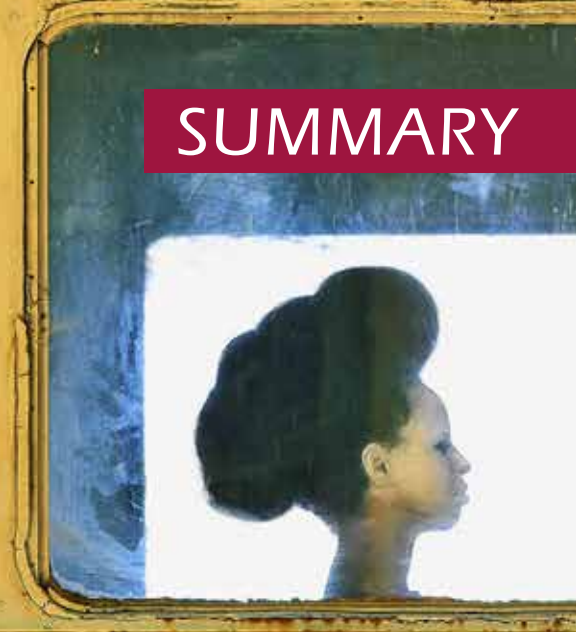


United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions

2005 Convention
Global Report



SUMMARY

RE | SHAPING CULTURAL POLICIES

Advancing creativity
for development



2018

Foreword

This new UNESCO Global Report "*Re|Shaping Cultural Policies*" is an invaluable tool for the implementation of the *2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions*.

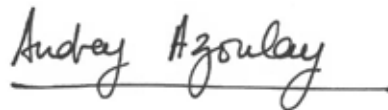
This Convention, now ratified by 146 Parties, including the European Union, is leading UNESCO's efforts to strengthen capacities for the creation, production and dissemination of cultural goods, services and activities. States are supported in their sovereign right to implement public policies for the development of strong and dynamic cultural and creative industry sectors. UNESCO is committed to developing more effective and sustainable public policies in these areas.

Our roadmap is clear and requires the cooperation of governments and non-governmental actors in four key areas: strengthening governance for culture, improving the conditions for the mobility of artists, integrating culture in sustainable development strategies, and promoting human rights and fundamental freedoms. These four goals are closely linked to the 2030 Agenda for Sustainable Development.

Since it was first published in 2015, this Report has significantly improved the evaluation and monitoring of cultural policies around the world. By analyzing progress, new approaches to strategic issues have emerged, such as on artistic freedom, the mobility of artists, gender, public service media and digital creativity.

This Report demonstrates that innovative cultural policies implemented at regional and local levels have a positive impact on the whole of cultural governance. It highlights the strategic frameworks best adapted to the digital environment, the emergence of exchange platforms and the dynamism of artistic incubators in the global South. It also points to the persistent inequalities and under-representation of women in the culture sector, trade barriers on cultural goods and services from the global South and the vulnerability of artists at risk. By providing yet unpublished statistics and data in these areas, this Report is essential for developing and implementing public policies that are adapted to the evolving needs of the culture sector.

I wish to thank the Swedish Government and the Swedish International Development Agency for their unwavering support and call on all Member States to take ownership of the results of this pioneering Report and to invest in the potential of cultural activities and the creative industries as engines of economic development, social cohesion and human dignity.



Audrey Azoulay
Director-General of UNESCO

Executive summary

The 2018 Global Report analyses further progress achieved in implementing the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) since the first such report was published in 2015. It is the work of ten independent experts, who have worked together with the Secretary of the Convention and her colleagues, as well as BOP Consulting and the Principal Editor.

Each of the Global Reports have been grounded in analysis of the Quadrennial Periodic Reports (QPRs) submitted by Parties (a procedure approved by the Convention's Conference of Parties in 2011). For the purposes of the present Global Report, the authors have consulted the 62 QPRs submitted by Parties since 2015, but have also derived relevant new findings from other, types of sources. They have also drawn upon their own expert experience.

The Introduction by the Secretary of the Convention and the Principal Editor explains the long-term objectives of the Global Report, presenting the guiding principles and values that underpin the Convention as well as the main lines of the methodological framework to monitor the impact of its implementation, which was put in place in 2015. This framework consists of the following four goals:



Goal 1 SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



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



Goal 3 INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



Goal 4 PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS

The Introduction also links the pursuit of these objectives to the 2030 Sustainable Development Goals (SDGs) and sets out the main elements of a road map for the coming years that will enable the Global Report to become, over the long term, an effective tool to forge new spaces for policy dialogue and transformation.

The first and leading goal is to **support sustainable systems of governance for culture** that contribute to the implementation of SDGs 8, 16 and 17. This challenge is addressed in the four chapters that make up the first section of the Global Report. The first of these chapters analyses **policies and measures** to promote the diversity of cultural expressions and shares a series of key findings with the reader. The author has found that the Convention clearly provides increased legitimacy and indeed inspiration for the adoption of cultural policies and their adaptation in changing times. Its implementation is beginning to have a positive impact on collaborative governance and multistakeholder policy making, notably in some developing countries and in the domains of the creative economy and cultural education. Significant cultural policy innovations are being implemented by local and regional authorities in the domains in which they have competencies. In developing countries in particular, there is a correlation between the implementation of policies and funding across the cultural value chain and the ability of audiences to access locally-produced content. The monitoring and evaluation of results remain rare, however, resulting in a paucity of data, which makes it difficult to assess the effectiveness of cultural policies in contributing to the diversity of cultural expressions.

The second chapter in this section is devoted to the **public service media** as producers, commissioners, distributors, disseminators and mediators of high-quality cultural content. The author has been able to identify many substantial improvements in the legislative base for media freedom and diversity, as governments update their public service media goals and systems. She notes that creativity and diversity in both the public service and private media are being enhanced through quota regulations, currently applied by 90 countries around the world. New policy frameworks adapted to the digital context are beginning to respond to the challenges of horizontal and vertical media convergence. Yet gaps remain. Notably, there is an overriding need for a forward-looking public service media policy model that serves the needs of all individuals and groups and responds to changes in public thinking as well as processes of convergence.

Indeed, the technological revolution has had profound impacts on the governance of the media as well as all aspects of the cultural value chain. The third chapter explores the implications of the rapidly evolving **digital environment**. The cultural value chain is being transformed from a pipeline-like configuration to a network model – and few countries have a strategy in place to deal with these changes. Very few Parties have designed and implemented digital culture policies that go beyond initiatives undertaken to digitize or strengthen specific nodes of the value chain. In the global South, despite the advantages resulting from mass adoption of mobile broadband, many countries lack infrastructure and are unable to consolidate a market for digitally produced and distributed cultural goods and services. The rise of large platforms has also created market concentration, a lack of public statistics and a monopoly on artificial intelligence. Without a targeted approach to countering these risks, the public sector may entirely lose its agency on the creative scene. Hence, the author argues, an entirely new type of relationship between the public sector, private companies and civil society is urgently needed, one that is based upon interactivity, collaboration and the co-construction of policy frameworks.

In this context, the Convention remains a pioneer treaty for the importance it attaches to the contribution of **civil society** actors to policy implementation in such complex areas as the production and distribution of cultural goods and services. The fourth chapter analyses this dimension, arguing that the Convention's goal of supporting sustainable systems of governance for culture can be achieved only through strong civil society participation. However, many actors in civil society believe that policy-making processes lack transparency and that laws and regulations do not sufficiently enable such participation. Despite these challenges, a strong core of civil society organizations is committed to playing a role in improving cultural governance and developing cultural policy. Civil society actors have responded to the Convention by convening their peers, engaging in advocacy, generating and sharing knowledge, and creating new networks. In order to make possible the necessary degree of joined-up policy making, however, civil society needs capacity development support and resources, focusing on policy participation, communication and networking.

The second section of the report relates to the goal of **achieving a balanced flow of cultural goods and services and the mobility of artists and cultural professionals worldwide** that contributes to the implementation of SDGs 8 and 10.

As already argued in 2015, the **mobility of artists and other cultural professionals** is crucial to maintaining a heterogeneous world of ideas, values and worldviews, as well as to the promotion of vibrant cultural and creative industries. The fifth chapter analyses the world picture in this regard. While the global North still provides the main market destinations for artists and cultural practitioners from the global South, access to these destinations is becoming increasingly difficult in the current security climate. Visa regulations continue to jeopardize the efforts of cultural institutions and civil society to address the persistent inequalities in mobility between the global North and the global South. Restrictions on freedom of movement and mobility of artists are used as tools of repression and censorship. The number of mobility opportunities provided through market access and transnational cultural collaboration has increased, with a renewed interest in South-South mobility. Despite inadequate institutional frameworks and funding structures, new regional networks, exchange platforms and creative hubs have emerged in the global South, thanks to a vibrant and resilient independent arts sector.

The sixth chapter analyses recent trends with regard to **flows of cultural goods and services**. The author has found that all developing countries taken together (including China and India) represented an increasing portion of the flow of cultural goods, and accounted for 45% of global trade of cultural goods in 2014 compared to 25% in 2005. Progress has been achieved. Nevertheless, trade barriers, scarcity of preferential treatment measures and limited human and financial capacities continue to hamper developing countries' penetration of cultural goods markets in the global North. Digital distribution platforms, exchange networks and export strategies, mostly in the audiovisual sector, are helping global South countries enter the international market of cultural goods and services. Domestic quotas are an effective measure of increasing national audiovisual production, eventually leading to an increase in exports. The chapter also confirms the finding of Chapter 3 that the new digital environment urgently requires improved data collection on cultural trade services in order to support evidence-based policies and trade negotiations.

Protecting and promoting the diversity of cultural expressions must also rely on the influence of the Convention on other international legal **treaties and agreements**, notably in the trade arena. This dimension is analysed in the seventh chapter. The principal finding is that while megaregional partnership agreements have left little room for the promotion of the Convention, in eight bilateral and regional free trade agreements that were concluded between 2015 and 2017, Parties have introduced cultural clauses or lists of commitments that do so. While no new Protocols on cultural cooperation have been signed between 2015 and 2017, other free trade agreements have introduced provisions to enhance preferential treatment for the broadcasting and audiovisual sectors. Parties to the Convention have generally expressed reservations over the inclusion of the audiovisual sector or other cultural services in their trade commitments. The European Union and other regional organizations have taken significant steps to address Convention-related questions, in particular those focusing on digital issues, sustainable development and the integration of culture into national trade frameworks.

The third implementation goal of the Convention set out in 2015 was to advance the long-standing cause of **integrating a cultural dimension in sustainable development frameworks** that contributes to the implementation of SDGs 4, 8 and 17.

The eighth chapter analyses how implementation of the Convention has had a positive impact on policies, plans and programmes in the domain of **sustainable development**. Principally, there has been increased recognition of the role of culture in sustainable development, notably in the 2030 Sustainable Development Agenda. Yet, paradoxically, although several international sustainable development programmes include cultural affairs as a major area of intervention, the proportion of development aid spent on culture and recreation today is the lowest it has been for over ten years! Of the 111 Parties that have adopted a national development plan or strategy, some 96 have included references to the cultural dimension. Over two-thirds of these are from the global South. Yet, these same countries acknowledge the cultural dimension primarily as an instrumentality, as a driver of economic or social outputs; only 40% of national development planning documents contain outcomes or actions specific to the goals of the Convention. Another issue is that across the board, the environmental impact of cultural production and artistic practice itself is not yet taken sufficiently into account. It is important to note, however, that municipal authorities are striking out in new directions in this regard: cities all around the world are exploring innovative ways of fostering sustainable development through the cultural and creative industries.

The final section of the report is devoted to a key principle of the Convention that has come to the fore in recent years, namely the **promotion of human rights and fundamental freedoms** of expression, information and communication that contribute to the implementation of SDGs 5 and 16.

Gender equality is a key dimension here, for the Convention is unambiguous in calling for policies and measures that promote gender equality and that recognize and support women as artists and producers of cultural goods and services. The ninth chapter, which amplifies the message delivered already in the 2015 Global Report, hones in on the multifaceted gender gap that persists in almost all cultural fields and in most parts of the world.


Women are not only severely under-represented in the workforce, particularly in key creative roles and decision-making positions, but they also have less access to resources and are generally paid much less than men. The disparity is not widely recognized but needs to be acknowledged and tackled if true diversity of cultural expressions is to be achieved. The author of this chapter argues forcefully that the Convention cannot be properly implemented without actively promoting gender equality among creators and producers of cultural expressions, as well as among citizens, in terms of access to and participation in cultural life. It goes without saying that this calls for both specific measures and, equally importantly, the integration of a gender perspective into all cultural policies and measures. Systematically collected, sex-disaggregated national and global data are still sorely lacking, however, and are urgently required in order to clarify the situation, increase awareness and understanding, inform policies and plans, and enable monitoring of progress in this domain. Diversity of cultural expressions will remain elusive if women are not able to participate in all areas of cultural life as creators and producers, and as citizens and consumers.

The final chapter is devoted to *artistic freedom*, which is germane not only to the being and creative practice of artists themselves but also to the rights of all cultural producers and audiences. But today, this freedom is increasingly under attack by a range of factors and forces, both governmental and non-governmental. The chapter reports that attacks on artistic freedom in 2016 perpetrated by both State and non-State actors, mostly against musicians, showed a significant rise compared with 2014 and 2015. Yet, progress has been made in understanding the importance of artistic freedom for the successful protection and promotion of artistic expression itself. Some States have made commitments and put in place legislative changes to respect this fundamental freedom. The chapter finds that measures to support the economic and social rights of artists are appearing increasingly in national legislation, especially in Africa; yet at the same time laws dealing with terrorism and state security, defamation, religion and 'traditional values' have been used to curb artistic and other forms of free expression. Monitoring and advocacy for arts freedom have grown, as has the number and capacity of organizations who are engaged, including within the United Nations. In this domain as well, cities are taking valuable initiatives by providing safe havens for artists at risk; in fact, the number of such facilities has grown to over 80 across the world.

Reporting by Parties, together with the analyses brought together in this Global Report, continue to demonstrate that the Convention has enriched the panoply of policy making for the benefit of the diversity of cultural expressions. It also continues to demonstrate the clear need for Parties to put in place monitoring and evaluation mechanisms that will enable them to contribute more fully to the information sharing and transparency provisions of the Convention. The advances and innovations reported on are promising, especially as they contribute to a first evidence base for implementing the Convention, which can simultaneously inform the implementation of the SDGs. However, they are far from sufficient. Together the Convention's core indicators and the SDGs' list of targets can produce evidence to inform global commitments and a shared understanding of how promoting the diversity of cultural expressions and investing in creativity can generate sustainable development outcomes.

If in the coming years Parties are able to meet the requirements set out in this Global Report, if not wholly then at least in ample measure, then a process is bound to emerge that will fulfil the long-term promise of the 2005 Convention, which is truly to 'reshape' cultural policy making across the world.

**MONITORING THE 2005 CONVENTION
ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS**

GUIDING PRINCIPLES	<p>Sovereign right of States to adopt and implement policies to promote the diversity of cultural expressions, based on informed, transparent and participatory processes and systems of governance is ensured</p>			
GOALS	 <p>SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE</p>			
EXPECTED RESULTS	<p>National policies and measures are implemented to promote creation, production, distribution and access with regard to diverse cultural goods and services and contribute to informed, transparent and participatory systems of governance for culture</p>			
AREAS FOR MONITORING	<p>Cultural policies</p>	<p>Public service media</p>	<p>Digital environment</p>	<p>Partnering with civil society</p>
CORE INDICATORS	<p>National cultural policies support creation, production, distribution and access to diverse cultural goods and services</p>	<p>Legislative base supports media freedom and diversity</p>	<p>Legislative base supports universal access to culture in the digital environment</p>	<p>Enabling legislative and regulatory framework for civil society</p>
	<p>Multiple government agencies participate in policy making</p>	<p>Goals of public service media are legally defined and guaranteed</p>	<p>Policies and measures encourage digital creativity and promote civil society participation in the digital environment</p>	<p>Civil society has the capacity to participate in the design and implementation of policies</p>
	<p>Parties actively support informed policy making processes</p>	<p>Public service media policies and measures serve the needs of all groups in society</p>	<p>Policies and measures support dynamic and diverse digital cultural industry markets</p>	<p>Civil society is actively involved in governance of the Convention at the national and global level</p>

Equitable access, openness and balance in the flow of cultural goods and services as well as the free movement of artists and cultural professionals is facilitated

The complementarity of economic and cultural aspects of sustainable development are recognized

Respect for human rights and fundamental freedoms of expression, information and communication is guaranteed as a pre-requisite for the creation and distribution of diverse cultural expressions



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



INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS

Preferential treatment measures are implemented to facilitate a balanced flow of cultural goods and services and to promote the mobility of artists and cultural professionals around the world

Sustainable development policies and international assistance programmes integrate culture as a strategic dimension

International and national legislation related to human rights and fundamental freedoms is implemented and promotes both artistic freedom and the social and economic rights of artists

Mobility of artists and cultural professionals

Flow of cultural goods and services

Treaties and agreements

National sustainable development policies and plans

International sustainable development programmes

Gender equality

Artistic freedom

Legislative base ensures freedom of movement

Legislative base supports flows of cultural goods and services

Parties promote the objectives and principles of the Convention in other forums

Culture is integrated into national sustainable development policies and plans

Culture is integrated into international sustainable development programmes

Legislative framework guarantees gender equality in cultural arena

Legislative base supports freedom of expression

Policies and measures support mobility from the global South

Policies and measures support international flows of cultural goods

Convention explicitly referenced in international and regional treaties and agreements

Policies and measures support regional equity in the distribution of cultural resources

Technical assistance programmes strengthen human and institutional capacities in the cultural and creative industries in developing countries

Policies and measures support women as creators and producers of cultural goods and services

Policies and measures promote and protect artistic freedom

Non-governmental initiatives facilitate mobility from the global South

Policies and measures support international flows of cultural services

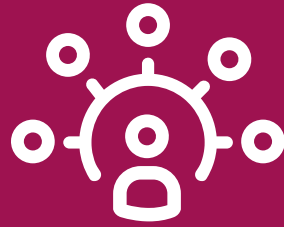
Policies and measures implement international and regional treaties and agreements that align with the Convention

Policies and measures support equity in access to cultural resources by vulnerable groups

Financial assistance supports creativity in developing countries

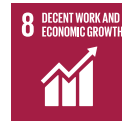
Policies and measures promote the opportunity for women to access cultural activities, goods and services

Policies and measures promote the social and economic rights of artists



Goal 1

SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



Sovereign right of States to adopt and implement policies to promote the diversity of cultural expressions, based on informed, transparent and participatory processes and systems of governance is ensured

2018 REPORT CARD

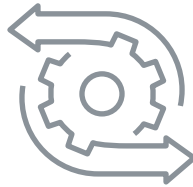
National policies and measures are implemented to promote creation, production, distribution and access with regard to diverse cultural goods and services and contribute to informed, transparent and participatory systems of governance for culture

<i>Cultural policies</i>	<i>Public service media</i>	<i>Digital environment</i>	<i>Partnering with civil society</i>
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SUCSESSES

- Legislative base for cultural industries, access to internet and media freedom and diversity established
- Interministerial collaboration for the creative economy expanded
- Rising investments in digital creativity and entrepreneurship
- Civil society organizations engaging in cultural policy issues



CHALLENGES

- Insufficient budgets to fully implement cultural policies
- Civil society organizations lack capacities to fully impact policy action
- Not all groups in society are served by public service media policies
- Unfair remuneration of creators in the digital environment



RECOMMENDATIONS

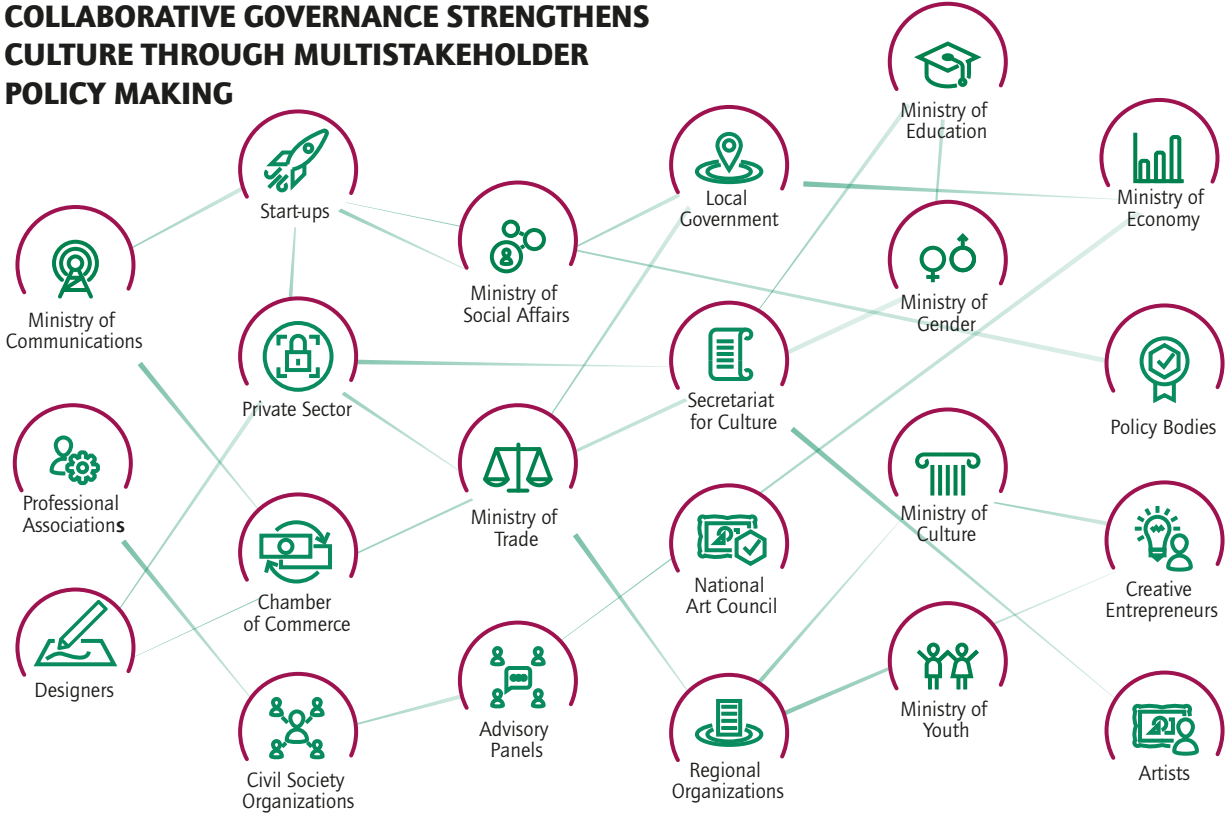
- Develop structured platforms for policy dialogue
- Adopt comprehensive digital agendas and infrastructure plans
- Provide adequate resources and skills for civil society organizations
- Invest in local quality content production

DATA REQUIREMENTS



- Revenues generated by digital distribution platforms and by artists
- Number of women in gatekeeping positions in public service media
- Number of civil society organizations participating in policy making for culture

COLLABORATIVE GOVERNANCE STRENGTHENS CULTURE THROUGH MULTISTAKEHOLDER POLICY MAKING



LEADING TO INTEGRATED POLICIES



Creation
Art schools provide students with creative competencies and skills.



Production
Direct financial investment increases the production of domestic cultural content



Distribution
Cultural infrastructure facilitates the distribution of cultural expressions



Access
Participation strategies overcome access barriers created by pricing, distance, language, etc.

WHICH SUPPORT DYNAMIC CULTURAL INDUSTRIES



worth
\$2,250 bil

employing
30 mil
people worldwide



Towards more collaborative cultural governance

Jordi Baltà Portolés



KEY FINDINGS

- »»» *The Convention provides inspiration and legitimacy to inform cultural policies and legislation and adapt it to changing times*
- »»» *Implementation of the Convention is beginning to have an impact on collaborative governance and multistakeholder policy making, notably in some developing countries and in the fields of the creative economy and cultural education.*
- »»» *Significant cultural policy innovations are being implemented by local and regional authorities, while their capacity to implement the Convention in domains such as education, trade and economic development is often limited.*
- »»» *There is a correlation between the adoption and implementation of policies backed by direct financial investments across the cultural value chain and the ability of audiences to have greater access to locally-produced content, which is particularly visible in developing countries.*
- »»» *The monitoring and evaluation of results remains rare. The paucity of data makes it difficult to assess the effectiveness of cultural policies in contributing to the diversity of cultural expressions.*



Culture is key to building a new country. A community that reads, knows its origins, has cultural spaces to enjoy and supports artists, is a society that is proud of its cultural diversity and is equipped with more tools to build peace.

Mariana Garcés Córdoba

Minister for Culture, Colombia

IN THE ERA OF

Media convergence



Media stacking



Media meshing



**MEDIA FREEDOM AND DIVERSITY REQUIRES
POLICIES TO STRENGTHEN DOMESTIC PRODUCTION
AND ACHIEVE BALANCE BETWEEN**



local
content

and

regional and
international
content



THAT IS WHY QUOTA REGULATIONS HAVE BEEN PUT IN PLACE IN 90 COUNTRIES



On average

25.8%

of annual
broadcasting time
on free-to-air public
television is domestic



54

countries have
binding quotas
on national
content

FREEDOM OF INFORMATION LAWS MUST ALSO BE UPHELD

In 2016, there were



115

Freedom of information
laws in place worldwide



However, the state
of media freedom
worsened in

66%

of countries

AS DOES GENDER EQUALITY



Only

19%

of countries have developed specific
gender awareness programmes for
publicly-owned media organizations

**FOR PUBLIC SERVICE MEDIA TO FULLY ENABLE DIVERSE CULTURAL EXPRESSIONS,
EFFORTS ARE NEEDED TO:**



Support quality content
creation



Develop co-production
schemes



Intensify capacity
building and technical
assistance



Encourage financial
incentives and easier
licensing

Enlarging choices: cultural content and public service media

Christine M. Merkel



KEY FINDINGS

- »» Policies to support a diversity of high-quality media content remain highly relevant to the objectives of the Convention, as watching television and listening to radio remain central forms of cultural activity for most people around the world.
- »» There have been many substantial improvements in the legislative base for media freedom and diversity, as governments update their public service media goals and systems.
- »» Creativity and diversity in both the public service and private media are being enhanced through quota regulations, currently applied by 90 countries around the world.
- »» New policy frameworks adapted to the digital context are beginning to respond to the challenges of horizontal and vertical media convergence.
- »» Forward-looking public service media policy models that would serve the needs of all individuals and groups and respond to changes in public thinking, as well as processes of convergence, have yet to be implemented.

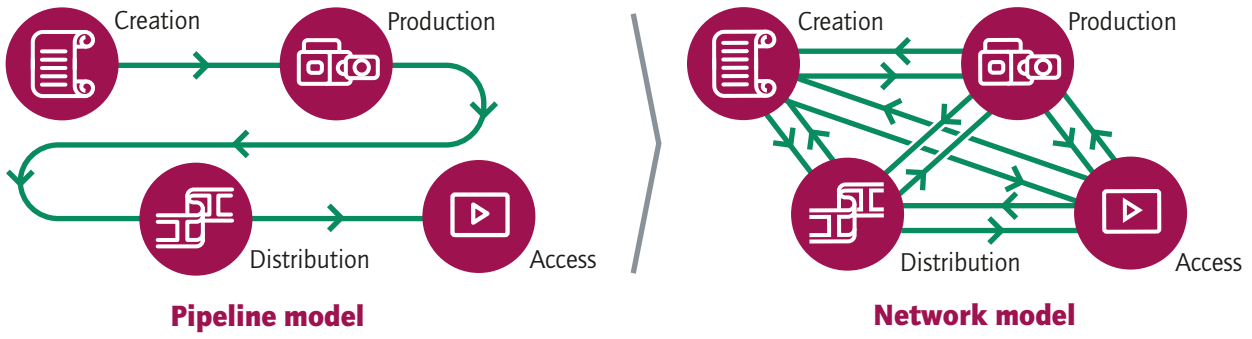


Collaborative content is essential. Partnerships with audiences will help broadcasters succeed and enhance public trust. It is not just about the content we create, but about the way that we share it that will drive us forward.

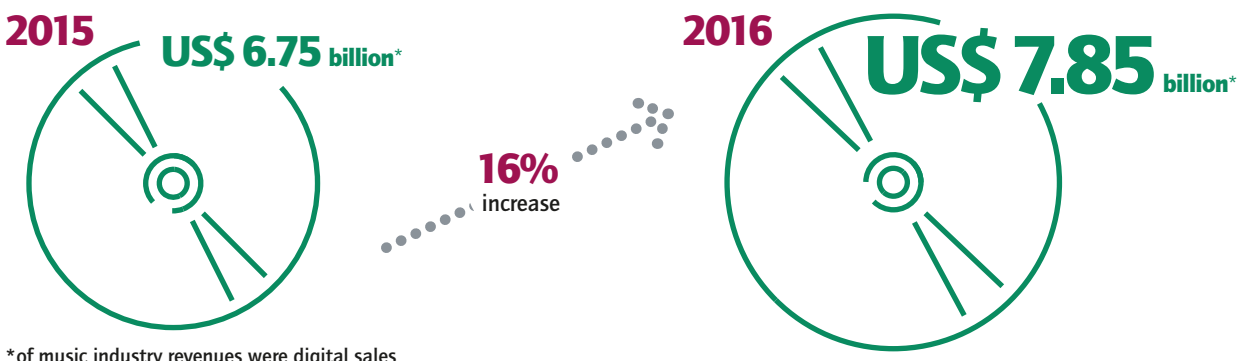
Javad Mottaghi

Secretary-General, Asia-Pacific Broadcasting Union (ABU)

DIGITAL TECHNOLOGIES HAVE TRANSFORMED THE CULTURAL VALUE CHAIN

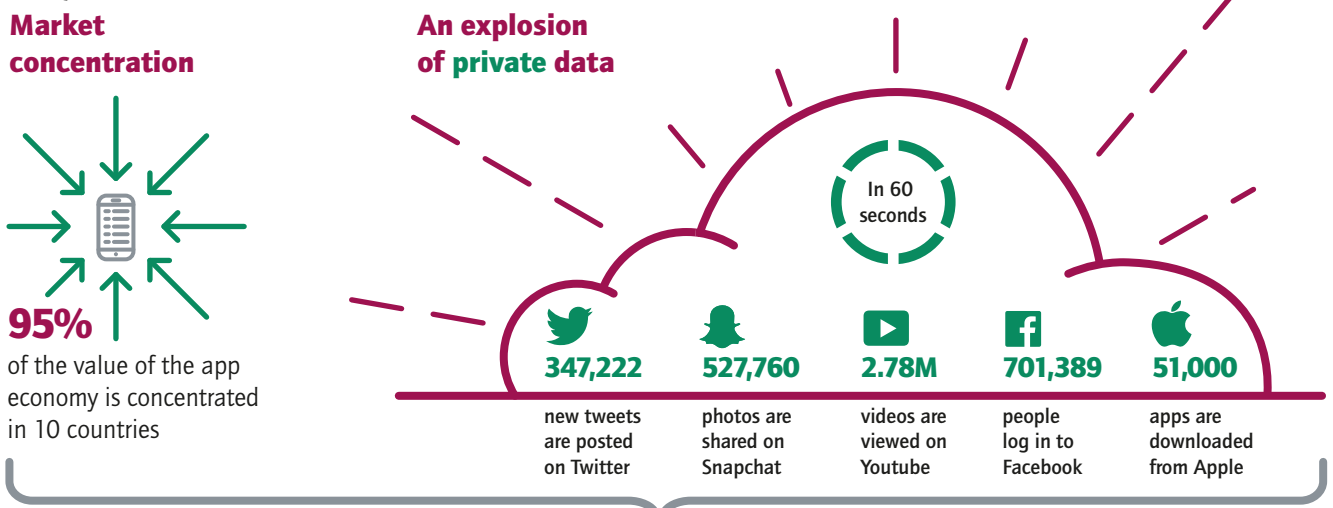


AND THE CULTURAL ECONOMY IS BECOMING INCREASINGLY DIGITIZED



*of music industry revenues were digital sales

BUT, THE RISE OF LARGE PLATFORMS HAS CREATED MANY CHALLENGES:



TO ADDRESS THESE CHALLENGES, STATES MUST

- 

Adopt digital plans and strategies to invest in local cultural production
 - 

Support creative hubs, incubators and clusters
 - 

Improve digital literacy to ensure access to diverse digital content
 - 

Develop new collaborative partnerships
- Public sector
..... Private sector
..... Civil society

Cultural policies in the age of platforms

Octavio Kulesz



KEY FINDINGS

- »»» *The cultural value chain is rapidly being transformed from a pipeline-like configuration to a network model – and few countries have a strategy in place to deal with these changes.*
- »»» *Very few Parties have designed and implemented digital culture policies that go beyond initiatives undertaken to digitize or strengthen specific nodes of the value chain.*
- »»» *In the global South, despite the advantages resulting from mass adoption of mobile broadband, many countries lack infrastructure and are unable to consolidate a market for cultural goods and services in the digital environment.*
- »»» *The volume of data circulating on the internet is growing exponentially and revenues are also increasing. In 2016, digital music revenues in the music market grew by 177%, driven by a sharp 60.4% increase in the share of streaming revenues. This was the first time that digital revenues made up 50% of the recorded music market.*
- »»» *The public sector may entirely lose its agency on the creative scene if a targeted approach to address the rise and market concentration of large platforms or the monopoly on artificial intelligence is not adopted.*
- »»» *A new type of relationship between the public sector, the private sector and civil society based upon interactivity, collaboration and the co-construction of policy frameworks has not yet emerged.*



Digital networks and collaborative platforms have created a new way of understanding the processes of creation that empower communities, enable the expansion of new participatory models and promote the intersection of art, design, software, science and technology.

Felipe Cesar Londoño

Director, Festival Internacional de la Imagen



Strong civil society participation is crucial for national policies and measures to contribute to



- **informed**
 - **transparent**
 - **participatory**
- systems of governance for culture



A strong core of CSOs is already improving cultural policy through more formalized policy spaces



63% of CSOs have contributed to national cultural policy or consultations



70% of CSOs feel that their organization can make a difference to the policy environment

HOWEVER, THERE ARE SEVERAL BARRIERS TO OVERCOME:



Current laws do not sufficiently enable their participation



30% of CSOs do not believe that laws enable them to partner with state actors



Government consultation structures are not sufficiently open, enabling or far-reaching



40% of CSOs do not believe that the way cultural policy is made is transparent



Resources, capacities and networks remain suboptimal



23% of CSOs do not regularly collaborate with other CSOs



FOR BETTER SYSTEMS OF GOVERNANCE FOR CULTURE, GREATER EFFORT IS NEEDED TO:



Develop continuous, regular and structured participatory processes



Raise awareness among CSOs



Strengthen and develop capacities



Encourage cross-sectoral partnerships, with cultural and non-cultural CSOs

Engaging civil society in cultural governance

Andrew Firmin



KEY FINDINGS

- »»» *The Convention's goal of supporting sustainable systems of governance for culture can only be achieved through strong civil society participation.*
- »»» *Many in civil society believe that policy-making processes lack transparency and that laws and regulations do not sufficiently enable civil society participation.*
- »»» *A strong core of civil society is committed to playing its role in improving cultural governance and developing cultural policy.*
- »»» *Civil society actors have responded to the Convention by convening their peers, engaging in advocacy, generating and sharing knowledge, and creating new networks.*
- »»» *To achieve more, this civil society core needs capacity development support and resources, focusing on policy participation, communication and networking.*



By combining forces with public authorities and through investment in youth and culture, the qualitative leap towards the emergence of a new governance in Africa is becoming a reality that ultimately contributes to the strengthening of social cohesion, a creative economy and the well-being of citizens.

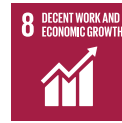
Mamou Daffé

Chairperson, Arterial Network



Goal 2

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



Equitable access, openness and balance in the flow of cultural goods and services as well as the free movement of artists and cultural professionals is facilitated

2018 REPORT CARD

Preferential treatment measures are implemented to facilitate a balanced flow of cultural goods and services and to promote the mobility of artists and cultural professionals around the world

Mobility of artists and cultural professionals

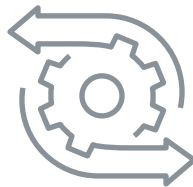
Flow of cultural goods and services

Treaties and agreements



SUCCESSES

- Transnational collaboration and mobility increased in the global South
- Rise in the number of digital platforms, networks and export strategies opening audiovisual markets for the global South
- Expanded use of cultural clauses in bilateral and regional trade agreements



CHALLENGES

- Travel restrictions in current global security climate
- Persistent imbalance in global flows of cultural goods and services
- Limited commitments to the 2005 Convention in megaregional partnership agreements



RECOMMENDATIONS

- Improve visa procedures for artists
- Implement Aid for Trade and preferential treatment measures
- Grant specific status to cultural goods and services in trade agreements addressing e-commerce

DATA REQUIREMENTS

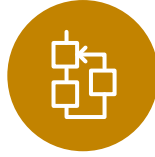


- Trade in cultural services
- Mobility flows

THE MOBILITY OF ARTISTS IS IMPEDED BY



International security measures



Complex visa procedures and high application fees

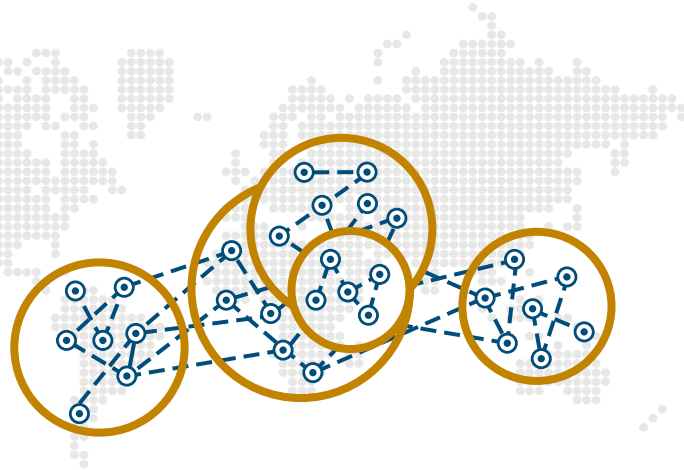


Inadequate work permit regulations

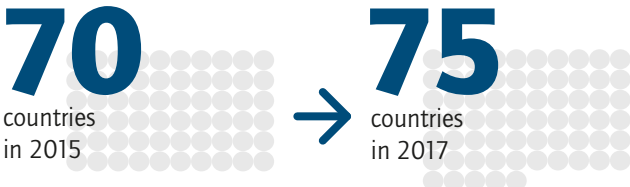


Lack of funding and support

BUT, THERE HAS BEEN AN INCREASE IN SOUTH-SOUTH MOBILITY AND COOPERATION



The number of countries that can be accessed visa-free by passport-holders from the global South has also increased



But, remains lower than for passport-holders from the global North



Artists from the global South are also only eligible for

18%

of available mobility funding from the global North



THIS GAP WILL PERSIST UNLESS A COORDINATED AND HOLISTIC APPROACH IS TAKEN TO:



Introduce preferential treatment measures



Simplify visa procedures and reduce fees



Provide adequate infrastructure, funding and information



Support capacity building and South-South networking opportunities

Surviving the paradoxes of mobility

Khadija El Bennaoui



KEY FINDINGS

- »»» *While the global North provides the main market destinations for artists and cultural practitioners from the global South, access to these destinations is becoming increasingly difficult in the current global security climate.*

- »»» *Visa regulations continue to jeopardize the efforts of cultural institutions and civil society to address the persistent inequalities between the global North and the global South.*

- »»» *Restrictions on freedom of movement and mobility of artists are used as tools of repression and censorship.*

- »»» *The number of mobility opportunities provided through market access and transnational cultural collaboration has increased, with a renewed interest in South-South mobility.*

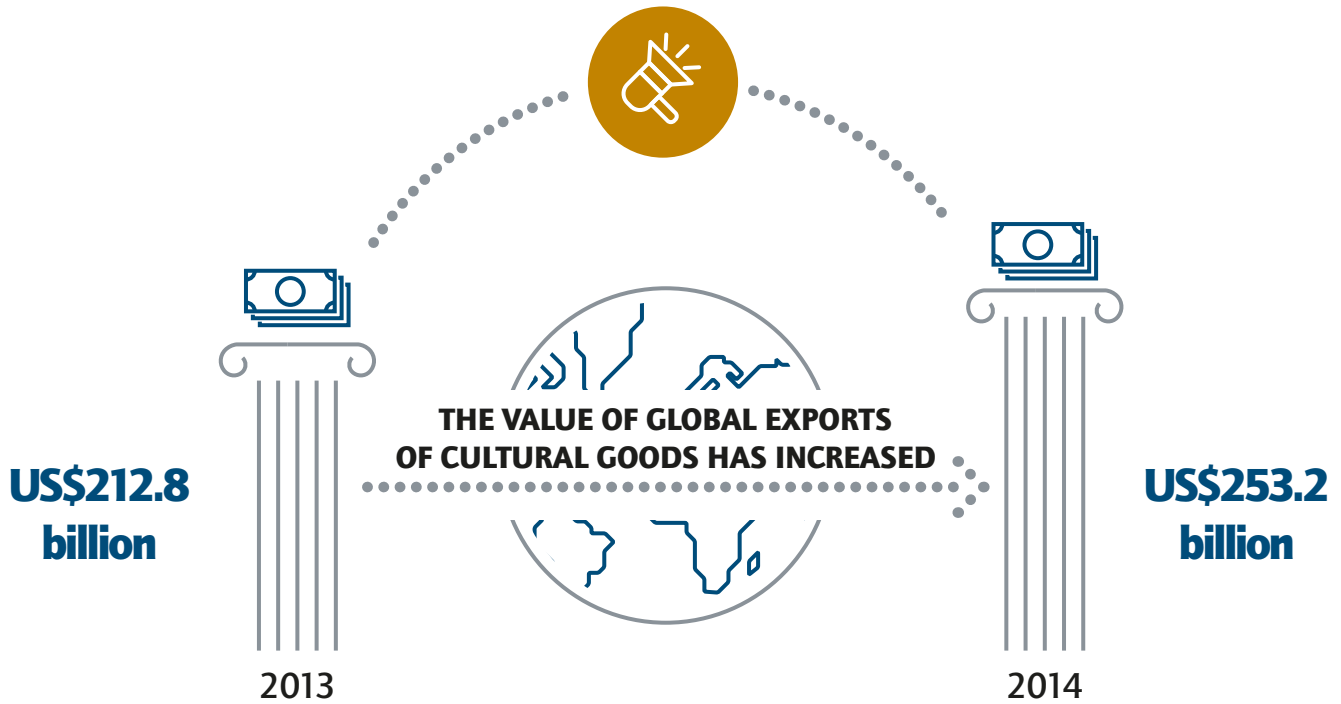
- »»» *Despite inadequate institutional frameworks and funding structures, new regional networks, exchange platforms and creative hubs have emerged in the global South, thanks to a vibrant and resilient independent arts sector.*



The 2005 UNESCO Convention gives hope to all artists in the global South who experience more difficulties. It provides governments with the means to encourage this mobility, to favor co-productions and to give preferential treatment to artists. We must carry this message with strength, everywhere.

Abderrahmane Sissako

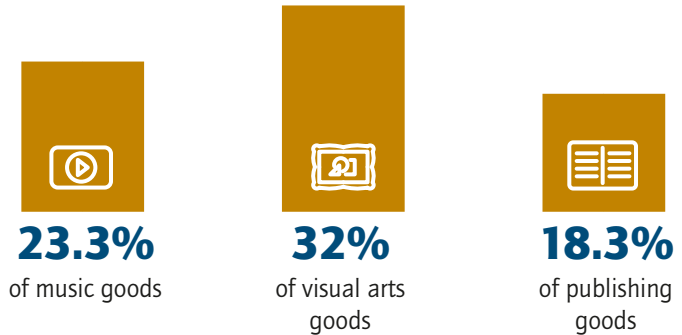
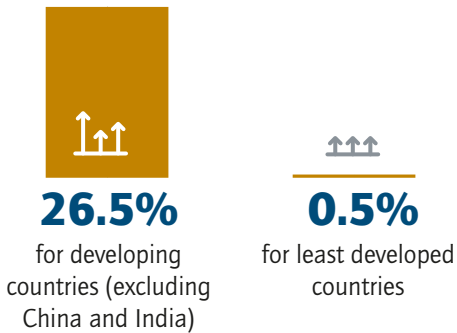
Film Director



However, the share in **global exports of cultural goods remains imbalanced**

... and is insufficiently diversified.

Developing countries account for:



ACHIEVING A MORE BALANCED FLOW REQUIRES



Reinforced trade capacities and infrastructure



Increased ODA targeted at trade-related programmes and projects



Investment in the creative sectors to diversify exports of cultural goods



Lower tariffs to allow cultural goods to enter new markets at competitive costs



Improved data collection on cultural trade services in digital environment

Persisting imbalances in the flow of cultural goods and services

Lydia Deloumeaux



KEY FINDINGS

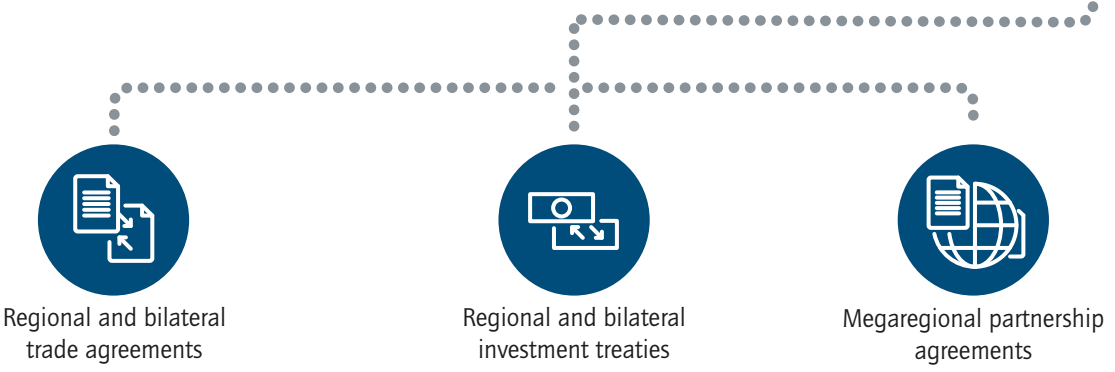
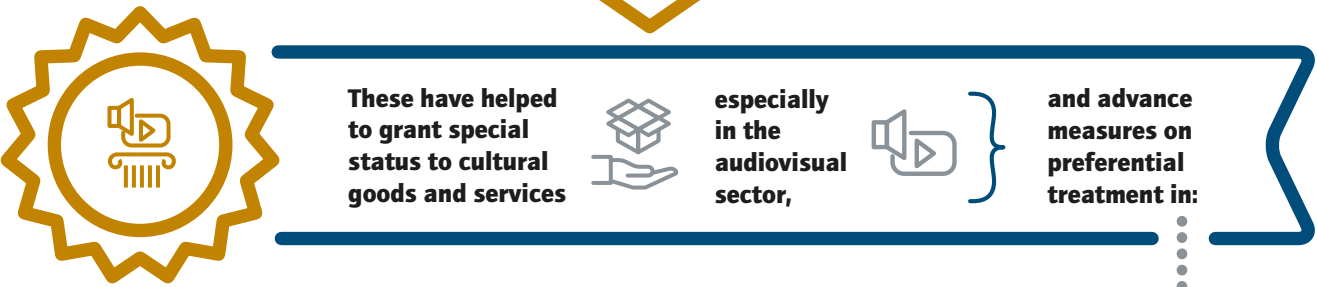
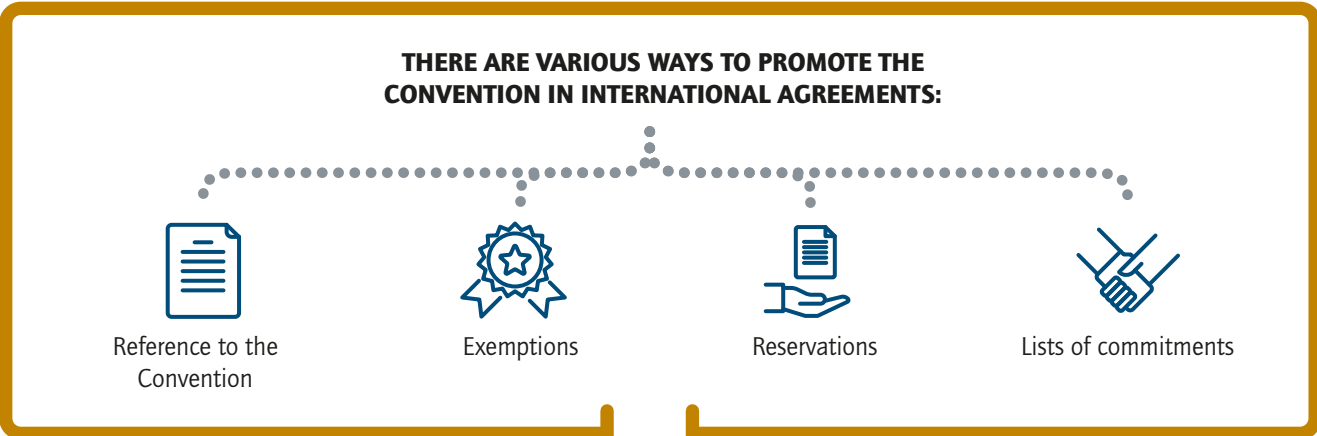
- »»» *All developing countries (including China and India) represented an increasing portion of the global flow of cultural goods, and accounted for 45% of global trade of cultural goods in 2014, compared to 25% in 2005.*
- »»» *Trade barriers, the scarcity of preferential treatment measures and the limited human and financial capacity continue to hamper the penetration, by developing countries, of markets for cultural goods in the global North.*
- »»» *Digital distribution platforms, exchange networks and export strategies, mostly in the audiovisual sector, are helping global South countries enter the international market of cultural goods and services.*
- »»» *Domestic quotas are an effective measure to increase national audiovisual production, eventually leading to an increase in exports.*
- »»» *The new digital environment urgently requires improved data collection on cultural trade services, in order to support evidence-based policies and trade negotiations.*



I cannot emphasize enough the importance of co-production agreements that enable young film directors to produce films that are freer and more diverse.

Naomi Kawase

Film Director



The Convention in other international forums: a crucial commitment

Véronique Guèvremont



KEY FINDINGS

- »»» *At least eight bilateral and regional free trade agreements concluded between 2015 and 2017 have introduced cultural clauses or list of commitments that promote the objectives and principles of the 2005 Convention.*
- »»» *Although the negotiation of megaregional partnership agreements has left little room for the promotion of the objectives and principles of the 2005 Convention, some Parties to the Trans-Pacific Partnership (TPP) have succeeded in introducing important cultural reservations to protect and promote the diversity of cultural expressions.*
- »»» *While no new Protocols on Cultural Cooperation have been signed between 2015 and 2017, other free trade agreements have introduced provisions to enhance preferential treatment for the broadcasting and audiovisual sectors.*
- »»» *The European Union and other regional organizations have taken decisive steps to incorporate the principles of the 2005 Convention when designing policies and strategies for the cultural and creative industries – especially the audiovisual sector – and addressing the challenges of the new digital environment.*



Promoting cultural diversity is the best way to fight prejudice, cross language barriers and bring communities together.

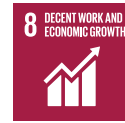
Tibor Nauracsics

European Commissioner for Education, Culture, Youth and Sport



Goal 3

INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



The complementarity of economic and cultural aspects of sustainable development are recognized

2018 REPORT CARD

Sustainable development policies and international assistance programmes integrate culture as a strategic dimension

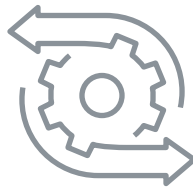
National sustainable development policies and plans

International sustainable development programmes



SUCSESSES

- The role of creativity is recognised in the 2030 Sustainable Development Goals
- Culture increasingly integrated in national development plans and strategies in global South
- Increase in global South contributions to the International Fund for Cultural Diversity
- Rise in investments by cities in cultural industries for development



CHALLENGES

- The share of Official Development Assistance spent on culture is the lowest in 10 years
- Most development plans do not contain creativity-specific outcomes
- Inequalities persist in the distribution and access to cultural resources
- The environmental impact of cultural production and artistic practice is neglected



RECOMMENDATIONS

- Involve culture ministries in the implementation of SDGs
- Dedicate budgets to national development plans that integrate creativity
- Increase contributions for culture in ODA and to the IFCD
- Support networks among creative industry SMEs in global South

DATA REQUIREMENTS

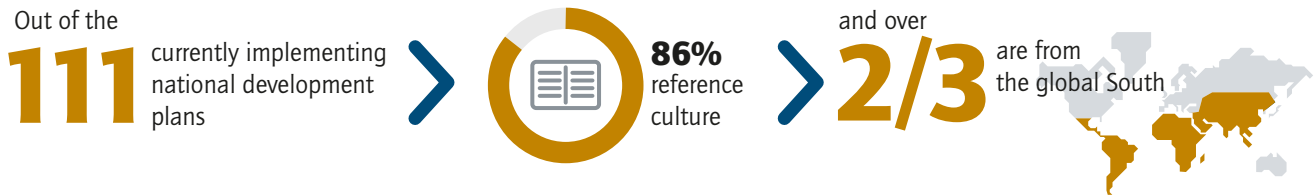


- Economic impact of cultural and creative industries in global South
- Civil society engagement in development policies
- Public spending on national development plans
- Investments in artistic innovation in global South

**IMPLEMENTING THE 2005 CONVENTION HAS
A DIRECT IMPACT ON THE ATTAINMENT OF THE SDGS**



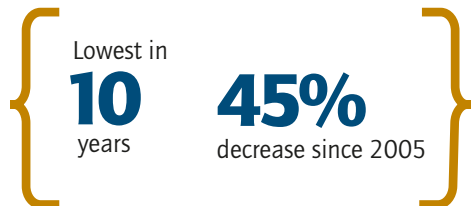
**MANY PARTIES TO THE 2005 CONVENTION INCLUDE
CULTURE IN SUSTAINABLE DEVELOPMENT PLANS**



BUT, ONLY

0.22%

of total Official Development Assistance (ODA) was spent on culture in 2015



INCREASED INVESTMENT IN CREATIVITY IS REQUIRED TO ENSURE POSITIVE OUTCOMES



Job creation



Reduced inequalities



Artistic innovation



Sustainable production and consumption

The integration of culture in sustainable development

Avril Joffe



KEY FINDINGS

- »»» *Implementation of the 2005 Convention has contributed to an increased recognition of the role of culture in sustainable development, notably in the 2030 Sustainable Development Agenda.*

- »»» *Although several international sustainable development programmes include culture as a major area of intervention, the proportion of development aid spent on culture and recreation today is at its lowest for over 10 years.*

- »»» *86% of the Parties that have adopted a national development plan or strategy have included references to the cultural dimension of development. Over two-thirds of these are from the global South.*

- »»» *Yet these same countries acknowledge culture primarily as an instrumentality, as a driver of economic or social outputs; only 40% of national development planning documents contain outcomes or actions specific to the goals of the Convention.*

- »»» *Across the board, the environmental impact of cultural production and artistic practice is not yet sufficiently taken into account.*

- »»» *Cities all around the world are exploring innovative ways of fostering sustainable development through the cultural and creative industries.*



We must listen to voices in the field and to cultural players, and engage with them, as well as with our partners, active in the sector, and other international donors, in order to facilitate the governance of culture in the global South.

Rémy Rioux

Director-General of the French Development Agency (AFD)



Goal 4

PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



Respect for human rights and fundamental freedoms of expression, information and communication is guaranteed as a pre-requisite for the creation and distribution of diverse cultural expressions

2018 REPORT CARD

International and national legislation related to human rights and fundamental freedoms is implemented and promotes both artistic freedom and the social and economic rights of artists

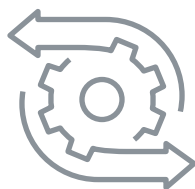
Gender equality

Artistic freedom



SUCCESSSES

- Awareness of the importance of promoting gender equality in the cultural sector
- Number of measures to support the economic and social rights of artists, especially in Africa
- Number of cities providing safe havens for artists at risk



CHALLENGES

- Women are severely under-represented in key creative roles and decision-making positions
- Women have less access to funding and face substantial pay gaps
- Rise in reported attacks against artists and audiences
- Growing digital surveillance and online trolling threaten artistic freedom



RECOMMENDATIONS

- Integrate a gender perspective in cultural policies
- Support women's access to decision-making positions in the creative sector
- Establish systems to monitor artistic freedom violations
- Repeal defamation, insult and blasphemy laws

DATA REQUIREMENTS

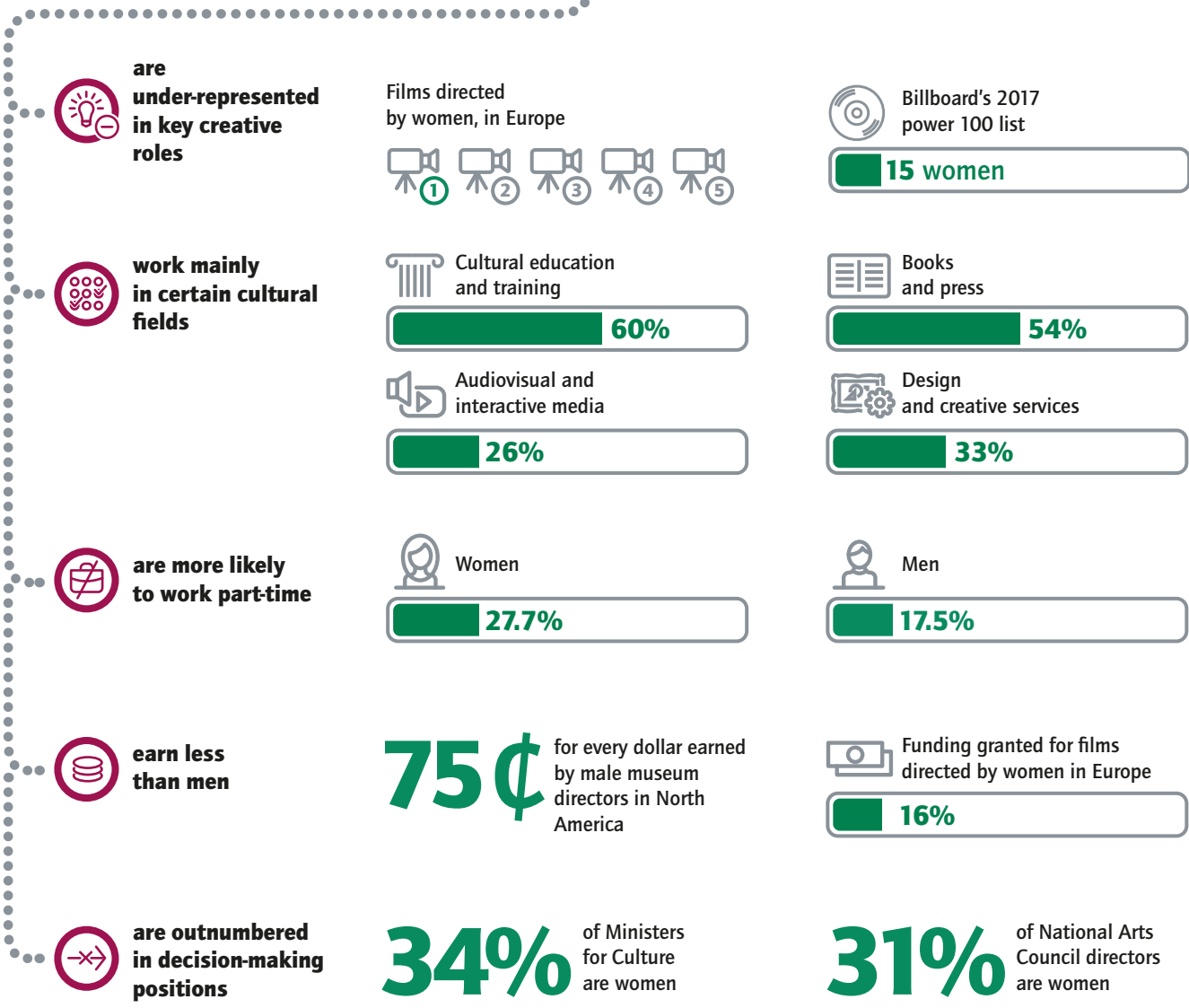


- Women working in cultural occupations and industries
- Sex-disaggregated data on salaries, fees, prices
- Participation of women in cultural life
- Violations of artistic freedom

A GENDER GAP PERSISTS IN CULTURE



Women



WHILE PROGRESS IS BEING MADE, MORE ACTIONS ARE NEEDED TO:



Integrate a gender perspective into all cultural policies and measures



Increase availability and quality of sex-disaggregated data



Ensure equal access to funding and opportunities



Support women as creators and producers of contemporary cultural expressions

Gender equality: missing in action

Ammu Joseph



KEY FINDINGS

- »»» *A multifaceted gender gap persists in almost all cultural fields in most parts of the world. Women are not only severely under-represented in the workforce, particularly in key creative roles and decision-making positions, but they also have less access to resources and face substantial pay gaps.*
- »»» *The disparity is not widely recognized but needs to be acknowledged and tackled if true diversity of cultural expressions is to be achieved.*
- »»» *The 2005 Convention cannot be properly implemented without actively promoting gender equality among creators and producers of cultural expressions as well as among citizens in terms of access to and participation in cultural life.*
- »»» *The gender equality goal set by the Convention calls for both specific measures and, equally importantly, the integration of a gender perspective into all cultural policies and measures.*
- »»» *Systematically collected, sex-disaggregated national and global data is urgently required to clarify the situation, increase awareness and understanding, inform policies and plans, and enable monitoring of progress towards gender equality in cultural expressions.*
- »»» *Diversity of cultural expressions will remain elusive if women are not able to participate in all areas of cultural life, as creators and producers and as citizens and consumers.*



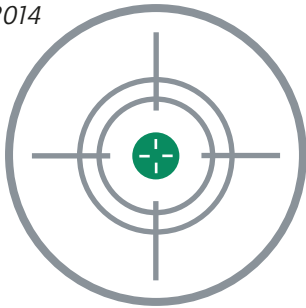
In the third millennium, it should go without saying that female artists get their due: better opportunities for advancement, a greater say in committees and juries, fair pay and a better balance between work and family.

Monika Grütters

Minister of State for Culture and the Media, Germany

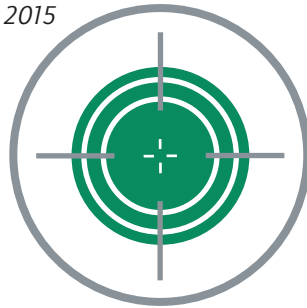
ATTACKS ON ARTISTS CONTINUE TO RISE GLOBALLY

2014



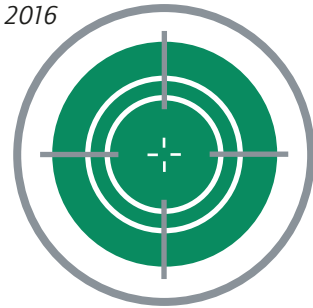
90 ATTACKS

2015



340 ATTACKS

2016



430 ATTACKS

AND MOST ARE AGAINST MUSICIANS



86

serious attacks
in 2016

HOWEVER, THE NUMBER OF INITIATIVES TO SUPPORT ARTISTS AT RISK HAS GROWN

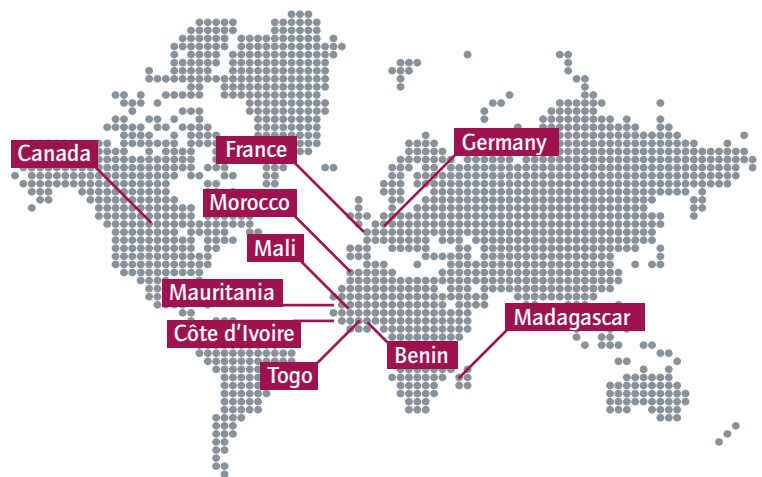
Residencies and safe heavens

Over **80** cities Hosted more than **170** artists since 2006

Over 100 organizations around the world provide

- emergency funds and grants
- legal resources
- housing opportunities
- resettlement services

New legislation to support the economic and social rights of artists is being adopted, especially in Africa



YET, MORE MUST BE DONE TO ENSURE GREATER PROTECTION FOR ARTISTS



Recognize the status of artists in cultural policies



Increase access to legal knowledge and resources



Enhance collaboration between artists and human rights defenders



Improve monitoring and advocacy

Promoting the freedom to imagine and create

Sara Whyatt



KEY FINDINGS

- »»» *Reported attacks on artistic freedom in 2016 perpetrated by both state and non-state actors, mostly against musicians, show a significant rise compared with 2014 and 2015.*
- »»» *Progress has been made in understanding the importance of protecting and promoting artistic expressions; some States have made commitments and put in place legislative changes to respect this fundamental freedom.*
- »»» *Measures to support the economic and social rights of artists are increasingly appearing in national legislation, especially in Africa.*
- »»» *Laws dealing with terrorism and state security, criminal defamation, religion and 'traditional values' have been used to curb artistic and other forms of free expression.*
- »»» *Monitoring and advocacy for arts freedom have grown, as has the number and capacity of organizations who are engaged, including within the United Nations.*
- »»» *The number of cities providing safe havens for artists at risk has continued to grow, reaching over 80 across the world.*



This is why we need, more than ever, the 2005 Convention as a framework: to build policies that promote artistic freedoms and to nurture, protect and champion the creativity that makes us human.

Deeyah Khan

Film Director and UNESCO Goodwill Ambassador for Artistic Freedom and Creativity

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United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions



RE | SHAPING CULTURAL POLICIES

The *Global Report* series has been designed to monitor the implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005). It also provides evidence of how this implementation process contributes to attaining the United Nations 2030 Sustainable Development Goals and targets.

The 2018 Global Report analyses progress achieved in implementing the 2005 Convention since the first Global Report was published in 2015.

Grounded in the analysis of the Quadrennial Periodic Reports submitted by Parties to the Convention and relevant new findings, this report examines how the 2005 Convention has inspired policy change at the global and country level in ten areas of monitoring. It puts forward a set of policy recommendations for the future, addressing the adaptation of cultural policies to rapid change in the digital environment, based on human rights and fundamental freedoms.

When deployed together, the two editions of the Global Report are beginning to produce new and valuable evidence to inform cultural policy making and advance creativity for development.



2018

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