ANNEX I

A Civil Society Activity Report

1. INTRODUCTION

This report was prepared with the active contribution of 70 organisations that represent 2627 of the CSO (see statistical appendix) participating to the Convention. It has been written by a steering committee appointed following a call for volunteers as agreed and launched during the 1st Civil Society Forum within the 2005 Convention in June 2017.

The development of the *Convention on the protection and promotion of the diversity of cultural expressions* represented an unprecedented collaboration between key states from every region, UNESCO and Civil Society[1]. We worked together to promote and build support for the concept, and to consider its provisions. Since its adoption, civil society has been active in advocating for, developing, monitoring and evaluating the Convention. Many also work to achieve its fundamental objectives, including through the production and dissemination of diverse cultural expressions. Notably, we contribute to the elaboration, implementation and evaluation of policies for culture, the design and delivery of capacity-building and data collection projects, and the promotion of cultural expressions by all communities, especially minorities. Civil society also act as value-guardians. Actively campaigning for better investment in creativity and an increased integration of culture in development strategies, civil society also benefits from and fosters international cooperation, including cooperation for development, collaborating with Parties and local authorities. Whenever possible, we provide input to the Parties' quadrennial periodic reports (QPR).

In accordance with Article 11, the Conference of Parties (CP) and the Intergovernmental Committee (IGC) have created robust avenues for civil society to participate in the Convention processes. In June 2017, a significant civil society Forum was held, which provided an opportunity for civil society delegates to meet together, and to discuss key issues and priorities with Parties at the COP. In December 2016, the IGC invited civil society to present a report on their activities. It is in this spirit of collaboration that we submit this Activity Report.

In the dozen years we have lived with the Convention, we have seen how digital technologies, the internet and the dominant global players are dramatically changing the ecosystems of arts, culture and media. Despite difficulties, and acknowledging the digital divide, civil society are working actively to broker the changes in business models, the way cultural goods and services are produced and disseminated, and to address issues of audience development and cultural participation.

Economically, globalisation has achieved its promise only for a very few, and inequality is growing. Our patterns of highly unsustainable resource consumption are degrading our environment, and we are witnessing the first significant effects of climate change. There is growing religious intolerance and an ongoing refugee crisis and, at a time of uncertainty, a tendency to "blame the other", and for political extremes to move into the mainstream.

Against this background, the key aim of the Convention – to sustain a diverse world through and in which artistic expressions reflect a range of ideas, beliefs and values – is all the more critical. But in the past decade, it has become increasingly difficult for artists[2] as well as cultural practitioners to

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[1] Article 11 and its operational guidelines define civil society with explicit reference to organisations and individual stakeholders active in the field of culture: non-governmental organizations, non-profit organizations, professionals in the culture sector and associated sectors, groups that support the work of artists and cultural communities.

[2] In this document, « artist » is being used as per its definition in the 1980 Recommendation concerning the Status of the Artist: "Artist' is taken to mean any person who creates or gives creative expression to, or re-creates works of art, who considers his artistic creation to be an essential part of his life, who contributes in this way to the development of art and culture and who is or asks to be recognized as an artist, whether or not he is bound by any relations of employment or association."

travel to other places, and we have seen a trend towards homogeneity. The Convention's goal of achieving preferential access to global north markets seems more distant.

The current climate in which the Convention needs to make sense is different from the global climate in which it was launched. There is an urgent need for more sustainable development, for more human rights and freedoms, for a greater balance in flows of cultural goods and services, and for better governance: in short, for more of the 2005 Convention!

We believe CSO are central to providing the evidence and solutions to meet the challenges of the way ahead. We welcome this opportunity to present to Parties our reflections and key action priorities, in order to align our thinking and to collaborate on practical strategies for the next two to four years. We are delighted to table a 2017 Activity Report.

2. METHODOLOGY

This work has been a challenging and exciting exercise, the first of its kind and the result of a truly collective process among several organisations at different levels, and globally.

The report was produced in a very short period of time following the 1st civil society Forum on the 12th of June, ie. in less than 4 months without considering editorial changes).

During the Forum a call for volunteers to contribute to the drafting of the report was launched; a first group emerged and started to establish a work plan to deliver this activity report by end of September. The group then shared a larger call for volunteers on the 14th of July to assist with the preparation of the report, while making specific references to the importance of securing a balanced representation of the different regions. The call also presented different steps agreed to during the Forum in terms of work priorities, underlying that all contributions to the expected tasks would be considered on voluntary basis. Those volunteers[3] organised themselves to achieve the production of this Activity Report for the December session of the IGC, looking forward for new civil society working sessions to be held in December to structure CSOs future work [4]. The group's intention was all along to promote ownership of the process by the largest number of organisations, relying on regional dynamics. Reminders were sent and the deadlines for contributions to the report extended so to secure a larger participation, especially taking into consideration the summer break.

This report has been informed by 20 replies to UNESCO's consultation launched in spring 2017 to prepare the 1st civil society Forum, issues discussed at the June 2017 CSO Forum, and 70 answers to the questionnaire designed by a group of CSOs, based on a report structure agreed to at the Forum. Given restrictions of time and resources, it was decided this Activity Report would be based on and limited to data provided among those CSOs present at the Forum or actively involved in the Convention meetings, since they had been informed of the process. Those CSOs included national, regional, international organisations, networks and some professionals from the culture sector. Since the majority of the organisations at the Forum were from developed countries, regional focus points were invited to distribute the questionnaire to additional organisations and provide summaries of regional activities, challenges and recommendations. In order to secure the regional representation, among others, international networks involved in the preparation of the report also provided insights on regional challenges through their members.

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[3] This report has been drafted by a group of volunteers from the following organisations (in alphabetical order) : African Cultural Policy Network, Culture et Développement, European Broadcasting Union, Freemuse, French Coalition for Cultural Diversity, UK Coalition for Cultural Diversity, IAEA (International Arts and Entertainment Alliance: FIA (International Federation of Actors), FIM (International Federation of Musicians), UNI MEI), International Music Council, International Theatre Institute, Traditions for Tomorrow, University of Hildesheim and Garry Neil (Neil Craig Associates).
[4] notably through a sustainable system of governance ensuring that the diversity of civil society would be represented

This report presents an overall analysis of activities, challenges and recommendations made by international civil society organisations (see list in Annex) on its contribution to the implementation of the Convention. It ends with a presentation of conclusions and a statistical note.

The civil society activities presented in this report follow the Convention's monitoring framework and its four overarching goals: support sustainable systems of governance for culture (Goal 1); achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals (Goal 2); integrate culture in sustainable development frameworks (Goal 3); and promote human rights and fundamental freedoms (Goal 4).

Given the short time available, the editorial group found itself limited in what it could accomplish, with no financial means and limited human resources on a voluntary basis. It worked hard to be inclusive and to draft a report that reflects the work of the civil society organisations that participated, its challenges and its expectations.

The group is proud of what it accomplished and will be looking forward to present its Report to the IGC in December after further discussions among civil society representatives present at the IGC. The next step and challenge for civil society will be to define a representative and democratic system of governance and procedures that will facilitate co-operation among CSOs, and between the CSOs and the UNESCO secretariat. This activity report draft was collectively considered not being the place to establish a pilot form of governance. However the work process will support future discussions on civil society collaboration, regionally and worldwide, and hopefully inform and strengthen future CSO representation.

3. MAIN FINDINGS AND RECOMMENDATIONS

The findings demonstrate a diversity of challenges and opportunities currently faced by civil society worldwide when implementing the Convention and they indicate:
-   the need for inclusive strategies by government, at regional, national and local level, to address the diversity of civil society itself, as a pre-condition for the promotion of a diversity of cultural expressions and the sustainability of the sector;
-   at national and regional level, the uneven and unequal state of the environment, infrastructure and policies to sustain civil society which creates inequalities in the capacity for implementation of the Convention
-   the need for common goals and targets to address critical issues such as artistic freedom of expression, gender equality, civil society capacity building, education and public awareness regarding the importance of the protection and promotion of the diversity of cultural expressions, notably in the digital era and when awareness and education on the role of culture in development strategies is lacking.

The diversity of challenges and opportunities faced by civil society as well as the identification of common goals highlight the need for better coordination within civil society at all levels.

Civil society organisations also identified a number of generic challenges which impact their work including the following (see further for details) :

-   Unequal level of governance by Parties and UNESCO National Commissions both to assist civil society in facilitating cultural and creative activity at national level, and to regulate for specific challenges such as media pluralism and freedom of expression
-   the sustainability of CSOs and of the cultural sector
-   the digital shift, its impact on business models, the diversity of cultural expressions and the significant transfer of value from artists to digital platforms
-   fair remuneration of artists and cultural professionals, particularly for the online exploitation of their work
-   human rights and artistic freedoms

- sustainable development
- protecting and promoting the cultural exception in trade agreements
- absence of frameworks at national and regional level to collect the data necessary to inform policy
- the decline in local distinctiveness resulting from globalisation
- persistent obstacles to the circulation and free movement of artists and cultural goods and services.

In order to address these challenges, civil society formulated several recommendations that could provide the basis for a future action plan for Parties, National Commissions, the Secretariat and civil society organisations to work on together. The majority of the recommendations have been grouped in the Report according to the four Convention Goals while some have been recognized as being overarching to raise awareness and promote the implementation of the Convention. A set of key recommandations addressed to Parties, the Intergovernmental Committee, and the Secretariat have been summarized below to input the new work plan of the Intergovernmental Committee.

Table 1: Towards a Future Action Plan

Overarching	Awareness raising/promotion
Recommendation 1 A global campaign to educate stakeholders on the Convention, to be run jointly by Parties, Secretariat and Civil Society Organisations	A comprehensive global campaign is needed to be implemented jointly by UNESCO, Parties and CSOs to educate stakeholders (namely governments at national, regional and local level; the private sector; multilateral agencies; universities; the media, cultural organizations and artists and cultural operators) about the Convention and its benefits and with a particular focus on CSOs, artists and cultural professionals. In this respect, new tools and formats for information and communication need to be developed for example by: ▪ Capacity building/awareness raising/refresher workshops for National Commissions for UNESCO and National Ministries of Culture on the key messages of the Convention, to be organised in partnership with respective Parties, the Secretariat and civil society representatives. ▪ Developing short and easily digestible "2005 Convention 101" course material for raising awareness among CSOs and through partnering with key cultural events, training programmes and conferences in the cultural sector getting this included in their programming/curriculum ▪ Developing material for specific interventions in critical areas of contemporary governance such as cultural interests in trade relations, application of the Convention goals to the digital environment and on the role of culture in sustainable development. ▪ Promoting some of the above mentioned training through the existing mechanisms for bilateral and multilateral co-operation among Parties, in order to benefit from budgets and programmes which are already available
Recommendation 2 Reestablishing the INCP to reinforce political commitment to the Convention	The International Network on Cultural Policies (INCP) bringing together Ministers and senior level officials responsible for implementing the Convention, should be reconstituted as an effective body through which to advocate for the promotion of the diversity of cultural expressions in all international fora, and to facilitate collaboration with civil society.

Overarching	Cooperation with CSO
Recommendation 3 Measures to support the effective participation of civil society in the work of the governing bodies	Following IGC decisions in 2015 and 2016, Parties can facilitate CSO participation in the work of the governing bodies by: a) each party supporting the presence of at least one CSO representative at the meetings of the governing bodies. CSO representatives should be selected through transparent procedures and CSOs should be invited to nominate delegates; b) supporting the organization of civil society's ongoing contribution by financially contributing to a governance mechanism that would support a global advocacy network and support a coherent and representative CSO contribution to the work of the governing bodies.
Recommendation 4 Reinforce the contribution of civil society to the governing bodies	We recommend further measures by Parties to facilitate the full potential input of CSOs to the working documents and discussion frameworks.
Recommendation 5 Further research into the sustainability of CSOs working to implement Convention	We welcome the steps taken thus far by Parties and the Secretariat to address the issue of civil society sustainability, in particular the second edition of the global report. We recommend this research be extended beyond policy-making and a participatory action research plan be devised to assess the sustainability of civil society worldwide operating in culture and the implementation of the Convention. It should take into account questions of financial sustainability, governance, participatory role with government and measures designed to facilitate participation in policy-making/evaluation.

Overarching	Collecting information/Information systems
Recommendation 6 Measures to strengthen coherence in policy research, data gathering and sharing with CSO	Support for synergies between university, statistical institutions and CSO need to be increased to gather data on the sector, CSO activities and corporate organisations. There should be transparency in the data and information gathering processes which inform the QPR, even when produced by private institutions. We welcome the agreement to include indicators in the QPR framework to monitor the mobility of artists and cultural professionals, freedom of expression and the balanced flow of goods and services and recommend that CSOs should participate fully in the gathering and monitoring of data for future policy. We also suggest extending the monitoring work to a regular monitoring of the implementation of the 1980 UNESCO Recommendation concerning the Status of the Artist. Partnerships should be established or expanded further with international organisations, private sector and government agencies such as WTO, OECD, UNCTAD, ILO and WIPO, to inform the global monitoring report, particularly on issues of flows and consumption of cultural goods and services, on and off-line, the status of the artist, and trends in mobility of artists and cultural professionals, notably between the North and South as well as South-South cooperation. Increased support is needed for the development of national cultural policy profiles (such as the European Compendium of Cultural Policies, OIF country profiles & Trends and World CP model), and the facilitation of review by CSOs and Parties to build robust information systems (maintained on online platforms and publicly accessible) at the national level and also, to support the QPR process.

Goal 1	Support sustainable systems of governance for culture
Recommendation 7 Increase the coordination within UNESCO Sectors and UN agencies for the Convention	Coordination should be strengthened between various sectors within UNESCO , for example between the Culture sector and the Communication and Information sector. Also, Parties and the Secretariat should reinforce the coordination between UNESCO and other UN bodies (UNDP, WIPO, ILO, WTO, etc.) and regional organisations (MERCOSUR, EU, etc.) to ensure a comprehensive implementation of the Convention, with a particular focus on the challenges in the context of the digital shift.
Recommendation 8 Support for skills development of artists and cultural professionals	Government and cultural operators need to work together to design and/or proactively implement policies and programmes aimed at building the relevant skills and supporting career developments of artists and cultural professionals, in particular in the context of the digital shift and emerging new business models. Parties are encouraged to recognize and value the work of artists in the digital environment, by promoting: fair and equitable remuneration for artists and cultural professionals; transparency in the distribution of income between digital distributors, Internet service providers (ISP) and rights holders.
Goal 2	Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals
Recommendation 9 Conference and action plan to assist new policy to facilitate mobility	Parties, in cooperation with UNESCO and CSO, should organise a conference with the aim of devising a global action plan to address the challenges that prevent or restrict the mobility of artists and cultural professionals and to identify measures necessary to address the increasingly restrictive global environment, with due respect to balanced and legitimate measures to promote local employment and labour standards. The results of this conference shall be presented in a report to inform Parties and cultural ministers' options for action.
Recommendation 10 Support for diversity in production of local content	With reference to Article 14 and 16 encouraging exchange and cooperation, we recommend that parties collaborate on tools necessary to increase investment for international cooperation policies, to enhance the diversity of media and content, the promotion of local languages, in particular through sustaining the role of public service broadcasting (as specified in Article 6:2,1).

Goal 3	Integrate culture into sustainable development frameworks
Recommendation 11 Measures to strengthen knowledge and initiatives to promote culture in development strategies	Parties should undertake a review of strategies prepared by development agencies in their countries aimed at integrating culture into sustainable development programmes and identify best practices as well as gaps. This review should be coordinated by the Secretariat and undertaken in cooperation with CSOs representatives in each country. In this review, a range of new initiatives should be identified such as new cultural and social entrepreneur strategies, capacity building in new or emerging creative sectors or branches and how they can further be integrated in a shared knowledge management system as well as in technical cooperation for development. The results could be presented to the Committee at its twelfth session.
Goal 4	Promote human Rights and fundamental Freedoms
Recommendation 12 Assist countries to develop legal frameworks and instruments to promote and monitor artistic freedom of expressions	Freedom of artistic expression is fundamental to the diversity of cultural expressions. Assistance is required to ensure that Parties will be able to report on how they are implementing this goal of the Convention in the context of the future QPR exercise. Parties in cooperation with CSOs and UNESCO should develop a UN Plan of Action for the Safety of Artists and Cultural Professionals, with the goal of assisting countries to develop legislation and mechanisms favourable to artistic freedom and support their efforts to implement existing international rules and principles. The plan should include criteria for an early warning system to ensure that artists and cultural professionals can call for urgent and effective government protection.
Recommendation 13 Abolish prior-censorship bodies	Parties should abolish prior-censorship bodies or systems where they exist and use subsequent imposition of liability only when necessary under article 19 (3) and 20 of the International Covenant on Civil and Political Rights (ICCPR).

In addition to the Recommendations listed above, this Activity Report serves to implement other decisions of the Committee, *inter alia* the joint identification of specific issues of importance to civil society to be discussed with the Bureau prior to its eleventh session and shared with Parties. In order to implement Decisions 9.IGC 9 and 10.IGC 6 and on the basis of the 1st Civil Society Forum discussions and decisions, civil society representatives participating in the eleventh session of the Committee will hold a debate/meeting on a sustainable system of governance for civil society to regularly inform and collaborate with Parties and the Secretariat at national, regional and international levels, as well as within the governing bodies of the Convention.

4. ACTIVITIES OF CIVIL SOCIETY ORGANISATIONS – SURVEY RESULTS

4.1 GOAL 1: SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE

Across the world, there are major differences regarding the involvement of CSOs in the governance of culture. Similarly, the primary interests of CSOs in supporting sustainable systems of governance for culture vary across regions. In Europe, CSOs are very much concerned about the challenges for cultural diversity of the digital shift, including intellectual propriety rights of artists, creators and other rights holders. In other regions, especially Africa, CSOs are very engaged in issues relating to the rights and freedoms of creators and artists.

The main thematic areas in which CSOs implemented activities were:
1. intellectual property rights of artists, creators and other rights holders in the digital world;
2. other challenges for cultural diversity in the digital environment;
3. policies to fund the creation, production, distribution and access to a diversity of cultural goods and services;
4. policies at local level (particularly within Africa) where some cities are more responsive and have more resources to support creative endeavours;
5. policies and measures supporting a favourable operational environment, including:
    - health and safety of artists, creators and cultural professionals;
    - decent working conditions and fair remuneration;
    - ongoing support for skills development;
    - guaranteeing that artists and creators enjoy fundamental rights and freedoms
    - mobility of artists and cultural professionals, including visas.

MAIN CSO ACTIVITIES – GOAL 1
The following examples provide a snapshot of the diversity of activities CSOs undertook in 2017:

- *Advocacy and lobbying actions to influence and inform national policies and measures to reinforce the goals of the Convention.* During their annual meetings, the UK Coalition for Cultural Diversity and the French Coalition for Cultural Diversity advised decision-makers in their countries and in Europe of the impact of digital technologies on cultural diversity, including challenges linked to corporate concentration of the leading digital players.

- *Organisation of seminars, conferences, workshops to contribute to informed and transparent policy-making or to promote the Convention at national or international level.* Regional and international organisations such as the European Coalitions for Cultural Diversity, CISAC and Eurovisioni organised conferences to inform and exchange about the challenges for creative industries, artists and cultural professionals, new digital business models and the transfer of value to the internet. CSOs also published studies and reports to inform policy makers and others on cultural diversity in the digital age[5]. The India Foundation for the Arts created a platform for dialogue and debate to actively engage civil society in deeper conversations about sectoral development.

- *Capacity building and training events to support CSOs.* A wide range of professional organisations in the European live performance and audiovisual sector, (UNI MEI, EBU, FIA, Pearle, FIM, CEPI, EFJ and AER) deepened their cooperation on skills development for artists and culture professionals through a joint project, *Creative Skills Europe* (http://www. creativeskillseurope.eu). Co-funded by the EU, the partners worked to increase capacity of stakeholders to adapt to the challenges of the new digital environment and the new business models. Another example of CSO capacity building is Africa's Arterial Network, which organised training workshops to address issues such as barriers that discourage women from taking leadership positions (*African Women in Cultural Leadership*).

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[5] See for example: L. Richeri Hanania "European Union trade agreements and cultural exception in the digital age", in L. A. Albornoz & Maria Trinidad Garcia Leiva (eds.), Media Diversity in the Digital Era, Intellect Books.

- *The collection of information and data to contribute to informed and transparent policy making.* EBU and its members continued to provide important investment in original audiovisual production. Data underline that 87% of the 2016 programming schedule of public service media (PSM) were devoted to national and European content. In addition, EBU's permanent group of broadcasters specialised in intercultural dialogue gathered twice in 2017 to discuss cooperation amongst its members, and how to foster cultural diversity within the countries. Throughout 2017, the EBU also continued to collect specific data from national broadcasters about their activity in supporting local productions, local creators, diversity of languages and minority communities.

MAIN CHALLENGES – GOAL 1

- The need for appropriate regulation at all levels (international, national, and regional) to address the challenges and opportunities of the digital shift.

- The need to find the right balance between access to knowledge and culture, on the one hand, and protection of intellectual property rights of all rights holders.

- The need to ensure access to ongoing skills development for all artists and cultural professionals, including skills related to new digital business models.

- The need to counteract ongoing threats to media pluralism, freedom of expression and cultural diversity worldwide, in particular economic and political pressures on public service media (PSM) which restrict their remit and cut their public funding, as well as increased concentration in the private media sector and restrictions on free expression in some regions.

- The need for sustained and structured social dialogue between representative organisations of employers and workers, including on fair remuneration of artists and cultural professionals and decent working conditions.

- The need for CSOs to raise their capacities, both human and financial, to engage in more evidence-based advocacy work to support the cultural sector at national, regional and local levels.

- The need for agreement to standardise data collection related to cultural goods and services, and for better coordination between governments in this field.

- The need for better coordination and cooperation between UNESCO, WIPO and ILO on all issues that contribute to a sustainable cultural sector worldwide.

- The need to improve the investment and governance of ecosystems for the creative and media industries.

4.2 GOAL 2: ACHIEVE A BALANCED FLOW OF GOODS AND SERVICES, AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

The disparity in wealth and resources between regions, and between states within regions, particularly in Asia and Africa, impacts negatively on the flow of goods and services. This is aggravated by the rapid obsolescence of existing models for regulation. The mobility of artists and cultural professionals continues to be problematic not least between countries of the north and south.

From the reported activities, it is clear that CSOs play a very significant role in facilitating this important objective of the Convention.

MAIN CSO ACTIVITIES – GOAL 2

- *Organization of events, conferences, workshops and festivals to promote awareness.* Artists' Encounters held on 21 May, Cultural Diversity Day, Portuguese Coalition for Cultural Diversity. Events held by Arts21 Thailand. Promoting mobility around the African Continent, Creative Cities Network. Supporting mobility of artists, Arterial Network. Participation in encounters, Entretiens EuroAfricains, a collaboration between European and Latin American Film Institutes, UKCCD. Festivals to promote cultural exchanges and supporting 40 artists from West Bengal to participate

in festivals across Poland, France, Lithuania, Czech Republic, USA and Sweden, Contact Base, India. International Forum on Creative Mobility to develop innovative multi-stakeholder projects using international cooperation on culture as a key tool for local development, Territoires Associes, France. International networks for connecting artists and organisations for sharing knowledge and resources, Res Artis. Creation of international performing arts market, Vrystaat Festival.

- *Advocacy and monitoring, including of governments, at national and regional levels.* Lobbying EU decision-makers, Members of European Parliament, other politicians and cultural organisations regarding trade agreements, current EU reforms of the Audiovisual Media Services Directive, Geo-blocking Regulation, E-commerce and Copyright, European Coalitions for Cultural Diversity.

- *Activities for capacity building in arts, and the culture and creative sector.* Training in arts entrepreneurship, upskilling and informing on the mobility of cultural professionals, Centre for Creative Activities, South Africa. Bringing education on the exchange value of arts to schools, Planters Programme, Catalonia, Spain. Brainstorming sessions on aspects of cultural policy inhibiting cultural exchange, a collaboration of 14 NGOs and cultural organisations including International Music Council and Culture et Développement. Symposium for cultural managers, Bamboo Curtain Studio, Taiwan Province of china .

- *Other activities.* Publications, consultancy, education, a focus on public service media, the promotion of international cooperation and territorially-based activities.

MAIN CHALLENGES – GOAL 2

- There is an absence of data on the circulation of creative goods and services via e-commerce. One problem is the lack of transparency of dominant internet companies which have "privatised" data and are not delivering adequate information to public authorities and regulators.

- Limited public awareness of the impact of global internet distribution for the diversity of cultural expressions.

- Ongoing restrictions to the mobility and exchange of artists and cultural professionals and their works, most recently related to concerns about terrorism and security, and others.

- Lack of awareness at all levels of the importance and economic value of cultural cooperation.

- Language issues across different regions where communication is outside the widely used languages.

4.3 GOAL 3: INTEGRATION OF CULTURE INTO SUSTAINABLE DEVELOPMENT FRAMEWORKS

In the report *Reshaping Cultural Policies - A Decade Promoting the Diversity of Cultural Expressions for Development*, an assessment of policies, plans and programmes for the benefit of culturally sustainable development, is provided in Chapter 8. "While clear progress has been made, many challenges remain with regard to integrating a cultural dimension in sustainable development frameworks". [6] Further, it is argued that cultural and creative industries should be a major target for policy leading to development that is both economically and culturally sustainable.

The big question, particularly for the future, is the ability of the 2005 Convention to remain relevant in the context of shifting political agendas, notably the sustainable development agenda. Although the Convention is a standard-setting instrument in the field of culture and sustainable development, its practical impacts in this regard have been limited[7].

MAIN CSO ACTIVITIES – GOAL 3
Activities of CSOs address a wide field of actions: cultural interventions; projects in technical development assistance; capacity building within the arts, and the cultural and creative sector; research; advocacy; policy design and analysis, etc. The following examples show the diversity of activities CSOs undertook in 2017 related to Goal 3:

■ *Generic awareness rising and advocacy activities of global and regional CSOs.* Initiatives of CISAC, European Coalition for Cultural Diversity, UK Coalition for Cultural Diversity, UNI MEI, University of Hildesheim, Culture et Développement, Arterial Network Africa, Publishers Copyright Platform Turkey, Centre Catholique International de Coopération avec l'UNESCO, and others.

■ *Awareness raising initiatives through film, media, festivals, music, theatre and dance, art education.* 14 groups including International Music Council and Culture et Développement with EDD17 Special Event *Investing in Culture - The Future is Now.* Boitumelo Foundation Johannesburg with visual arts and crafts initiatives. Maitison Festival in Botswana to promote the arts and cultural sector. Vrystaat Arts Festival in South Africa.

■ *Activities for capacity building in the culture and creative sector.* The eco-fashion project developed by the Centre for Cultural Industry in Pretoria. Development and revitalisation of rural areas in India via the establishment of regional creative hubs, a project by Contact Base India. Several technical assistance projects of Culture et Développement, with partners in Côte d'Ivoire, Senegal, Burkina Faso, etc.

■ *Activities with spillover impacts in other sectors.* The Ketemu Project from Indonesia which is a social enterprise using arts for psycho-social rehabilitation ("Schizofriends Art Movement").

■ *Activities for capacity building and infrastructure development within the artistic or cultural sectors.* The Dance Forum South Africa aimed at establishing a sustainable dance industry in the country. The Foundation Festival Sur le Niger in Mali looking for talents between 15 and 30 years via a dance competition. Several ITI activities in capacity building for the next artistic generation, particularly within the ITI/UNESCO Network for Higher Education in the Performing Arts. Several other examples of initiatives for capacity building include performing arts, music and crafts promoted by other CSOs.

■ *Activities for better monitoring and assessment of new developments in the cultural and creative sector in a development context.* Initiatives of the European Broadcasting Union.

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[6] UNESCO (2015): Reshaping Cultural Policies - A Decade Promoting the Diversity of Cultural Expressions for Development. An evaluation of the Implementation of the Convention. http://unesdoc.unesco.org/images/0024/002428/242866e.pdf

[7] See for example the campaign to include culture in the Agenda 2030 Sustainable Development Goals (SDGs), www.culture2015goal.net/

MAIN CHALLENGES – GOAL 3

- The urgent need for a stronger articulation of culture's role in relation to systems and concepts for sustainable development, at global, regional, national and local levels.
- The main stakeholders are technical development agencies, donors etc., and the lack of adequate governance systems hinders collaborative actions.
- The activities of CSOs include a range of new initiatives, such as new cultural and social entrepreneur strategies, capacity building in emerging creative sectors, etc. As these are new areas in technical development cooperation, we need more evidence and stronger arguments to encourage financial, cooperation and other support.
- As most CSOs are challenged by resource inadequacy, access to finance for the implementation of Goal 3 initiatives is a challenge. Better cooperation and communication between development agencies would assist.

4.4 GOAL 4: PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEEDOMS

Human rights and fundamental freedoms are prerequisites for the creation, distribution and access to a diversity of cultural expressions. However there is a lack of focus and action among Parties, especially with regard to defending and promoting gender equality and the right to artistic freedom. The protection of artistic freedom is not a topic on which Parties have been asked to report specifically and regularly.

Among CSOs, the number and reach of artist-at-risk residence programs has grown in recent years and is reaching maturity in some regions; research on artistic freedom is only at a developmental stage; and advocacy efforts are at an elementary stage.

In 2016, more than 1,000 violations of the right to artistic freedom were documented across 78 countries, continuing a worrying trend of artists and artistic expression increasingly coming under threat[8]. Amongst the violations documented are killings, imprisonment, censorship and attacks on both artists and audiences. The violators are both state and non-state actors. When women artists are targeted it is often specifically related to their gender. In several countries, women artists are prohibited from performing solo or for mixed audiences. Such attacks and bans have had devastating effects on the diversity of cultural expressions.

MAIN CSO ACTIVITIES – GOAL 4

- The CSO response to these challenges includes research, documentation, publications, campaigning and advocacy at national, regional and global levels as well as conferences and the creation of networks to enhance synergies and share knowledge. A subset of these organisations has focused on providing short-term residencies for artists at risk. Training platforms and access to a deeper understanding of the sector and on relevant approaches for action have been established and broadened recently.
- In 2017, CSOs organised and hosted cultural and artistic events promoting human rights and fundamental freedoms, including festivals, art installations, theatre and fashion shows.
- CSOs give awards to acknowledge and encourage work promoting and defending human rights and fundamental freedoms.
- In addition to the UN mechanisms, one avenue CSOs have pursued to address imprisonment and other direct violations against artists by states is the UNESCO complaint mechanism (Procedure of 104 EX/ Decision 3.3).

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[8] http://artsfreedom.freemuse.org/resources/art-under-threat-in-2016 /

- CSOs in Africa have in addition promoted the right of access to arts education as well as rights of foreign African nationals (in South Africa), and produced plays promoting children's rights and the rights of people with disabilities.

MAIN CHALLENGES – GOAL 4

- The global rise of populist and nationalist movements that try to secure a single dominant narrative puts artists, the arts community and people participating and enjoying the arts at increased risk. Some state and non-state actors are thus actively working against the diversity of cultural expressions and questioning the universality of human rights.

- Women's right to artistic freedom is challenged in all societies and significantly restricted in some.

- There is a lack of international early warning and rapid response mechanisms to support artists at risk. In most cases artists find their way out of the country where they are at risk only through personal contacts.

- Violent non-state actors threaten the security of cultural events.

- There is a lack of sharing of international standards of artistic freedom among Parties as well as a lack of documenting and sharing of good practices on the promotion and protection of artistic freedom. Specifically, Parties' QPRs contain few references to artistic freedom or freedom of expression.

- There is a lack of global platforms and resources for international and national actors working on artistic freedom to exchange their knowledge, experience and lessons learned.

- Documentation of artistic freedom by CSOs is still at a relatively early stage, as the field of artistic freedom is generally under-reported and under analysed. Advocacy is very elementary.

- There is limited awareness at national level, including in government and in artistic communities, concerning the right to artistic freedom and what protections and complaint mechanisms are provided by the Convention and other international laws.

- CSOs lack funding to continue activities and tackle new challenges.

5. GENERAL CHALLENGES FACING CIVIL SOCIETY ORGANISATIONS

- **Governance**. At government level, including UNESCO National Commissions, there is a lack of a framework and resources to support CSO activities. Responsiveness to CSOs' seeking assistance, such as applying to the IFCD, varies dramatically between Parties.

- **Sustainability**. The independence and financial sustainability of many CSOs is at risk, particularly in countries of the South.

- **Digital Shift**. Negotiating the balance between access and creators' rights, and regulating the transfer of value from artists to the major digital firms, are two aspects of the challenge facing CSOs and governments.

- **Human Rights and Artistic Freedom**. Artists and CSOs continue to face censorship from Parties as well as increasing attempts by religious, social and cultural interest groups (the latter is the experience of women artists in particular) to limit freedom of expression. Cultural rights, such as the right to learn in and celebrate one's language, are also under threat in many societies. Cultural rights may also be used as an excuse to deny fundamental human rights.

- **Sustainable Development**. Coherent, regionally-nuanced and politically-persuasive arguments to advocate for the transversal integration of culture into development policies still evade us. The understanding of the "cultural dimension" (is it creative and cultural industries, transversal values and beliefs, or the arts?) is as unclear as is an understanding of "development" (is it human, social, or economic?).

- **Safeguarding the Cultural Exception**. CSOs are monitoring trade negotiations, such as the Comprehensive Economic and Trade Agreement (CETA), the Trans-Pacific Partnership (TPP) and the North American Free Trade Agreement (NAFTA) to ensure that each Party's right to regulate in favour of cultural diversity, confirmed in the 2005 Convention, is preserved. CSOs also monitored the TTIP agreement between the EU and the USA.

- **Decline in Distinctiveness**. The promise of the digital shift and globalisation was diversity, but the reality is increasing sameness. Local cultures find it increasingly difficult to express themselves, and the internet creates an artificial distance between citizens and their own local culture/s and media. The "globalised" offer can be mistaken as local.

- **Data**. There is an absence of data and common frameworks to inform effective government action and to monitor progress. In the digital environment CSOs have experienced a shift of data control from governments to powerful private firms and internet gatekeepers.

- **Circulation of Artists and Goods.** There are major obstacles to the mobility of artists and cultural professionals between nations and regions which impede exchange and cooperation, and the achievement of a balanced flow of goods and services.

6. RECOMMENDATIONS

6.1 GENERAL RECOMMENDATIONS

1. **Improve Promotion and Communication of the Convention**
   - UNESCO, Parties and CSOs should jointly devise and implement a comprehensive global campaign to educate all stakeholders about the Convention and its benefits.
   - UNESCO should publish a toolkit on the Convention for governments and National Commissions and ensure that each Commission has a point of contact for the Convention.
   - New tools and formats for information and communication need to be developed.

2. **Digital Shift**
   - The operational guidelines on the Convention in the digital environment need to be implemented effectively, notably through greater coordination with other international and regional organisations and forums, in accordance with Article 21 of the Convention. CSOs should increase their advocacy efforts in this area and in these other forums.

3. **Cooperation with CSOs**
   - In accordance with Article 11 and its operational guidelines, Parties should continue to develop effective consultation frameworks to ensure CSOs are full partners in implementing, monitoring, evaluating and reporting on the Convention.
   - Parties should include civil society (and local government) representatives in delegations to Conference of Parties meetings, and provide support (infrastructure, information, funding) to independent and representative civil society structures.
   - UNESCO and Parties should reinforce the capacity of CSOs to support the Convention, as well as to cooperate and exchange among themselves, across borders and among regions. National, regional and global CSO networks need to be supported with greater resources, training and capacity-building to promote synergies, avoid duplication and generally be more impactful in all of the goals of the Convention.
   - Parties should remove restrictions on foreign funding, barriers to registration and other forms of harassment that challenge CSOs.

4. **Governance**
   - The International Network for Cultural Policy, a network of Ministers of Culture, should be reconstituted, as an effective body through which to advocate for the promotion of the

diversity of cultural expressions in all international fora, and to facilitate collaboration with civil society including on key issues, such as the digital shift.

■ The diversity and independence of CSOs need to be secured, notably by creating ad hoc spaces to exchange on best practices and on the work done on the four goals of the Convention. Based on the ongoing changes in the institutional, financial and legal environment nationally and internationally, this should include creating new instruments for promoting engagement with the public and private sectors, the banking system and others to address the economic health of the sector. This should include sustainability, investment strategies, and address the cash flow challenges faced by CSOs and the cultural and creative industries.

■ New initiatives are needed to address the ongoing precarious status of artists and creative professionals, including in the non-profit sector, in different regions, including in developed countries. The 1980 UNESCO Recommendation on the Status of the Artist needs to be to revisited and renewed and has to be fully included in the monitoring mechanisms of the 2005 Convention.

5. **Collecting data**
   ■ Encourage synergies between universities, statistical institutions and CSOs to gather data on the sector, including CSO activities and private sector firms, most particularly statistics on the exchange of cultural goods and services and the mobility of artists between the North and South.

   ■ Public institutions should be in charge of data on the sector, rather than private sector institutions, especially the internet gatekeepers. Private sector digital firms should be encouraged to be more transparent.

   ■ Parties should implement measures to facilitate CSO monitoring activities.

   ■ Statistical instruments need to be adapted to take into account the impact of the digital shift on the production and dissemination of cultural goods, services and the mobility of artists.

6. **Fundamental Freedoms, Balanced Exchange and Mobility of Artists**
   ■ UNESCO should initiate a global campaign in support of human rights and freedoms, including cultural rights, to raise awareness and to monitor and report annually to the IGC on contraventions of these rights and freedoms.

   ■ UNESCO should, in cooperation with CSOs and the artistic community, develop a UN Plan of Action for the Safety of Artists, Cultural Professionals and Audiences, with the goal of assisting countries to develop legislation and mechanisms favourable to artistic freedom and to support their efforts to implement existing international rules and principles. The Plan should include criteria for an early warning system to ensure that artists and cultural workers can call for urgent and effective government protection.

   ■ Parties, UNESCO and CSOs should collaborate to devise, research and publicise sources and innovative forms of funding that are regionally appropriate.

   ■ Parties, UNESCO and CSOs should collaborate to research and address the obstacles to the mobility of artists and preferential access that limit a more balanced flow of cultural goods and services.

6.2 OTHER GOAL SPECIFIC RECOMMENDATIONS

GOAL 1 – SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE

- Coordination should be reinforced between various sectors within UNESCO, for example between the Culture sector and the Communication and Information sector. Also, Parties and the Secretariat should reinforce the coordination between UNESCO and other UN bodies (UNDP, WIPO, ILO) and regional organisations (MERCOSUR, EU, etc.) to ensure a comprehensive implementation of the Convention, with a particular focus on the challenges in the context of the digital shift. UNESCO and Parties should reinforce joint efforts to standardise data related to the production, dissemination and exchange of cultural activities, goods and services and the mobility of artists and cultural professionals, and the methods of collecting such data.

- UNESCO and Parties, in cooperation with CSOs, should ensure a more systematic and independent monitoring of the threats to media pluralism and media freedom worldwide.

- Government and cultural professionals need to work together to design and/or proactively implement policies and programmes aimed at building the relevant skills and supporting career developments of artists and other professionals in the cultural sector, in particular in the context of the digital shift and emerging new business models. Parties should support sustainable systems of cultural governance at national, regional and sectoral levels, by establishing or reinforcing structured dialogue between CSOs, public authorities and the private sector, as well as social dialogue between organisations of workers and employers in the cultural sector. Notably, the challenges of the digital shift and its full impact on the diversity of cultural expressions and the cultural sector can only be addressed in a comprehensive way within sustainable and inclusive systems of governance.

- UNESCO should encourage Parties to ensure training and funding of CSOs to enable them to engage in advocacy and monitoring of cultural policies, and to participate actively in the preparation of the QPRs.

- Parties need to continue and improve investment and governance in ecosystems for the creative and cultural industries, especially the independent sector, as well as in the production and dissemination of local cultural activities, goods and services, both for-profit and not-for-profit.

- Media Pluralism and access to diverse media are a fundamental right and a prerequisite for a functioning democracy. Parties should therefore engage into an in depth examination of the way to ensure the right to regulate in the fields of media pluralism and cultural diversity in the context of the growing power globally operating platforms on the basis of the Charta of Fundamental Rights. The constituent and intrinsic value of media and cultural policies must be reinforced in the hierarchical order of international law.

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

- UNESCO and Parties should provide support for CSOs to gather data and monitor the diversity and value of work exchanged, particularly through the internet. This data can assist decision-makers to implement the obligations of Article 16.

- All relevant parties should work to ensure equality of access to all creative works distributed through the internet, with due respect to applicable rules on IPR

- Parties should collaborate with CSOs to facilitate the mobility of artists and their work, and in particular to reduce administrative procedures related to visas for artists and cultural practitioners, with due respect to balanced and legitimate measures to promote local employment and labour standards.

- UNESCO and Parties should support national, regional and international events and other activities which promote cultural exchanges between developed and developing country Parties.

- Parties, in cooperation with UNESCO and CSO, should organise a conference with the aim to devise a global action plan to address the challenges that prevent or restrict the mobility of artists and cultural professionals and to identify measures necessary to address the increasingly restrictive global environment. The results shall be presented in a report to inform Parties and cultural ministers' options for action.

- With reference to Article 14 and 16 encouraging exchange and cooperation, we recommend that parties collaborate on tools necessary to enhance diversity of media and the promotion of local languages in particular through sustaining the role of public service broadcasting (as provided in Article 6: 2,1).

GOAL 3 – INTEGRATION OF CULTURE INTO SUSTAINABLE DEVELOPMENT FRAMEWORKS

- UNESCO, Parties and CSOs should collaborate to raise awareness of the importance of culture in sustainable development processes.

- UNESCO should provide training to Parties and CSOs about the cultural dimension of development and its implications for policy-making.

- Parties should undertake a review of strategies prepared by development agencies in their countries aimed at integrating culture into sustainable development programmes to identify best practices as well as gaps.

- UNESCO, Parties and CSOs should encourage technical development agencies to further integrate culture into their sustainable development strategies, based on transparency of decisions, co-construction of instruments with the direct beneficiaries and targets, as well as an improved knowledge of the diversity of contexts and types of organisations active in the field.

- CSOs should continue to research relevant issues and further educate and advocate for initiatives to integrate culture and the arts into sustainable development frameworks. This should include regional and global CSO efforts, such as reports, seminars and conferences.

- UNESCO and CSOs should identify best practices in terms of relations between governments and civil society, and with the private sector.

- UNESCO should encourage the integration of CSOs into development planning and implementation across all sectors at national, regional and international levels.

GOAL 4 – PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS

- Parties should abolish prior-censorship bodies or systems where they exist and impose subsequent liability only when necessary under article 19 (3) and 20 of the International Covenant on Civil and Political Rights. Such liability should be imposed exclusively by a court of law, as recommended by Ms. Farida Shaheed, Special Rapporteur in the field of cultural rights in her 2013 report on the *Right to Freedom of Artistic Expression and Creation*[9].

- Parties with severe restrictions on women's artistic freedom should take immediate measures to allow women to exercise their cultural rights in full and enjoy artistic freedom. All states should adopt policies and measures that promote gender equality and that recognize and support women as artists and producers of cultural goods and services.

- Parties should conduct national assessments in close collaboration with CSOs, in line with the UN Special Rapporteur's recommendation, and develop national plans to promote and protect the right to freedom of artistic expression and creation.

- Parties need to show a deeper responsibility in helping artists at risk under repressive regimes by providing shelter for censored and/or threatened artists independently of where the shelter is provided and in supporting artists to continue their work.

- UNESCO should strongly condemn all cases of censorship, imprisonment and attacks on artists.

- Parties should abolish prior-censorship bodies or systems where they exist and use subsequent imposition of liability only when necessary under article 19 (3) and 20 of the International Covenant on Civil and Political Rights (ICCPR).

- UNESCO should strengthen and improve its mechanism for individual complaints (Procedure of 104 EX/ Decision 3.3) including making it more accessible for direct victims and CSOs, to ensure that States are consistently held accountable for violations that fall under UNESCO's mandate, including artistic freedom.

- CSOs should strengthen monitoring, advocacy and collaboration to ensure that Parties and non-state actors are held accountable for violations and lack of implementation of human rights and fundamental freedoms as they relate to the Convention.

- In the context of the future QPR exercise, assistance is required to ensure that Parties will be able to report on how they are implementing the goal of the Convention to ensure freedom of artistic expression.

- Parties in cooperation with CSOs and UNESCO should develop a UN Plan of Action for the Safety of Artists and cultural professionals, with the goal of assisting countries to develop legislation and mechanisms favourable to artistic freedom and support their efforts to implement existing international rules and principles. The plan should include criteria for an early warning system to ensure that artists and cultural workers can call for urgent and effective government protection.

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[9] http://www.ohchr.org/EN/Issues/CulturalRights/Pages/ArtisticFreedom.aspx

7. CONCLUSIONS

Despite the limited time and resources available to produce this Activity Report, this process brought together a large number of civil society organisations and their representatives. Together with the June 2017 Civil Society Forum held at the Conference of Parties, we are witnessing a renewed, and dynamic interaction among civil society representatives, and between CSOs and the Convention governing bodies.

This Activity Report confirms how CSOs daily engage in a diverse range of activities which protect and promote the diversity of cultural expressions worldwide.

Civil society is indeed an essential pillar for the creation, production, dissemination, distribution and access to a diversity of cultural expressions. However exchanges show that organisations and cultural professionals are often unaware that they contribute to the Convention provisions; they lack knowledge of the text and how effective implementation could create an environment conducive to the development of the cultural sector (both for-profit and not-for-profit) and better access to culture for all. This Activity Report underlines the need for awareness raising.

Civil society needs opportunities for dialogue and exchanges among peers, locally, nationally, regionally and internationally. As reflected in the annexes, there is a rich diversity among CSOs, including the types of groups and institutions involved, the diversity of their geographical reach, and their scopes, fields of interests and activities. We need to maintain this rich diversity of CSOs as a pre-condition to ensure a diversity of cultural expressions. Cooperation rather than competition among CSOs should be encouraged, notably in a context of constrained public resources and the requirement to find new supports.

Needs and challenges for local civil society organisations may be very different, however those needs have to be considered as equally important when we have international-level dialogue among civil society, Convention Parties and others. North-South and South-South cooperation, solidarity and mutual understanding should be supported, both to promote cultural interactions while reducing inequalities in the creation of and access to a diversity of cultural expressions.

When dialogue is fostered, the challenges covered in this Activity Report can also represent sources for potential innovation, both in governance and in multi-level/multi-stakeholders approaches. Similar to the process leading to the Sustainable Development Goals, the Convention can be used as a set of common and universal principles and objectives requiring specialised implementation in each different context.

Finally, we call on Parties and the UN system to better integrate the transversal dimension of culture and the promotion of the diversity of cultural expressions in other international forums and intergovernmental instruments. CSOs are also committed to fostering collaboration with the CSOs active in those other forums.

This Activity Report is a new beginning for civil society participation in the Convention. CSOs need support to take full advantage, in the long term, of the new avenues of dialogue with Parties and the secretariat agreed in the 9th and 10th Ordinary Sessions of the IGC. Solutions will be studied. A working meeting among CSOs is planned for December 2017, during the 11th Session of the Intergovernmental Committee, and proposals for future collaboration will be submitted to Parties and the secretariat.

STATISTICAL NOTE

We received 70 completed questionnaires

60 of these questionnaires were sent directly to CSO coordination; another 10 were directly received via the Secretariat to the Convention.

This Activity Report also includes the results of the Berlin forum held in May 2017 and of the CS forum held in Paris in June 2017.

Not considering international organisations, the majority of replies came from African organisations (43%), followed by European (42%), Asia/Oceania (10%), Latin America (3%). Only one from Arab states and regrettably no response came in from North America (including Canada). These figures are the result of outreach to Forum participants, regular CSO participants in governing bodies and a limited number of additional organisations, notably in Africa, Asia, Latin America and North America as those regions were under-represented among the first two groups (see also "Methodology")

When including the 10 international associations or unions (gathering members from more than one region of the world) which replied to the questionnaire, regional coverage is even larger. These international associations or unions represent 2627 organizations covering the whole globe (see table below) So the total number of those participating in answers to the questionnaire is by far larger than the number of received questionnaires.
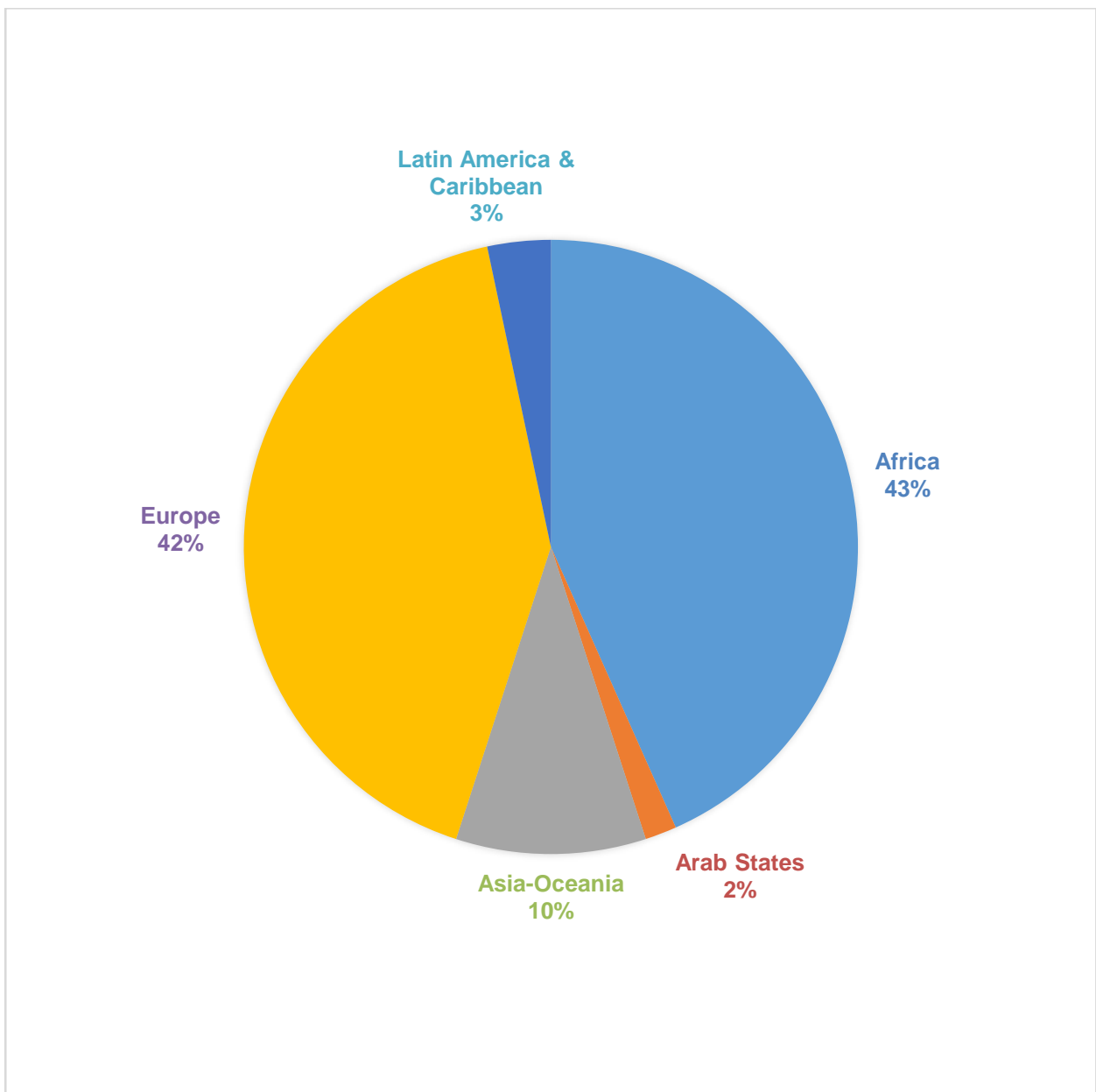
INTERNATIONAL ANSWERS:

	ACRONYM	COMPLETE NAME	COUNTRIES	MEMBERS	REGIONS
1	CIRTEF	Conseil international des radios et télévisions d'expression francophone	31	45	EU-AF-AS
2	CISAC	Confederation Internationale des sociétés d'auteurs et compositeurs	121	239	global
3	EBU	European Broadcasting Union	56	72	EU-AF-AS
4	FIA	International Federation of Actors	60	90	global
5	IAIP	International alliance of independent publishers	??	400	??
6	ITI	International Theatre Institute	90		global
7	IMC	International Music Council	150	120 (1000)	global
8	Res Artis	Worldwide network of artists residencies	70	600	global
9	UNI MEI	UNI Global Union – media, entertainment and arts	70	170	global

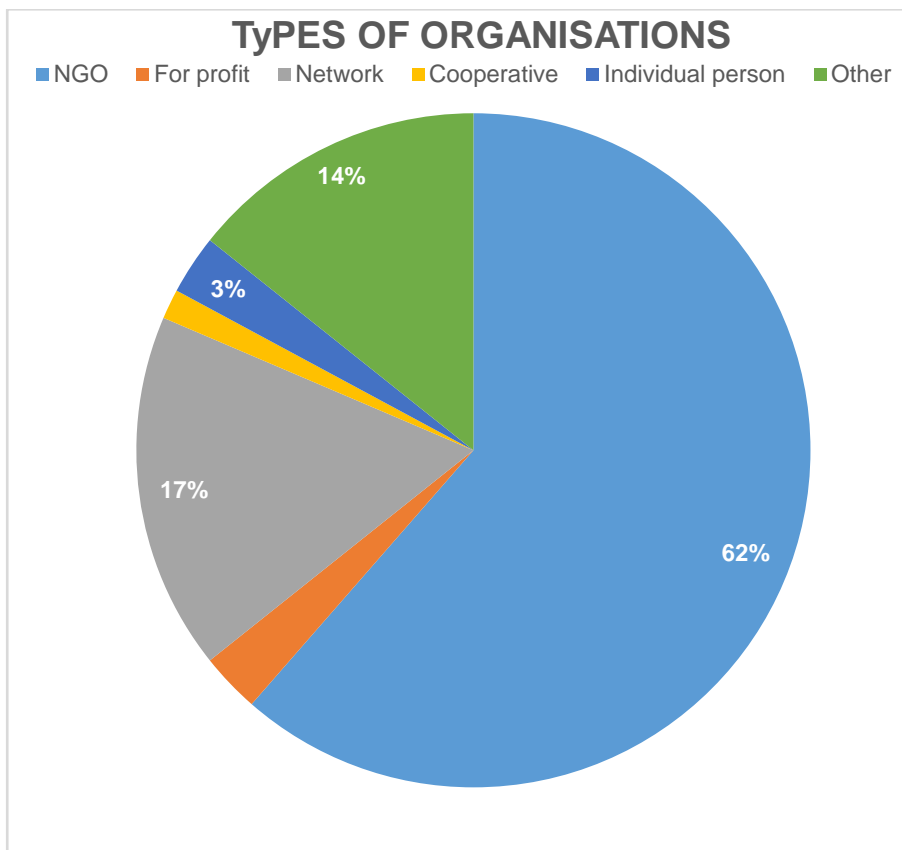| 10	WLO	World Leisure Organization	4		AS-NA
		TOTAL		2627	

GEOGRAPHIC BALANCE:

If we exclude the 10 international organizations OF THE PREVIOUS TABLE, the others are shared as shown in the graphic below:

TYPES OF ORGANIZATIONS WHICH PROVIDED INPUT TO THE REPORT:

NGO/association	43
For profit	2
Network	12
Cooperative	1
Individual persons	2
Other	10
TOTAL	**70**

The graphic below illustrates the above figures.

NUMBER OF VALID ANSWERS PER GOAL

Goal	Number of Activities	In %
1	47	24%
2	55	28%
3	53	27%
4	44	22%

**PREFERRED GOALS BY REGIONS
(FIGURE/TABLE)**

Taking into consideration the limitation of the process described in the methodology of the report, the graphic below shows trends in regional implementation for each of the 4 monitoring goals. While the number of activities reported by international organisations and those based in Europe is rather equal for all 4 goals, activities carried out by organisations from Africa focus on Goal 2 and 3. Asian organisations only reported one activity related to Goal 1.

It should be noted though that, except for replies to the UNESCO questionnaire, CSOs were able to choose more than one goal regarding the relevance of their activity.

Contributors and Activities

Name of the organization	Name of the activity
AC Eurovisioni	XXIX celebrating the ten years of the UNESCO 2005 Convention and the 10 years of the italian ratification
AFRICAphonie	Work between CSOs on culture and government on Cultural Policy
AFRICAphonie	Arts and Culture Reporting
AFRICAphonie	Training cultural practitioners on marketing and branding
Applauz Arts Initiiative	SoloAfrika Festival of Monodrama
Arterial Network	Creative Cities
Arterial Network	Capacity Building
Arterial Network	Artwatch Africa
ASSITEJ SA	Theatre4Youth programme
ASSITEJ SA	Cradle of Creativity
Boitumelo (Outreach Foundation)	Art Education: Johannesburg and beyond
Boitumelo (Outreach Foundation)	GNAP 2016: Stories of Rain Educational Tour
Boitumelo (Outreach Foundation)	SA'S Dirty Laundry with Jenny Nijenhuis and Nondumiso Msimanga
CEDARTE Centro de Estudos e Desenvolvimento de Artesanato	Mozambique Craft Sector Value Chain Analysis
CEDARTE Centro de Estudos e Desenvolvimento de Artesanato	Organization of a craft fair
Centre Catholique International de Coopération avec l'UNESCO	Forum à l'UNESCO avec le titre: « Quel monde voulons-nous construire ensemble ? »
Centre for Creative Industries	Arts entrepreneurship training
Centre for Creative Industries	upskilling creative artists through entrepreneurship training

CHIPAWO ARTS EDUCATION FOR DEVELOPMENT AND EMPLOYMENT	Allowing two children and youths performing arts group are to particpate in the World Theatre Festival for Children and Young People and in CHieza Children's Festival
CHIPAWO ARTS EDUCATION FOR DEVELOPMENT AND EMPLOYMENT	Production of a Plat Cry Thinking and presenting it at CHIEZA Zambia Children's Festival i Kabwe
CISAC (International Confederation of Societies of Authors and Composers)	Organisation of an international conference to promote the Resale Right at WIPO
CISAC (International Confederation of Societies of Authors and Composers)	Joint conference CISAC-UNESCO to promote the transfer of value campaign
CISAC (International Confederation of Societies of Authors and Composers)	Signature of a MoU with ARIPO
Coligação Portuguesa Diversidade Cultural	Encontro das Artes
Community Arts and Culture Centres Federation of the Western Cape (CACCFWC)	Assitej: Vrygrond Young minds at Work
Community Arts and Culture Centres Federation of the Western Cape (CACCFWC)	Theatre4Change: Art Speaks and Heals
Community Arts and Culture Centres Federation of the Western Cape (CACCFWC)	Suff Academy: Visual Arts in Public Places:
ConArte International	Planters
Contact Base (banglanatak dot com)	Cultural industries for sustainable development and revitalization of rural areas
Contact Base (banglanatak dot com)	Festivals and Cultural Exchanges
Contact Base (banglanatak dot com)	Building youth networks promoting and protecting cultural diversity
Culture and Development East Africa (CDEA)	Hosted Mashariki Creative Economy Impact Investment Conference
Culture and Development East Africa (CDEA)	Creative Economy Incubator
Culture and Development East Africa (CDEA)	Eco Sanaa Village
Culture et Développement	Technical assistance and cooperation with Yopougon Municipality (Abidjan)
Culture et Développement	Kedougou Strategic Plan for cultural Development

Culture et Développement	Territoires Associés - le développement par la culture (programme and platform)
Dance Forum	Dance Umbrella 2017
Dance Forum	Dance Exchange
European Broadcasting Union	Measuring the PSM contribution to cultural diversity
European Coalitions for Cultural Diversity (ECCD)	Advocacy/Lobbying towards the EU institutions
European Coalitions for Cultural Diversity (ECCD)	Coordination
Fondation Festival Sur le Niger	Le Festival sur le Niger
Fondation Festival Sur le Niger	Le Centre culturel korè
Fondation Festival sur le Niger	Concours National "Talents de la cité"
Freemuse	Rajabian brothers campaign, Iran
Freemuse	Let Women Sing
Freemuse	Bangladesh UPR Process
German Centre of the International Theatre Institute	Touring Artists
German Centre of the International Theatre Institute	ITI Action Committee for Artists Rights (ACAR)
German Centre of the International Theatre Institute	UNESCO Cultural Diversity IG Committee
Hillbrow Theatre Project (Outreach Foundation)	Inner-City High Schools Drama Festival
Hillbrow Theatre Project (Outreach Foundation)	young@home
IGCAT	Regions of Gastronomy
India Foundation for the Arts	Grantmaking to artists and scholars
India Foundation for the Arts	Creating platforms for dialogue and debate
India Foundation for the Arts	Facilitator, catalyst and provocateur in the field, that creates networks for collaboration and partnership
International Music Council	Promotion of Five Music Rights
International Music Council	IMPACT Music Conference: Women allowed?

International Music Council	EDD17 special event "Investing in culture: the future is now"
Istanbul Foundation for Culture and Arts (İKSV)	Istanbul Biennial Public Programme
Ketemu Project	Residency Program: Exchange program with Bamboo Curtain Studio
Ketemu Project	Schizofriends Art Movement Program
Ketemu Project	Social Enterprise Development
Kunste Onbeperk	Uitkampteater
LiveSquare Ltd	Xtasy
LiveSquare Ltd	RockNation
LiveSquare Ltd	The LiveSquare Venue
MAITISONG	Maitisong Festival
MAITISONG	President's Concert
MAITISONG	Madi Majwana
Mongolian Contemporary Art Support Association	LOST CHILDREN OF HEAVEN - public awareness series
MÜYAP Phonogram Producers Collecting Society	Participation in various seminars and meetings to raise awareness of the contribution of cultural industries to the economy.
NHIMBE TRUST	MONITORING IMPLEMENTATION OF NEW NATIONAL CULTURAL POLICY
Publishers Copyright & Licensing Society - YAYBIR	Supporting the establishment of UNESCO Chair at Istanbul Bilgi University
Res Artis	Appointment of inaugural Res Artis Executive Director in Australia and launch of new Res Artis office in Australia focused on Oceania region
Res Artis	Video and Publication Launch - Res Artis Meeting 2016 'Roots and Routes: Challenges and Opportunities of Connectivity', Tehran, Iran
Res Artis	Partnering on research report with 'A Woman's Place Project' on family-friendly residencies in the UK
Sara Whyatt Consultancy	Research and writing chapter on Artistic Freedom, 2005 Convention 2017 report

Traditions pour Demain	Support the movie and video training workshop Bolivia
Traditions pour Demain	Exhibition and presentation at Filmar festival in Geneva
Traditions pour Demain	Kichua TV programs and news magazine in Ecuador
UK Coalition for Cultural Diversity	Advising on Quadrennial Review
UK Coalition for Cultural Diversity	Lobbying MEPs, MPs, Cultural Organisations
UK Coalition for Cultural Diversity	Participation in Entretiens EuroAfricains
UNI MEI (UNI Global Union - media, entertainment and arts)/ / IAEA (International Arts and Entertainment Alliance)	Advocate for specific cultural policies to support live performance production in Europe
UNI MEI (UNI Global Union - media, entertainment and arts), FIA (International Federation of Actors)	Capacity building of unions and guilds in the audiovisual sector in Latin America
UNI MEI (UNI Global Union - media, entertainment and arts) / IAEA (International Arts and Entertainment Alliance)	Advocate for sustainable systems to ensure the skills development for cultural workers in Europe
University of Hildesheim, UNESCO Chair in Cultural Policy for the Arts in Development	Arts Rights Justice Program
University of Hildesheim, UNESCO Chair in Cultural Policy for the Arts in Development	DAAD Graduate School „Performing Sustainability. Cultures and Development in West-Africa"
University of Hildesheim, UNESCO Chair in Cultural Policy for the Arts in Development	Cultural Policy and Arts Education
Vrystaat Arts Festival	Seven Stage Futures
Vrystaat Arts Festival	OnesieWorld
Vrystaat Arts Festival	Gif/Poisen/Ityfhu
www.hananiaconsult.com	Publications
www.hananiaconsult.com	Consulting
www.hananiaconsult.com	Assistance to artists
The following organisations have also contributed with information to the questionnaires:	
Africalia	

ART MOVES AFRICA	
ASSOCIAZIONE PER L' ECONOMIA DELLA CULTURA	
CAPE DANCE COMPANY	
Coalición Chilena por la Diversidad Cultural	
Coalition malienne pour la diversité culturelle	
CONSEIL INTERNATIONAL DES RADIOS ET TELEVISIONS D'EXPRESSION FRANCAISE CIRTEF	
ENCATC - European Network of Cultural Administration Training Centres	
FIA - International Federation of Actors / International Arts & Entertainment Alliance (IAEA, including FIA, FIM and UNI MEI)	
IG Kultur Österreich	
INDEX ON CENSORSHIP	
INDONI DANCE ARTS AND LEADERSHIP ACADEMY	
INTERNATIONAL ALLIANCE OF INDEPENDENT PUBLISHERS	
IRIPAZ	
Jazzart Dance Theatre	
KEGeP (Cultural Diversity Coalition for Turkey)	
Les Éditions Les 400 coups	
Maitisong	
Racines	
Slam Action	

Thapong Visual Arts Centre	
Wits University Theatre	
WORLD LEISURE	
ZONE FRANCHE	

ANNEX II

CIVIL SOCIETY REPORT TO THE INTERGOVERNMENTAL COMMITTEE

UNESCO 2005 CONVENTION

AN AFRICAN PERSPECTIVE

Introduction

At the CSO Forum on 12 June 2017, individuals engaged in the planning of the African Cultural Policy Network (ACPN) announced that this Network was to be launched shortly.   The need for a Pan African network that concentrated on arts and culture policy was precipitated by declining capacity and resources in existing NGOs that obliged them to concentrate on particular areas of their mandate, the general absence of African voices in global forums concerned with cultural policy, and the unequal power relations in international civil society organisations where the Global South generally, and Africans in particular, played supplementary, genuflecting roles to their Global North counterparts.

By the end of August 2017, more than 70 founding members spread over 23 African countries had adopted a Constitution, and elected the core of the African Cultural Policy Network's Steering Committee.

Among the aims of the African Cultural Policy Network are the following:
  a. To research, devise and advocate for arts, culture and heritage policies that are relevant and appropriate to varying African conditions.
  b. To interrogate international cultural policy themes, strategies and ideas, to present alternatives where necessary, and to initiate and proactively lobby at international level for cultural policies that are priorities and appropriate to African conditions.
  c. To serve as an African voice and advocacy network in international, regional (African), national and local forums to do with arts, culture and heritage policy.
  d. To provide support to cultural policy-makers, cultural activists and advocates working in, or connected to African arts, culture and heritage.
  e. To develop strong relationships with similar networks and advocacy organisations globally, but particularly within the Global South (Asia, Latin America, Africa, the Arab region, Caribbean, Pacific region) and Eastern European countries who share similar conditions to Africa.
  f. In recognition of varying African conditions, histories and cultures, to facilitate and encourage robust debate and theorising about arts, culture and heritage in Africa
  g. To build policy-making, implementation, monitoring and evaluation capacity within Africa's arts, culture and heritage sector.
  h. Vigorously promote and defend the aims and principles of the ACPN as outlined in its Constitution.
  i. Gather and disseminate information, ideas, publications and other materials for arts, culture and heritage actors in Africa and for those working in partnership with African actors.
  j. Build a strong and active membership base in all African countries and the diaspora
  k. Produce publications, digital media (blogs, etc.) and research that analyzes African perspectives on international, regional, national and local cultural policy topics.
  l. Strengthen the capacity to develop, manage and evaluate public policies in the African arts, culture and heritage sector.

m. Manage the development of cultural policies in each African country and share this information on social networks.

The priority of the African Cultural Policy Network at the outset was to ensure sound internal governance: that a Constitution spelling out the "rules" of the organisation would be debated and adopted, that a Steering Committee would be transparently elected, and that the initial work programme, aligned directly to the aims of the Network, would be discussed and adopted by the new Steering Committee so that they took ownership of the direction of the organisation.

Submission of an African Report

We warmly welcome the Convention's governing structures and their making it increasingly possible for Civil Society structures to engage with and participate in matters to do with the Convention. We are greatly encouraged by the work of the Convention Secretariat to give practical effect to the operational guidelines that affirm the role of Civil Society in the pursuit, implementation and evaluation of the Convention.

However, Civil Society is not a homogenous global entity; the divisions and inequalities that the Convention seeks to address are reflected within Civil Society too.

Some key reflections in this regard are the following:

1. Given the location of UNESCO in Paris, and that the COP and IGC meetings take place there, the CSO structures and the Convention's governing bodies that seek to engage with each other, will require Civil Society organisations to travel and be present in Paris during the relevant meetings. It is far easier and less expensive for Global North CSOs generally, and Western European CSOs in particular to participate in such meetings, so that CSO gatherings at UNESCO will be overwhelmingly representative – numerically, in terms of interests, working styles, the management, etc – of Western European CSOs than other parts of the world. This – generally -also holds true for international federations that might have affiliates globally, but which are more often than not represented by colleagues based in Western Europe for pragmatic reasons. There is thus a fundamental structural problem in developing a "global Civil Society" report, or in having "global Civil Society" represented at Convention-related meetings.

2. Western Europe has more political space for CSOs, more funding and better technology to sustain CSOs so that individuals operating within Western Europe may have more time and space to devote to additional work. Many Global South countries – as may be gleaned from Quadrennial Reports and reports that monitor the implementation of the Convention – have more constrained political conditions, have less public funding, fewer skilled human resources and more erratic access to technology, with such different conditions impacting on the capacity of CSOs to organise and sustain themselves and to participate in "global" reporting to ensure that their voices are heard. With more favourable conditions in Western Europe, inadequate attention is given to the strategies necessary to engage with and involve Civil Society structures and civil society actors from Global South countries.

For these reasons, we offer this report for consideration by the IGC and propose that regional reports need to be encouraged, with a task group truly representative of all regions then synthesising regional reports into a global report that articulates what is common to all, and highlights challenges and opportunities that may be specific to regions.

This report does not claim to speak for all of Africa; it is based on questionnaires from our members, a Civil Society Report from South Africa, consideration of the Quadrennial Reports submitted by African countries, inputs at the recent African Caribbean and Pacific Summit of Ministers of Culture, and our knowledge and experience of matters related to the 2005 Convention as practitioners and activists in Africa.

For the purpose of action, this report concentrates less on a listing and description of activities undertaken by African CSOs (this may be gleaned from reports to the IFCD and some Quadrennial Reports and because most CSOs undertake activities that are consistent with, but without being aware of, the Convention) than on the identification of challenges and recommendations for addressing these.

Key challenges to the implementation of the 2005 Convention in Africa

1. *Lack of political will*: Nearly 80% of African countries have ratified the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, but a combination of a lack of understanding of the Convention among public authorities both within the ministry directly responsible for the Convention and within other ministries that impact on the Convention (and vice versa), result in a lack of political commitment to the Convention.

2. *Lack of tangible results*: Africa has benefited most as a region from the IFCD established in terms of the Convention with 46% of the IFCD's funding being allocated to African projects. However, other than this statistic which – given the limited IFCD overall amount of funding – in real terms does not have a "critical mass" impact on Africa's creative sector, there appears to be few concrete benefits that derive from being signatories to the Convention to warrant greater political and public funding support.

3. *Poor understanding and integration of culture in development*: The Sustainable Development Goals are most relevant to Africa as a region and most African countries are located in the Low Human Development category of the Human Development Index. The transversal nature of culture and its impact on development on the one hand and on the other, the impact of development on culture, is not grappled with as it should be, in informing development and cultural strategies, so that the default position is the economic contribution of the creative industries in development.

4. *Limitations of the Convention as a trade-related document*: The emphasis of the Convention on trade in creative goods and services i.e. on the creative and cultural industries as drivers of economic development – and thus of social and human development, is incompatible or inconsistent with conditions in many African countries in that Africa has had consistent and substantial economic growth over the last twelve years and yet, poverty reduction and poor human development indicators have remained stagnant. With high levels of poverty, the creative and cultural industries face major challenges to be sustainable within local markets. Much of policy and strategies emphasise the "supply" side of the creative industries, with little emphasis on building and supporting "demand" i.e. audiences and markets for creative goods and services.

5. *Underdeveloped value chain*: While there is much generic talk about the creative and cultural industries, there is insufficient research into the industries in which different countries are strongest. There is no shortage of the "raw material" of talent, but as with Africa's minerals, there is little investment in the creation, production, dissemination/distribution, consumption and evaluation i.e. in all levels of the value chain within and across the creative and cultural industries.

6. *Informal nature of African creative economy*: As with many of their counterparts in other economic sectors on the continent, artists in most African countries operate within the

informal economy and actively resist forms of regulation in order to avoid paying tax; this means that collecting statistics to inform policy-making and collecting revenues from the creative and cultural economy are more difficult in this region than in more formal economies.

7. *Ineffective intellectual property regimes*: One the one hand, effective copyright regimes are necessary for the growth of the creative and cultural industries; on the other hand, poverty on the African continent means that the market demand for creative goods is at much lower prices than those set by producers. In this context, piracy flourishes, with producers losing income but also many without employment who derive income through being part of the pirate distribution chain, are able to cover basic living costs. With police forces and the justice system under pressure to act on more important fronts of criminality, infringement of copyright rights is under-policed.

8. *Lack of capacity*: One of the key challenges on the continent is the absence of skilled and experienced human resources within government and publicly-funded institutions on the one hand, and on the other, in all levels of the value chain in the creative and cultural industries. There are few formal institutions that provide high level education and training, mentoring and support to develop the necessary expertise effectively to implement the Convention.

9. *Lack of resources*: There is a lack of financial resources from the public and private sectors in most African countries to invest in the creative and cultural industries. The lack of local markets with disposable income also make sustainable creative work challenging. There is thus an unhealthy dependence on international funding from embassies, development agencies and multilateral bodies, also resulting in unspoken and inequitable power relations between African and international partners.

10. *Outdated or irrelevant cultural policies*: Many countries have outdated cultural policies or embrace policy themes that emanate from Global North conditions because the latter may come with resources or promises of resources. Often too, policies exist and international cultural protocols are ratified, but they are poorly implemented, with poor mechanisms to monitor and evaluate the implementation of policies and protocols so that the value of such policies and protocols is limited.

General challenges faced by African Civil Society in the implementation of the Convention

1. *Lack of information and awareness*: Civil society organisations and actors are seldom informed of cultural policies which are made or ratified on their behalf, and while governments participate in international forums to do with the Convention, the information about the Convention e.g. operational guidelines, is seldom, if ever disseminated to civil society. Often then, civil society engages in activities that reflect the goals of the Convention without being aware of the Convention; greater awareness of the Convention would serve both civil society and public sector actors.

2. *Limited political space*: Most African artists live within authoritarian or hybrid political conditions that militate against freedom of creative expression.

3. *Tensions between civil society and governments*: With limited funding for the creative sector and with political restrictions on creative expression, there is often tension

between African governments and their respective creative sectors so that co-operation in implementing and evaluating the Convention – as recommended by the Convention – does not take place. At times, government creates sweetheart civil society structures to undermine independent, critical civil society movements. In many cases, civil society acts in parallel with and sometimes in opposition to government.

4. *Fragmented nature of government*: Different government departments – rather than one department – have responsibility for various aspects of the Convention. In addition, the creative sector increasingly finds positive responses to their advocacy and funding efforts at local government levels. There is a distinct lack of information and co-operation between national government departments and different tiers of government in coordinating the implementation of the Convention and in co-operating with Civil Society structures.

5. *Limited funding for networks*: If there is limited funding for creative production and distribution, there is even less funding to sustain independent networks and professional associations to advance and defend the interests of civil society. This means that professionals often do not have a formal structure through which to engage with their respective governments and international counterparts.

6. *Dependence on international funding*: Civil society networks are dependent on international funding so that when international conditions shift requiring a transformation in funding priorities, the feasibility and sustainability of such networks are compromised. Their capacity to work at national, regional and international levels as effective civil society partners shifts and makes them less or more able to act as partners at such levels.

7. *Lack of interest in cultural policy*: As creative practitioners generally believe that they do not experience the practical value of cultural policies and prioritise income-generating work in challenging conditions, civil society networks struggle to obtain the interest and support of creative practitioners for cultural policy activism.

8. *Prohibitive costs of travel*: The high costs of travel on the African continent impact adversely on developing regional markets and intercultural co-operation and collaboration at regional levels as well as on regional networking and advocacy.

9. *Different levels of technology*: Technology is increasingly helping Africans to connect with each other and with the world, to have particular services delivered and to share information. However, internet connectivity differs markedly from country to country and meetings over the internet as well as other forms of advocacy and sharing of information suffer from different levels of connectivity and the availability of technology.

10. *Impediments to the mobility of artists*: With the high level of the incidence of poverty in many African countries, artists generally struggle to make a decent, sustainable living. It would thus be in their interests to be able to travel and build regional and international markets. However, in addition to the prohibitive costs of travel already alluded to, African artists and other creative professionals face further impediments to mobility in language differences (south-south cooperation with Latin America, for example, is limited, intra-African tours between Anglophone and Francophone Africa are limited, etc); the high costs and difficulties of obtaining visas (travelling to different cities or even countries to apply in person for visas, the cost of the visa itself, the burden of proof that the artist has the economic means to support herself, etc and the undignified manner

in which African artists are treated at entry points into Europe, notwithstanding the "preferential access" clauses of the Convention).

Recommendations Concerning Civil Society Reports

1. That the Convention Secretariat be tasked with helping Civil Society actors to build a representative global civil society network that includes a focus on cultural policy generally, and the 2005 Convention in particular, ensuring that – at least - all the regions represented on the Intergovernmental Committee are represented in the civil society network.
2. That – in the interim – regional civil society actors be invited to prepare and submit regional reports on the implementation of the Convention as Civil Society
3. That such regional reports – including this one – be posted on the UNESCO Website in the relevant section dealing with matters and reports related to the UNESCO 2005 Convention.

Recommendations Concerning African Civil Society

1. That a comprehensive two-year campaign to educate the key African ministries responsible for the Convention, as well as key tertiary institutions and Civil Society actors about the 2005 Convention, the obligations of government, and its potential benefits to a country; such a campaign would include the development of a simple Toolkit on the Convention in key African languages, workshops and short on-line courses.
2. That a network of African cultural policy experts and networks be identified and upskilled to assist the public sector (national, local and regional) to devise and implement appropriate policies and strategies that speak to the development challenges of the region, with at least 2-5 such policy experts per African country receiving relevant training in matters to do with the Convention (the Convention itself, Operational Guidelines, completing IFCD applications, completing Quadrennial Reports, etc), over a two-year period.
3. That Civil Society actors and tertiary institutions be supported (in partnership with other bodies such as the ACP Secretariat, National UNESCO Commissions, etc) in training individuals to upload cultural policies from each African country as per the ERICARTS/World Cultural Policy programme, so as to learn from best practices across the region.
4. That a three-year research project be initiated and supported (2018-2020) to map what exists in each African country, as a basis for planning appropriate cultural interventions aligned with the Convention.
5. That initiatives to monitor the limitation of freedom of expression and programmes to support artists at risk e.g. Arterial Network's Artwatch project, be supported
6. That pilot projects encouraging joint entrepreneurial ventures between creative sectors in African countries, between African countries and other Global South countries and between Africa and Global North countries be supported and monitored.
7. That regional training programmes be conducted to support cultural and creative entrepreneurship, in association with local actors and service providers.

8. That a comprehensive study be undertaken into impediments to artists' mobility – nationally, regionally, south-south and south-north - with clear, practical recommendations as to how to address these.

9. That specific seminars/conferences/workshops be held regularly (bi-annually if not annually) to deliberate and then share information two key themes.

    9.1 innovative capital-raising strategies to support creation, production and distribution of creative goods and services and;

    9.2 building markets and audiences (i.e. access to culture for all, arts education) locally, regionally and globally to support the sustainability and growth of creative and cultural industries.

Conclusion

The conditions which led to the adoption and rapid ratification of the 2005 Convention by numerous African countries have changed, and we live in a different world twelve years later. While the relevance and meaning of the Convention need to be re-interpreted and applied to contemporary conditions, there is much that speaks to the needs and conditions on the African continent. Ultimately, it is up to actors on the continent to bring about the changes that they desire; to get there though, such actors will require partnerships at national, regional and international levels to realise the key goals of the Convention.

ANNEX III

CIVIL SOCIETY REPORT TO THE INTERGOVERNMENTAL COMMITTEE

UNESCO 2005 CONVENTION

OBSERVATIONS FROM THE ASIA-PACIFIC

Number of countries in Asia: 48
Number of countries that have ratified the Convention: 15 (31.25%)
Percentage of IFCD funding from which Asia has benefited: 8.3%

Countries that have submitted Quadrennial Reports:
Afghanistan (2016), Australia (2015), Bangladesh (2013), Cambodia (2013), China (2013), India (2015), Indonesia (2016), New Zealand (2012 & 2016), Republic of Korea (2015), Tajikistan (2015) and Viet Nam (2013 & 2016)

Asian representatives on the Intergovernmental Committee:
China, Indonesia and Republic of Korea

ACTIVITIES IN LINE WITH THE GOALS OF THE CONVENTION:

CSOs in the Asia-Pacific have undertaken the following types of activities in 2017:

- Creating directories of opportunities, research reports and policy updates, and connecting artists and cultural practitioners
- Creating platforms for dialogue and debate to actively engage civil society in deeper conversations about sectoral development
- Grant making for activities for practice, research and education in the arts
- Residency opportunities for artists, curators and managers
- Developing capacity building initiatives focused not only on artistic work but also managerial skills
- International networks for connecting artists and organizations for sharing knowledge and resources
- Private organisations are taking the lead in engaging in Public-Private Partnership projects: diverse models have been developed for supporting contemporary arts which are privately funded, given the lack/shortfall of public support for contemporary arts
- Producing programmes for access to arts in education projects
- Producing research projects that focus on gender and social issues

KEY CHALLENGES

CSOs across Asia identified the following challenges in respect to the implementation of the Convention:

1. Funding is definitely a challenge given the limited availability of resources from public sources
2. Mobility issue is another factor that emerges as a key challenge for the sector in Asia, particularly around visas which can limit the quality of projects;

3. Lack of proper infrastructure to support the development and creation of work in the contemporary scenario and creating access to audiences;
4. Limited or complete lack of capacity building and training programmes particularly for cultural managers;
5. Issues in cooperation with the local governments due to fewer official channels of communication and complicated bureaucratic procedures which are difficult to negotiate for CSOs;
6. Limited access to regular and consistent updates about the new developments in the sector;
7. Identifying partners and new sources of funding who share the value and vision for the arts;
8. Language issues across different regions where communication is outside of the widely-used languages.

RECOMMENDATIONS

The CSO's in Asia should highlight the following specific recommendations:

▪ Need for wider awareness about the 2005 Convention and how is it relevant to artists & cultural professionals: this can be done by developing short and easily digestible "2005 Convention 101" course material for raising awareness among CSOs and tie up with key festivals, training programmes and conferences in cultural sector to include it in their programming/curriculum;

▪ Capacity building/awareness raising/refresher workshops for National Commissions for UNESCO and National Ministries of Culture on the key messages of the Convention, to be organised in partnership with respective State Parties;

▪ Stronger and longer term capacity building programmes, in the area of cultural management which could be region wide;

▪ Training programmes which focus on developing enterprise models in the culture sector;

▪ Promoting some of the above-mentioned trainings through the existing mechanisms for bilateral and multilateral co-operation among State Parties, in order to tap on available budgets and programmes;

▪ Supporting the development of national cultural policy profile reports (similar to the European Compendium of Cultural Policies & Trends and WorldCP International Database of Cultural Policies model) in partnership with CSOs and State Parties to build robust information systems (maintained on publicly accessible online platforms) so we can learn from best practices and also, as inputs to the Quadrennial Periodic Reporting (QPR) process by State Parties.

This document draws on the global CSO survey conducted in 2017 by a group of volunteers from CSOs working together after the 1st CSO Forum (June 2017, Paris) and through an open call for volunteers on 14 July 2017. Respondents from the Asia-Pacific to this questionnaire include Art 21 (Thailand), Contact Base – banglanatak.com (India), India Foundation for the Arts, Ketemu Project (Indonesia), Live Square Ltd. (Bangladesh), Mongolian Contemporary Art Support Association & Res Artis - Worldwide Network of Artists Residencies (Australia office). To secure adequate regional representation from Asia, the Asia-Europe Foundation (ASEF), a publicly-funded intergovernmental not-for-profit organisation, was involved in the preparation of this report and provided insights on regional challenges through its work on the *WorldCP- Database of Cultural Policies*, particularly WorldCP-Asia.

ANNEX IV

SECTORAL FOCUS: PUBLIC SERVICE MEDIA IN EUROPE

Within the framework of the 2005 UNESCO Convention and civil society, a special role is recognized for Public Service Media, which are identified and specifically evoked in the Convention as one of the principle tools that a state can use to sustain and promote cultural diversity10. For PSM the Convention constitutes a milestone in the field of international law. In affirming the legitimacy of policies to shape and foster cultural diversity and plurality of opinions it filled an important legal gap. With the exception of bilateral agreements regarding specific cultural cooperation, the only binding international law used to be trade law, which does not recognise, even at this stage, the legitimacy of cultural policies.

In the light of the dazzling developments of the digital economy since 2005, the Convention was a particularly forward-looking instrument. Today, audiovisual content constitutes a major part of the services offered on the global distribution platforms, which are the symbol of thriving globalisation. These platforms can certainly contribute to diversity and some of them engage in cooperation with local industries, including PSM. However, in general, their interests are not local per se. On the other hand, they have developed an impressive normative power over the production and distribution of local audiovisual content in a relatively short period of time, imposing particular logics for a global distribution network.

In this context, PSM constitute a highly relevant and indispensable element, since its very raison d'être is the production and distribution of national, regional and local content. Its contribution is critical and exceptional and in terms of quantity PSM dwarfs the production of the "new players" (as the slides attached prove clearly).

With regard to the "digital economy", the major contribution of the Convention with regard to the national, regional and local entities lies in its purpose-driven logic, legitimising the technology-neutral development of PSM services. PSM are themselves by definition purpose-driven and have to be accessible wherever and whenever the citizen-consumer wishes to do so.

However, the international legal framework still needs further development. Pluralism and diversity of opinions, as well as the non-discriminatory access thereto, are fundamental rights. European PSM is already considered to be a constitutive element of the fundamental rights framework and European Broadcasting Union members will continue to work to establish an international framework which enshrines that principle in a binding way.

The data presented in document INF are a first concrete example of the contribution that PSM in Europe provides to diversity of cultural expressions. It would be important to carry out the same exercise on a global scale, including the figures and contributions of other PSM around the world and of national broadcasters, where no PSM is present.

Article 6 - RIGHTS OF PARTIES AT THE NATIONAL LEVEL
Within the framework of its cultural policies and measures as defined in Article 4.6 and taking into account its own particular circumstances and needs, each Party may adopt measures aimed at protecting and promoting the diversity of cultural expressions within its territory.
Such measures may include the following:(a) regulatory measures aimed at protecting and promoting diversity of cultural expressions; (….)(h) measures aimed at enhancing diversity of the media, including through public service broadcasting.

In parallel, throughout 2017, UNI MEI, representing over 170 unions and guilds in the media, entertainment and arts worldwide, carried out several solidarity actions across Europe and other world regions based on the UNI MEI Manifesto on independent and high quality public service broadcasting. The manifesto sets out key principles for independent public service broadcasting as a key instrument to safeguard freedom of speech, freedom of information, and a democratic functioning society (http://www.uniglobalunion.org/news/trade-unions-worldwide-call-independent-and-high-quality-public-service-broadcasting-0)

KEY FINDINGS

Through their huge and **continuous investment** in the **European audiovisual content** industry, public service media make a vital **contribution to society.**

PSM invest heavily in audiovisual content

- Public service media (PSM) invest EUR 18.2 billion per year in content (16.9 billion for EU28 PSM).

- PSM have increased their investment in content by 6.8% over 5 years (2011 to 2015) despite only a 1.4% increase in their revenues.

- Investment in content represented 53.8% of total PSM operating expenditure and 53.1% of their cumulated operating revenues.

- At the same time, top-10 European commercial broadcasters were devoting only 32.5% of their cumulated operating revenues to content.

- European PSM invested 2.6x more in content than Amazon and Netflix combined worldwide.

PSM are major drivers for the European content industry

- PSM devoted 83.4% of their programming expenditures to original productions (in-house, commissioned and co- productions). This represented EUR 15.2 billion directly invested in European content creation in 2015.

- PSM TV organizations spent on average 31% of their programming expenditures on commissioned productions. This makes PSM TV organizations key partners for the European independent production sector.

- In 13 out of 15 EU markets where country-by-country benchmark was available, the leading organization in terms of investment in original content was a public broadcaster (2013 data).

PSM commitment to European content is also visible on screen

- 87% of all TV programming hours by EBU PSM were devoted to national and European content.

- The proportion of European films shown by PSM during the season 2014/15 was more than 2x that of commercial broadcasters (45% vs 21% of films).

PSM INVEST MASSIVELY IN CONTENT

PSM in the EBU area

spend

EUR

18.2

billion
in programming

EU PSM INVEST MASSIVELY IN CONTENT

Across all

EU28 countries,

PSM spend

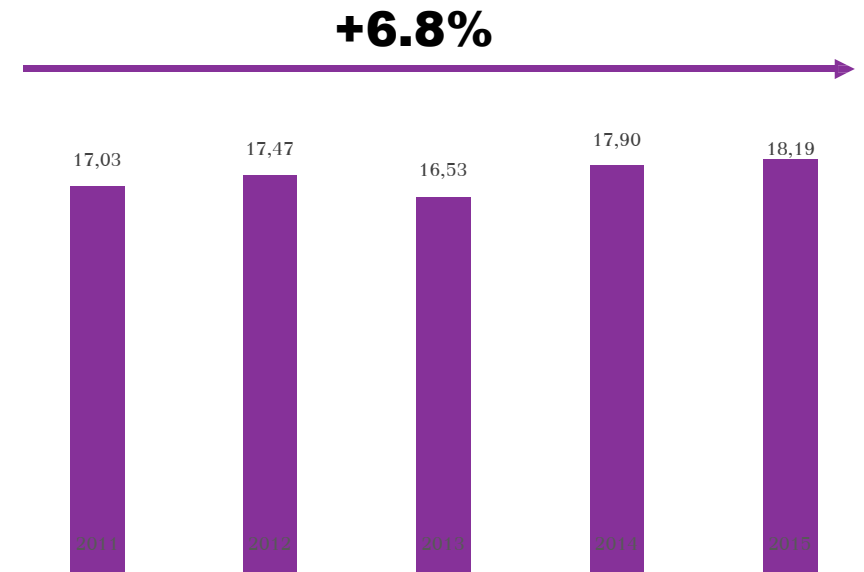## EUR

16.9

billion
in programming

A GROWING INVESTMENT IN THE CONTENT INDUSTRY

Despite the stagnation of their resources in recent years, PSM organizations have remained committed to increasing their total investment in programming.
From 2011 to 2015, cumulated operating revenues of the 52 PSM organizations from 39 European countries grew only by 1.4%. At the same time, their cumulated programming expenditures increased by 6.8%, from EUR 17.03 billion to EUR 18.19 billion.

The increase has been quite steady over the last five years. This demonstrates that, even under difficult circumstances, content remains a cornerstone of PSM strategies and financial priorities.
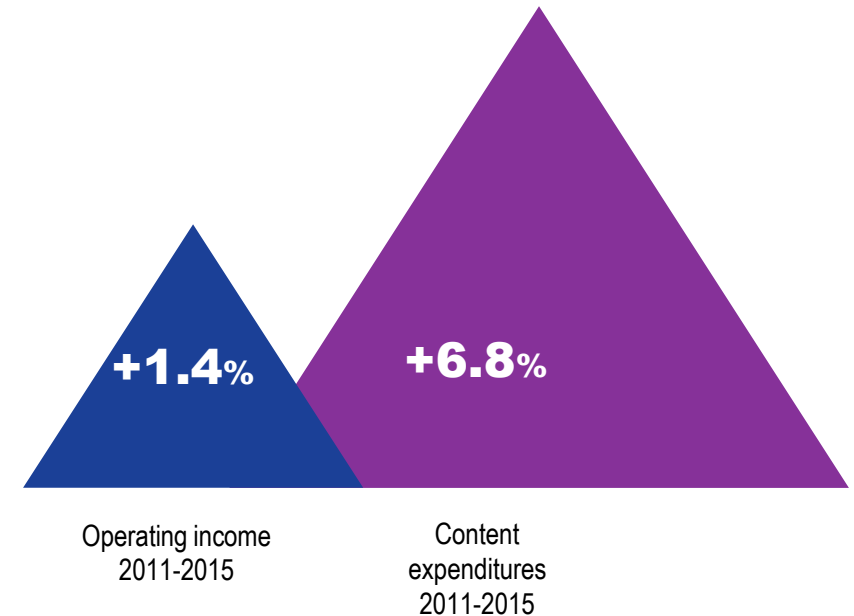
PSM total content expenditures:

(2011-2015, EUR billion)

+6.8%

17,03 17,47 16,53 17,90 18,19

PSM evolution of operating revenues and of content expenditures:

(2011-2015, EUR billion)

+1.4%

+6.8%

Operating income
2011-2015

Content expenditures
2011-2015

EBU
OPERATING EUROVISION AND EURORADIO

Data based on 52 PSM organizations from 39 countries in the EBU area.
Source: EBU based on Members' data
EBU Media Intelligence Service – PSM Investment in European Content 2017

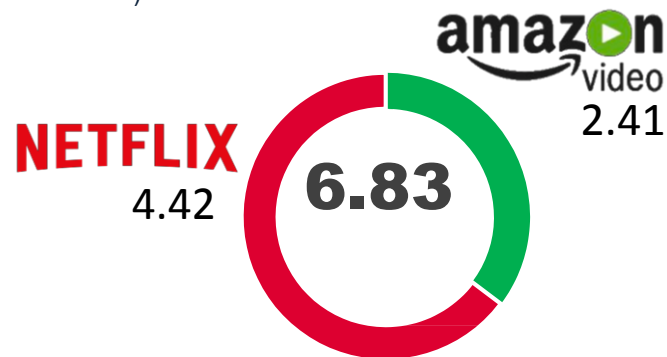# EUROPEAN PSM INVEST 2.6 TIMES IN CONTENT THAN NETFLIX AND AMAZON TOGETHER WORLDWIDE

In 2015, EBU PSM combined investment in producing and acquiring audiovisual content was EUR 18.19 billion.

At the same time, Netflix and Amazon, the two SVoD OTT leaders, spent EUR 4.42 billion (USD 4.91 billion) and EUR 2.41 billion (USD 2.67 billion) respectively in content. These amounts are global, and only a fraction of these expenditures were spent in European content.

Together, PSM certainly remain greater drivers for the European production sector than Amazon and Netflix.

Total content expenditures:

European PSM vs. leading worldwide OTT players

(2015, EUR billion)

amazon video
2.41

NETFLIX
4.42

6.83

EBU
18.19

CONTENT: MORE THAN HALF OF PSM EXPENDITURES

53.8%

Content expenditures

as a proportion of

PSM operating expenditures (2015 average)

2015 data based on 47 PSM organizations.
Source: EBU based on Members' data

EBU
OPERATING EUROVISION AND EURORADIO

EBU Media Intelligence Service – PSM Investment in European Content 2017

PSM INVEST PROPORTIONALLY MUCH MORE IN CONTENT THAN TOP-10 EUROPEAN COMMERCIAL BROADCASTERS

PSM organizations spent on average 53.8% of their operating expenditures, and 53.1% of their cumulated operating revenues in content in 2015.

At the same time, top-10 European commercial broadcasters were devoting only 32.5% of their cumulated operating revenues to content expenditures.

Commercial counterparts have been engaging in diversification strategies. They devote significant resources to marketing and sales, to distribution activities and to other businesses, whereas PSM remain largely focused on the production and acquisition of audiovisual content.
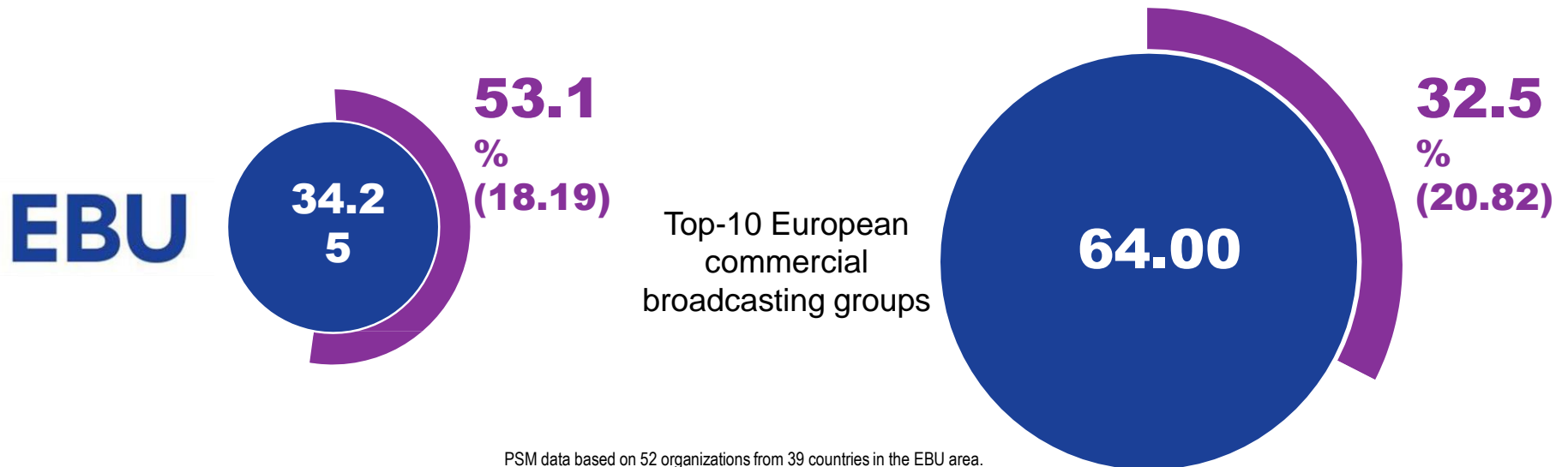
Even a media group still largely focused on free-to-air broadcasting such as RTL only devoted 33.4% of its operating revenues to programming expenditures in 2015 (EUR 2.02 billion).

Besides, programming expenditures of pay-TV specialists such as Sky, are predominantly composed of sport rights acquisition rather than investment in original content, which forms the vast majority of PSM content expenditures.

Operating revenues and content expenditures of European PSM vs. top-10 European commercial broadcasting groups
(2015, EUR billion, %)

- Operating revenues
- Investment in content

EBU

34.25

53.1%
(18.19)

Top-10 European commercial broadcasting groups

64.00

32.5%
(20.82)

PSM data based on 52 organizations from 39 countries in the EBU area.
Commercial broadcasters data include Liberty Global, Sky, RTL, Vivendi (Canal+), ITV, Mediaset, ProSiebenSat.1 Media, Polsat, TF1 groupe and MTG.
Source: EBU based on Members' data and companies' financial statements.

PSM INVEST MASSIVELY IN CONTENT CREATION

PSM invest

83.4%

of their

programming expenditures in

original production

Note: EU28 data – 84.0%

2015 data based on 45 PSM organizations from 34 markets in the EBU area.
Source: EBU based on Members' data
EBU Media Intelligence Service – PSM Investment in European Content 2017

EUROPEAN PSM ARE THE MOST IMPORTANT INVESTORS IN ORIGINAL CONTENT IN EUROPE

PSM in the EBU area spend

EUR

15.2

billion in

original production

Note: EU28 data - EUR 14.2 billion

PSM AS KEY PARTNERS FOR INDEPENDENT PRODUCERS

Programming expenditures can be broken down in four main categories:

- 100% in-house productions;
- commissioned productions;
- coproductions;
- acquisitions.

The first three categories can be grouped under « Original productions ».

Together they represent 83.4% of PSM expenditures in content.
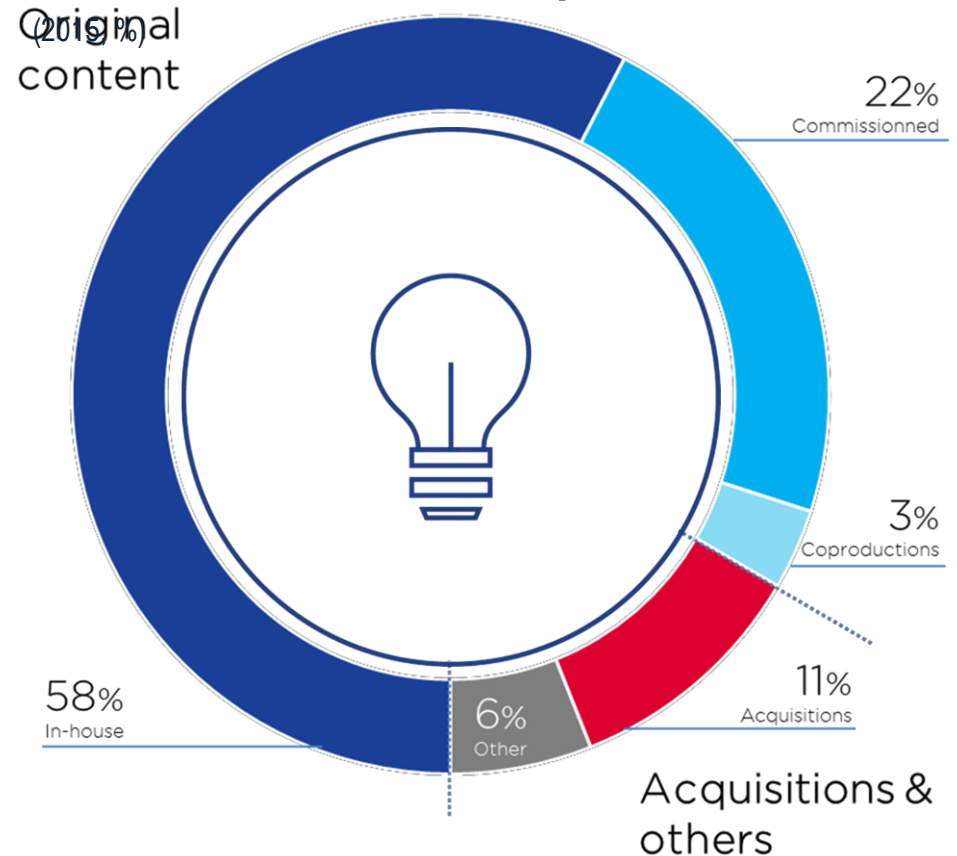
In-house and commissioned productions

In-house productions are the preferred way for PSM to invest in content, representing 58% of all programming expenditures. The proportion even reaches 99% for radio-only organizations.

Commissioned productions come second in terms of investment in content, representing 22% of all programming expenditures. When considering TV-only organizations, the proportion reaches 31%, placing PSM TV organizations as key partners for the European independent production sector.

Coproductions represent only 3% of all investment in programming. However, coproductions are not always captured by Members' reporting tools and several Members report coproductions under in-house productions. The actual weight of coproductions might therefore be underestimated in the breakdown displayed here.

Breakdown of PSM content expenditures

Original content (83.4%)

22% Commissionned

3% Coproductions

11% Acquisitions

Acquisitions & others

6% Other

58% In-house

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PSM INVEST FAR MORE IN CONTENT CREATION THAN NETFLIX AND AMAZON

With 83.4% of their programming expenditures being spent on in-house, commissioned and coproductions, PSM are great drivers of European audiovisual content creation.

Despite strong discourses emphasizing the growing proportion of their spending in original content, SVoD players like Netflix and Amazon are far from reaching the PSM ratio. In 2015, Netflix devoted only 9% of its investment in content to original content, and the proportion was 25% for Amazon.
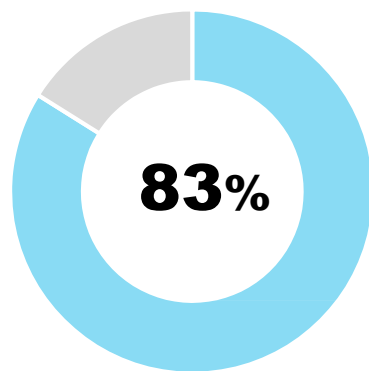
In net terms, Netflix spent EUR 0.41 billion and Amazon EUR 0.60 billion in original content in 2015, compared with EUR 15.2 billion for EBU PSM.
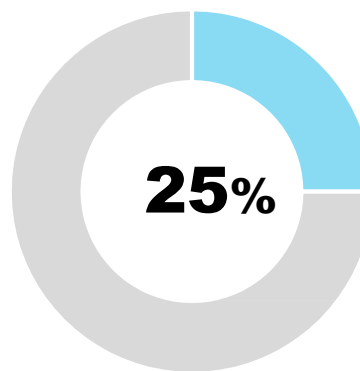
Both OTT players consider original content as the cornerstone of their content strategy and are planning to increase not only their programming expenditures, but also their investment in producing original content. Netflix claimed a medium to long term objective of 50% of its catalogue to be original content.

Investment in original content as a proportion of total content expenditures
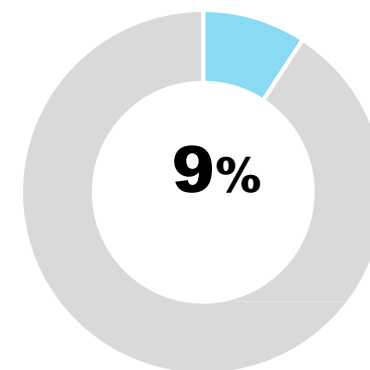(2015, %)

83% EBU

25% amazon video

9% NETFLIX

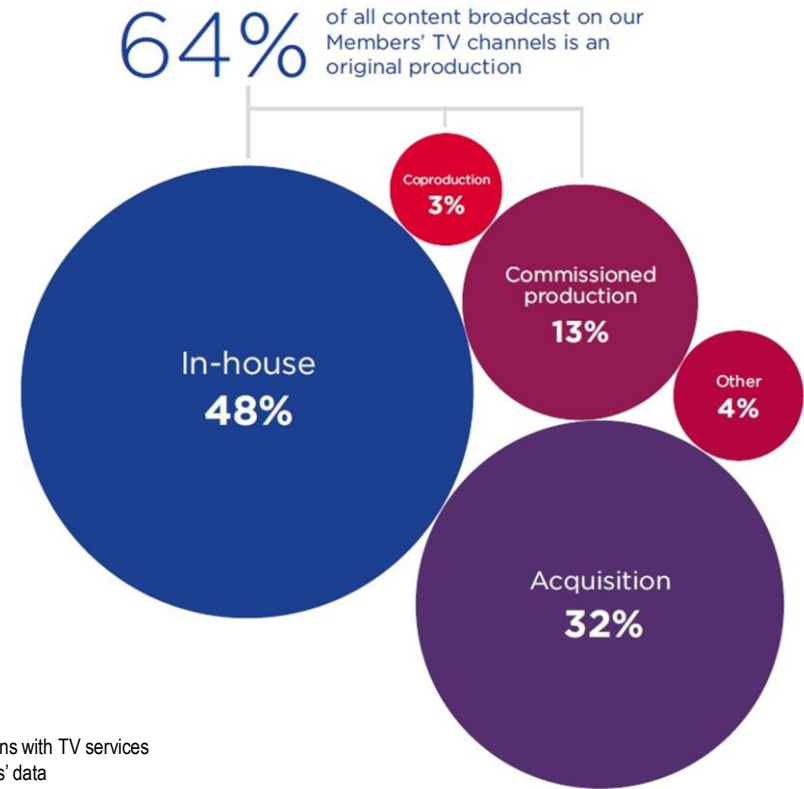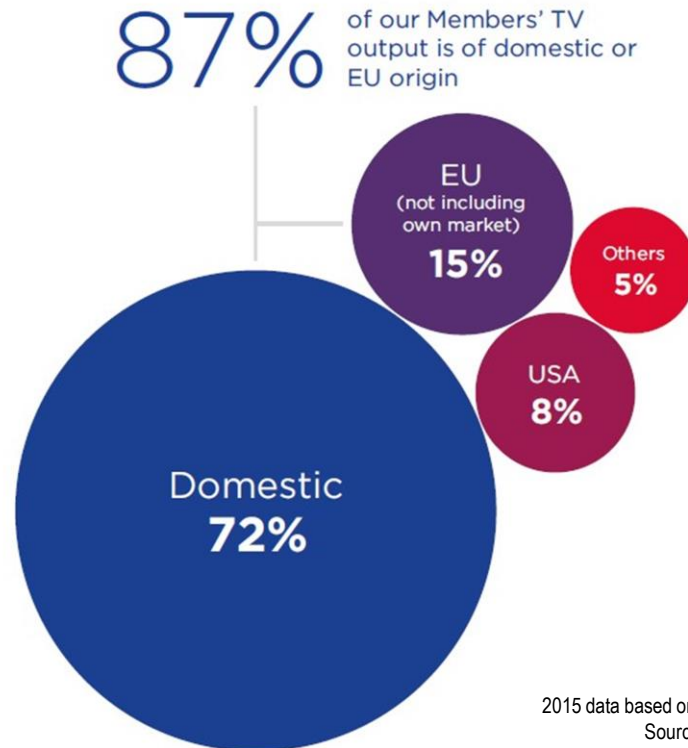# PSM MAINLY BROADCAST ORIGINAL AND EUROPEAN CONTENT

PSM are supporting European content and specifically European creation through allocating a substantial proportion of their programming expenditures to original content, to independent productions and to European content.

Logically, this commitment to European original content is also visible on screen: 87% of all TV programming hours by EBU PSM are devoted to national and European content.

US-origin programmes represent only 8% of all PSM TV programming hours (2015 data).

Original programmes represent almost two-thirds (64%) of all EBU PSM TV programming hours.

These figures illustrate the extent of PSM's efforts in promoting original European content.

87% of our Members' TV output is of domestic or EU origin

EU (not including own market) 15%

Others 5%

USA 8%

Domestic 72%

64% of all content broadcast on our Members' TV channels is an original production

Coproduction 3%

Commissioned production 13%

Other 4%

In-house 48%

Acquisition 32%

2015 data based on 38 EBU PSM organizations with TV services
Source: EBU based on Members' data
EBU Media Intelligence Service – PSM Investment in European Content 2017

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PSM PROMOTE EUROPEAN FILMS

In the 2014/2015 season, 45% of all films broadcast by European free-to-air (FTA) public channels were EU-origin films. The proportion for European free-to-air commercial channels was less than half of that, at only 21% .

The proportion of EU films being shown by public broadcasters has in fact grown over the last years, from 40% of all films broadcast in the 2011/12 season to 45% in 2014/15. Interestingly, during the same period, the proportion of US films broadcast on public channels decreased by the same amount (from 54% to 49%). This means that the increase in the proportion of EU films on public channels was realised at the expense of US films.

At the same time, the proportion of EU films shown by commercial FTA channels also grew, from 18% to 21%. However, their proportion of US films remained fairly stable (76% vs 75%), meaning that the increase in EU films on commercial channels mostly came from showing less films from the rest of the world (non EU and non US).

European film programming as a share of total film programming
(2014/15, % of total films hours)

FTA PSM channels

45%

FTA commercial channels

21%

- **EU FILMS**
- **OTHER FILMS (US, REST OF THE WORLD)**

Public channels from 17 EU countries showed

4926 EU films

during 2014/15 season
(repeats not included)