

Quadrennial Periodic Report on the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

Description of the consultation process established for the report's preparation:

The Ministry of Foreign Affairs, responsible for coordinating the Quadrennial Periodic Report, organized several meetings between July 2011 and March 2012 with its contact persons at the Ministry of Culture and Communication, the French Delegation to UNESCO and the French National Commission for UNESCO.

- In the framework of the report's coordination, the Ministry of Foreign Affairs presented the report summary and France's efforts to promote the Convention and its principles (2), drafted the part regarding the mainstreaming of culture in sustainable development policies (2.3) and harmonized the different contributions:
- from the Ministry of Culture and Communication, which provided the main elements for the part regarding cultural policies and measures (2.1);
- from the Institut Français, a cultural agency of the Ministry of Foreign Affairs, which primarily contributed to part 2.2 on international cooperation;
- from the French Permanent Delegation to UNESCO, which contributed particularly to the presentation summary of the report and to section 4;
- from the French National Commission for UNESCO (CNFU), whose "cultural and digital diversity" committee drew up and posted online a questionnaire for civil society and supplemented the part on civil society awareness-raising and participation (3);
- from representatives of civil society consulted in the framework of the questionnaire sent to approximately 100 bodies (some of which encompass several hundreds or thousands of structures themselves, such as the French Coalition for Cultural Diversity and the Federal Union for Cultural Structures Action (UFISC) and personalities: NGOs, non-profit organizations, culture and associated sector professionals, groups supporting the work of artists and cultural communities (see section 3).

RESULTS

France's commitment to the values of cultural diversity and the Convention's principles is illustrated by the definition and implementation of its cultural policy.

Regarding cultural industries, government action aims to provide a legislative and regulatory framework suitable for their development in terms of diversity, creation and distribution for all the industries concerned, as well as automatic subsidy aimed at ensuring overall self-financing of the sector, and selective subsidy for specific projects.

France has been one of the major promoters of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, and hopes to remain one. The Ministry of Foreign Affairs, the Ministry of Culture and Communication and their agencies, as well as our diplomatic posts, universities and other civil society bodies, regularly take the initiative of organizing *ad hoc* events to promote the Convention.

One of the missions of France's foreign cultural policy is to "promote intercultural dialogue and cultural diversity, particularly to the advantage of developing countries":

- France strives to promote the culture of third countries on its territory, in liaison with the French cultural network abroad (Instituts Français, *Alliances Françaises*), which conducts an

active cooperation policy, focused on supporting the framing of cultural policies, the development of cultural industries and strengthening of their sectors, and support for professionals and artists;

- In the different international forums, France ensures respect for the legitimate right of States to develop cultural policies;
- France also promotes taking into account the specificity of cultural goods and services and preserving national room for manoeuvre in terms of cultural policy in the framework of negotiating economic and trade agreements between the European Union and third countries under its 2009 Communication, "For a new European Union external cultural strategy".

CHALLENGES

- Strive for the application of the Convention in the digital field: allow genuine cultural diversity online, defending copyright and intellectual property, access to varied, high-quality content and better media education;
- Raise awareness of the Convention and its principles among the general public and remobilize civil society around the Convention's objectives.

PROSPECTS

- Highlight the need to increase resources allocated to the Convention and particularly to the IFCD;
- Encourage the ratification of the Convention worldwide and promote it with international bodies;
- Reaffirm the contribution of the Convention to development policies;
- Help countries with which France cooperates to implement the Convention concretely;
- Ensure that the Convention instrument is mentioned in bilateral and regional agreements.

CINEMA AND MOTION PICTURE: Promotion of creative diversity in the cinema and motion picture sectors in France and encouragement of creative diversity in international exchanges.

OBJECTIVES

- Foster national production of cinema, audiovisual and motion picture works, which guarantee cultural diversity, through public sector intervention. In accordance with Article 7(1)(a) of the UNESCO Convention, the National Centre for Cinema and Motion Pictures (CNC) has supported the production and distribution of cinema and audiovisual works in France since its creation in 1946. Since 2009, its missions have been widened beyond mere cinema (audiovisual, video, multimedia, video games, etc.).
- Put in place genuine public sector support, made necessary by the structuring of the world audiovisual and motion pictures market, which is widely dominated by the productions of a single country, in order to maintain diversity of cinema and audiovisual production.

IMPLEMENTATION

At national level, the CNC supports every stage of creation and distribution of cinema and audiovisual works, and more generally works in the motion picture field.

1/ Thanks to tax credits (cinema and audiovisual) and direct subsidy (advances on receipts) at every stage of creation (scenario, production, distribution and commercialization), the CNC supports French cinema (feature films and short films) and audiovisual creation.

2/ The CNC also supports new media projects through several instruments:

- the project subsidy fund for new medias, which supports authors and producers wishing to take into account the specificities of the Internet and/or mobile screens in their artistic and distribution demarche;
- The Images of Diversity fund, which is managed jointly by the CNC and the National Agency for Social Cohesion and Equal Opportunities (Acsé).

3/ In the video games sector, there are two measures supporting creation:

- the video games subsidy fund, established in 2008, which has financed 60 projects;
- the video games tax credit, established in 2007, which has financed 130 projects.

At international level, the CNC encourages international exchanges in the cinema, audiovisual and new media sector.

4/ The CNC negotiates cooperation agreements and conventions including actions linked to training including seminars, workshops organized by foreign directors and placements for foreign film-makers such as "Cannes residencies". The CNC also supports the promotion of festivals dedicated to foreign films, including through a selective CNC subsidy for distribution, which is open to little-distributed cinema.

5/ The CNC has support funds for foreign productions and coproductions: the *Fonds Sud cinema* (South Cinema Fund), which was created in 1984 and was managed in partnership with the Ministry of Foreign Affairs. It concerned more than 80 countries in Africa, Asia, the Caribbean, the Indian Ocean, the Middle East, South Africa and Central and Eastern Europe. The *Fonds Sud cinema* was reformed in 2012, becoming the World Cinema Support Fund, which enjoys greater competencies and resources and includes for example Support for Foreign Language Films (AFLE). It is co-managed by the Institut Français, which also aims to distribute French cinema heritage abroad, working in complementarity with uniFrance:

- Support for retrospectives and thematic programmes organized by the cultural network abroad;
- creation of a digital distribution support platform: IFCinema (cinema, 160 films, up to 140 [WS1]subtitled);
- partnerships and agreements (INA, the French audiovisual institute; TV5 Monde; etc.).

CHALLENGES

In France, this policy receives great public and professional support. The CNC was created by the law of 25 October 1946, following dialogue between the public authorities and cinema professionals. The success of the French cinema and audiovisual industry in recent years is the fruit of widespread approval of these measures.

- There is some resistance at international level, particularly from the United States, as public subsidies for creation, production and distribution are seen as an obstacle to free trade in goods and services.

IMPACT

According to the Ministry of Culture and Communication study on measuring the diversity of theatre and copy film markets, France is the European country with the most diverse film market.

- In 2011, France produced 272 feature films, with a market share of around 35%. Foreign films also benefit from the dynamism of French box office sales (206 million viewings in 2010), with European films representing more than 15% of market share in 2010 (a growth of 50 in one year). Twelve of these films sold more than 500,000 tickets. Lastly, 3.5% of viewed films were from non-European countries (USA excluded).

- In 2011, 120 feature films were coproduced with at least one foreign partner. This is the highest rate of coproductions in a decade. With 38 different nationalities, these international coproductions represent more than 44% of French cinema production. France has signed coproduction agreements with more than 50 countries worldwide. In 2010, four agreements were signed or renewed (South Africa, Brazil, China and India).

- To date, more than 400 films have been supported by the *Fonds Sud cinéma*. These films were from 75 countries and most were submitted and won prizes at international festivals. In 2011, 26 projects were supported, with an overall budget of €2.1 million, which made it possible to ensure greater visibility to a significant number of foreign cinema productions.

- The Institut Français now has a catalogue of 3,500 films representative of the diversity of French production, with 170 new acquisitions in 2010.

Regarding French production in video games, which represents a turnover of €500 million, France is renowned abroad in this field for its expertise (artistic training and renowned techniques which are envied worldwide) and for its creativity. 80% of productions are marketed abroad. Video games are thus, in value, considered to be our primary cultural product, ahead of cinema and music.

INDICATORS

CNC website: www.cnc.fr

- Study (in French only) by the Ministry of Culture and Communication on measuring the diversity of theatre and copy film markets in France and in Europe: Diversity of the offer (films), Diversity of production (copies), Diversity of demand (tickets sold)

<http://www2.culture.gouv.fr/culture/deps/2008/pdf/cm-2011-1.pdf>

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AUDIOVISUAL: Public-sector support for diversity on television.

OBJECTIVES

Preserve cultural diversity and support the national and European audiovisual and cinema programmes industry, by setting quotas for channels on broadcasting and investment in the production of European audiovisual and cinema works or of French original creation, since 1986.

- Offer rich and diverse programming in public service: public television offers a decisive contribution to the balance of the audiovisual landscape in terms of pluralism, quality and diversity of content.

IMPLEMENTATION

1/ Broadcasting quotas:

The amended law of 30 September 1986, specified by the amended decree of 17 January 1990, sets broadcast quotas applicable to publishers of television services. The latter must thus dedicate both over the full distribution period and during peak listening time:

- regarding audiovisual works: 60% of programming time to distributing European works and 40% to works of original French creation;
- regarding cinema works: 60% of the annual number of broadcasts and rebroadcasts of feature length cinema works to the airing of European works and 40% to works of original French creation.

2/ Production quotas:

Requirements regarding the investments of channels in the production of European and original French creation audiovisual and cinema works are laid down in the decree of 2 July

2010 for channels broadcasting via terrestrial transmissions and by the decree of 27 April 2010 for cable, satellite and IPTV channels. The size of contributions varies depending on the channel and corresponds to interprofessional agreements with authors and producers in the framework laid down by regulations. Concerning free channels, this rate is 15% for commercial channels with regard to audiovisual works, and 3.2% with regard to investment in audiovisual works.

3/ This diversity requirement is also central to the public service: the financing method, which is essentially public, provides great freedom regarding audience constraints, allowing innovation and targeting of all publics, rather than commercial targets like private channels:

- enhanced quotas in the mandate of France Télévisions, laid down by decree (70% of the audiovisual works it broadcasts must be of European origin, and 50% of those must be audiovisual works of original French creation);

- cinema investment policy for this broadcasting is focused insofar as is possible on new works and not on repeat broadcasts (20% in 2012);

- the programming of the French-German channel, ARTE, focuses on culture and relies on very strong commitment to European audiovisual and cinema creation, as well on the digital media of platforms dedicated to performing arts and art and creation (85% of works it broadcasts are of European origin).

4/ Lastly, the CSA (French Higher Audiovisual Council) ensures representation of the diversity of French society (including representation of young people, women and minorities) in audiovisual programming. On the basis of the ruling of 10 November 2009, all broadcasters have committed to introduce a diversity clause into programme commissioning contracts, to carry out awareness-raising operations for their teams regarding the issue of diversity, and to improve broadcasting results, regarding primarily programmes in line with the reality of French society today. Certain channels even made quantified commitments concerning fictions currently being filmed. In April 2010, the CSA delivered to the Presidents of the National Assembly and the Senate its first report on the representation of French society's diversity on television, in accordance with the provisions of the law of 5 March 2009.

CHALLENGES

The main challenges are to come: the development of IPTV and the arrival of new Internet broadcasters raise the question of compliance with these cultural diversity quotas on the part of new actors.

IMPACT

The impact is positive overall: the quotas, respected by both private and public channels, make it possible to guarantee the diversity of programmes and provide a high-quality audiovisual offer for the public.

INDICATORS

- Website of the Higher Audiovisual Council (CSA): www.csa.fr

- CSA study on the representation of French society's diversity (French only):

www.csa.fr/upload/publication/rapport_2010_parlement_rep_societe.pdf

- The CSA's 2010 annual report (French only):

www.csa.fr/content/download/16298/307418/file/rapport_annuel_csa_2010.pdf

- France Télévisions and ARTE websites: www.francetelevisions.fr, www.artetv.fr

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MUSIC: Support for the diversity of genres and promotion of musical productions from French-speaking cultural basins

OBJECTIVES

- Promote the distribution of musical works created and performed by French and French-speaking authors and artists, or those produced in France.
- Support the diversity of genres and repertoires, renew talents and defend the multicultural nature of music in the production and distribution fields.

IMPLEMENTATION

1/ From the late 1980s, France developed significantly its world music production. Many productions from countries of the South found, and continue to find, commercial partners and technical infrastructure in France that is capable of giving them professional recognition and international prospects. The global trend of cultural mixing and multilateral coproductions found its greatest supporters (Mondomix) and agencies (Zone France and Francophonie Diffusion, bodies supported by the Ministry of Culture and Communication and the Ministry of Foreign Affairs) in France.

2/ From the entry into force of the 1992 Toubon law on the French language, quotas for French and French-speaking songs and those produced on the French territory by radio transmitting services were introduced into agreements between the Higher Audiovisual Council (CSA) and French radio stations.

This provision was strengthened by the Carignon law of 1 February 1994, which provided that radios must broadcast, from 1 January 1996, within the airtime they dedicate to popular music, 40% musical works created or performed by French or French-speaking authors and artists and, within this quota, 20% new talents or new productions. The law stipulates that these works must be broadcasted during major listening hours.

3/ The tax credit in support of phonographic production, established by the law of 1 August 2006 on copyright and associated rights in the information society to support musical diversity and creation, aims to support businesses in the sector, and primarily SMEs and very small enterprises which are most threatened by developments in their sector.

CHALLENGES

The main challenges in applying these measures are common to the whole music sector. Globalization tends towards uniform global music productions on the Anglo-American model, digital music formats leading to a loss of physical media (CD and DVD), and piracy, which deprives artists of a major part of their income. These are the main challenges in maintaining diversity of genres and supporting musical creation.

To address the criticism of distributors who contest uniform quotas, which they consider incompatible with the requirement of segmentation applied to commercial radio stations, and following dialogue under the supervision of the Ministry of Culture and Communication, the law of 1 August 2000 amended the law of 30 September 1986 in order to allow modulation of quotas of French-speaking songs imposed upon radio broadcasters:

- the quota remains 40% of French-speaking songs, including 20% of new talents or new productions for generalist radio stations;
- for radios specialized in developing musical heritage, the quota is set to 60% of French songs and 10% of new productions;
- for “youth” radio stations, the quota is 35% French songs but with 25% new talents.

These quotas apply to airtime dedicated to broadcasting popular music (and not all airtime).

IMPACT

One of the main visible impacts of these measures to support musical creation is the renewal of French music from the end of the 1990s, with the emergence of a new French music scene. Very strong renewal of performing arts has also been observed, be that through a remarkable increase in show and festival venues with international programming (eg. *Printemps de Bourges*) as well as a new market for shows distributed online, such as through Dailymotion and Youtube.

- These measures have also contributed to the distribution, promotion and marketing of musics and artists from the French-speaking world. Francophonie Diffusion relies on a network of more than 650 radio stations, online media, festivals and synchronization specialists on the 5 continents to support the work of artists and producers in 100 countries, provinces and territories.

INDICATORS

Institutional websites: <http://www.csa.fr/>, Ministry of Culture and Communication study on cultural diversity in the recorded music industry (French only):

<http://www2.culture.gouv.fr/culture/deps/2008/pdf/ce-2011-5.pdf>

Distributor and agency sites: <http://www.mondomix.com/>, <http://www.zonefranche.com/>, <http://www.francodiff.org/fr/>, etc.

Festivals: <http://www.printemps-bourges.com/>, <http://www.lestrans.com/>, <http://www.africolor.com/>, etc.

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BOOKS: Public support for the book industry.

OBJECTIVES

- Support promoting and maintaining cultural diversity in the book sector through support to the whole book industry in France. This support benefits both French and foreign literature. The work of the National Book Centre (CNL), primarily since its 1976 and 1993 reforms, as well as the action of its very many partners such as the Institut Français, contributes to the economic growth of book industries and the creation and distribution of quality publications through various schemes to support book industry stakeholders;
- The law on the single price of books, adopted in 1981 and applied in the digital field since 2011, has a threefold mission to contribute to cultural diversity in the sector:
 - the equality of citizens before books, which are sold at the same price over the whole national territory;
 - maintenance of a very dense decentralized network of bookshops, particularly in marginalized areas;
 - support for plurality in creation and publishing, in particular for difficult publications.

IMPLEMENTATION

1/ Support for the book industry in France:

- legislation on the single price of books:

Promulgated on 10 August 1981 on the single price of books entered into force on 1 January 1982. It stipulates that all persons publishing or importing a book shall set a public sales price

for it. Whatever the time of year, this price must be respected by all retailers (specialized major retailers, hypermarkets, newsagents, wholesalers, traditional and online bookshops) which can grant discounts only within 5% of the price set by the publisher.

This exemption regime from the principle of the freedom to set prices is based on a refusal to see books as banal merchandise which does not answer to the sole requirements of immediate profitability. The practice of discounting leads in the long term to a scarceness in the number of available titles, to the advantage of “quick turnover” works which reach a vast audience (bestsellers, guides, etc.) and to the detriment of original creative works.

On 18 May 2011, the French Parliament adopted a law establishing, on the model of the Lang law, a single price for ebooks (see policy/measure 5 on Digital).

- support for the network of bookshops and libraries:

All institutional actors, including the CNL, territorial communities, interprofessional associations and unions work to support the network of bookshops and that of libraries, for example through the LIR (reference independent bookshop) label, library subsidies from the CNL, collection acquisition consortiums, and measures by regional book agencies.

- promotion of foreign literatures in France:

Along with its partners, the CNL is committed to fostering knowledge of foreign literatures in France through a programme supporting translation from foreign languages into French and the organization of operations to promote these literatures in France, including *Belles étrangères* and the invitation of authors from countries that are guests of honour at the *Salon du Livre* (book show) in Paris.

2/ Promotion of French books abroad:

The Ministry of Foreign Affairs, its agency and the cultural network, the Ministry of Culture and Communication and its agencies (National Book Centre, CNL; and the French National Library, BNF), interprofessional bodies (AILF, or the International Association of French-speaking Booksellers; *Centrale de l'Édition*; BIEF, or the International French Publishing Bureau) dedicate more than €10 million every year to promoting French books through subsidies for translation, transport assistance, support for authors' creative demarches, French participation in major fairs worldwide, and professionalization of French bookshops abroad.

- promotion by the CNL, through its international work, of quality French publishing creation and production abroad;

- promotion and support abroad of French ideas, knowledge and scientific culture by the Institut Français, supporting 300 network libraries and launching the Culturethèque digital platform and the IF Verso platform (for French books translated abroad);

- direct subsidies to the various French book sector actors abroad: translators (bursaries, hosting and professionalization schemes), publishers (support for translation and transfer of rights, hosting and professionalization programmes), bookshops selling French books abroad (support for creation, enrichment and development of collections, hosting and professionalization programmes), libraries (support for enrichment of French-language collections);

- support for interprofessional bodies working for the promotion and export of French books abroad. Very many other partners are involved in this support, including French National Library (BnF), the *Centrale de l'Édition*, the International French Publishing Bureau (BIEF), the Institut Français, the Ministry of Foreign Affairs, the International Association of French-Speaking Booksellers (AILF), and Regional Book Directorates.

CHALLENGES

- One of the limits of the law on the single price of books was to protect a sector. It has therefore been seen as a protectionist measure, as has the law on the single price of ebooks (law of 26 May 2011). However, it is applied in 12 other EU countries and the assessment of the 1981 law in France is unanimously positive.
- The challenge of digital is the main challenge today, as digital formats and new reading methods are of interest to bookshops, libraries and publishers, both in terms of the use of books and of the sector's economy.
- Concerning the promotion of French books abroad, the challenge is linguistic competition in the geolinguistic areas of translation.

IMPACT

The law on the single price of books, which had no inflationary effect, is now the subject of consensus on the part of the vast majority of professionals, and its compliance with the Treaty of Rome was recognized in 1985 by a ruling of the Court of Justice of the European Communities. The law on the single price of books helped maintain a network of bookshops (which represent 40% of book sales), enrichment of the publishing offer (6000 new titles per year) and preservation, and even development, of the book industry.

- Institut Français publishing support programmes (PAP): 750 French titles published per year by foreign editors thanks to the PAP.
- Public sector support programmes for translation represent 18-20% of the number of rights transfers of French publishing.

INDICATORS

- CNL 2010 annual report/overview (French only): <http://www.centrenationaldulivre.fr>
- Study by the Ministry of Culture and Communication on cultural diversity in the book industry in France (2003-2007) (French only):
<http://www2.culture.gouv.fr/culture/deps/2008/pdf/ce-2011-4.pdf>

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DIGITAL: Protection and promotion of cultural diversity in the book sector and cultural industries in the face of the challenges of digital formats and the Internet

OBJECTIVES

- Ensure defence of copyright, diversity of cultural production, renewal of talents and access to culture by the widest possible digital audience, both quantitatively and qualitatively, as well as linguistic diversity.
- Determination to ensure diversity in the digital domain dates back primarily to the late 2000s, and has since grown significantly.

1/ The task of fighting online piracy of cultural works, which is based firstly on a pedagogical approach, is delegated to the High Authority for Transmission of Creative Works and Copyright Protection on the Internet (HADOPI), created by the law of 12 June 2009 to promote distribution and protection of creation online. The High Authority began to exercise its mission of protecting works online and implementing the “graduated response” procedure against piracy in the second half of 2010.

2/ A package of opportunities to develop the legal cultural offer online and to improve the compensation of creators and the financing of the cultural industries was drawn up by the "Creation and Internet" mission and adopted in the law of 12 June 2009. The aim of this mission is to allow consumers, as well as creative industry stakeholders, to take every advantage of the new legal framework thanks to the development of an attractive legal offer and new sources of compensation and funding for artists and the companies which support them. Several of these proposals have been implemented, including the "Music Card", which aims to support the access of young people (under 25s) to the legal and paid online music offer.

3/ Regarding the music industries, there is in particular the "Fund for Musical Creation", which supports creation, distribution and the training of new talents in various repertoires of current and classical music. Support is also provided to events and prizes which promote the emergence of young talents in different genres (jazz, classical, popular music).

4/ Regarding books, the Parliament adopted definitively on 18 May 2011 a law which established a single price for ebooks, on the model of the Lang law of 1981. The adopted text stipulates that publishers shall be able to set a single price for each ebook sold in France. Thanks to a clause of extraterritoriality, this price shall also apply to foreign platforms and distributors.

5/ Framing of a digital strategy in the document "Digital France 2012-2020".

CHALLENGES

1/ The main cultural industries are all faced with the challenges of digital formats and the Internet, which represent both a distribution opportunity for artists and cultural creations, and, conversely, a threat, because of mass piracy of cultural content, to the compensation of creators and the whole value chain. This is thus a threat to creative renewal and cultural diversity. While the effects of piracy are particularly marked for the music sector, with a market which fell more than 60% between 2003 and 2010, they are no less real and trending upwards for other sectors. Regarding the single price of ebooks, the measure raises debate, with certain stakeholders fearing that it will be contested by the European Commission in the name of free movement of goods and services.

2/ The "Digital France 2012-2020" document identifies 5 major challenges:

- boosting the competitiveness of the French economy thanks to digital;
- allowing all French people to access digital networks;
- grow the production and offer of digital content;
- diversify digital uses and services;
- renew digital economy governance.

IMPACT

Most efforts made to combat piracy and improve online cultural diversity are too recent for their impact to be measured at this stage. However, the law on the single price of ebooks is a powerful tool for digital diversity in defence of copyright. France is the first country to have implemented it, and promotes it at European and international level.

INDICATORS

Although the adoption of the single price of ebooks is recent, several indicators highlight its positive impact: sale prices maintained by publishers (copyright protected), obligation for all resellers in France and abroad to sell at the price set by the publisher, respect for the book industry (network of booksellers for the sale of ebooks).

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Framing of the foreign cultural policy as an essential component of France's external action.

OBJECTIVES

France's foreign cultural policy must contribute to its outreach abroad but also fuel dialogue and exchange with foreign cultures in order to contribute to harmonious governance of globalization. One particular aim is to promote intercultural dialogue and cultural diversity, in particular to the benefit of developing countries.

IMPLEMENTATION

1/ To implement this policy, France has a dense world cultural network made up of 101 establishments and 125 Institut Français annexes, as well as 900 Alliances Françaises (including almost 400 which have signed agreements with the Ministry of Foreign Affairs) which give it a presence on all five continents.

2/ In addition to the different departments of the Ministry of Foreign Affairs which work to implement its cultural policy, France has recently set up a new cultural agency, the Institut Français, created in the form of an Industrial and Commercial Public Establishment (EPIC) through the law of 27 July 2010 on the State's action abroad. The Institut Français is based in Paris and both relies on and serves the public network of Instituts Français and cultural centres, as well as the Alliances Françaises associations network. These supplementary provisions add value to France's world cultural action, which thus benefits the commitment of the State as well as French and foreign civil societies, as Alliances Françaises are associations under local law set up by civil society personalities.

3/ The Alliance Française Foundation, which was established in 2008, is an independent body and a preferred partner of the Ministry of Foreign Affairs. It coordinates the activities and general policies of the Alliances Françaises network and has set itself the new task of supporting the international network in its professionalization and quality goals.

- active promotion of international artistic exchanges, support for international mobility of creators (residency programmes) and support for intercultural dialogue (through the organization of "Seasons", "Years" and "Festivals" in France and abroad);

IMPACT

- distribution of French cinema and audiovisual heritage abroad;
- sharing of French intellectual creation;
- support for cultural development in Southern countries;
- launch of digital platforms by the Institut Français (Culturethèque, IFCinema, IFVerso, etc.);
- signing of agreements with French territorial communities for their international action;
- development of European and multilateral partnerships to foster cultural diversity.

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Promotion of international artistic exchanges, hosting foreign cultures in France and supporting creation.

OBJECTIVES

- Promote international artistic exchanges;
- Promote the international mobility of creators;
- Contribute to intercultural dialogue.

IMPLEMENTATION

1/ Promotion of cultural exchanges by organizing festivals and cultural seasons, instruments that have been fostering dialogue and cultural diversity for more than 25 years and which are managed by the Institut Français. These include: the “Paris-Buenos Aires Tandem”, the “Festival of Estonia in France”, the “Liszt Year in France”, “France-Russia 2012, languages and literatures”, the “FranceDanse” festival in Korea, the “Croisements” festival in China, the “Bonjour India” festival, “Transarte”, “Théâtre Export”, and “Entre Ecoles” (between schools).

The organization of a “Season” illustrates the strong determination of two governments to showcase and enhance exchanges in multiple areas, with the support of institutional, business and media partners from the public and private sectors.

2/ Mobility of artists and professionals:

- identification of artistic scenes and invitation of international professionals to France: organization by the Institut Français of “Focus” programmes (Focus Visual Arts, Focus Dance, Focus Circus, Focus Music and Focus Theatre) and of the Africa and the Caribbean in Creation, with support for *les Rencontres de Bamako* (Bamako Events) and the biennale *Danse l’Afrique Danse* (Dance Africa Dance);

- mobility programmes: *Hors les Murs* (outside the walls), aimed at young visual arts and stage arts creators; Louis Lumière, aimed at young directors; Mission Stendhal, offering bursaries for writing;

- artistic residencies in France and abroad;

- welcoming foreign artists and writers in residencies, in partnership with *Centres culturels de rencontre* (Cultural contact centres): Odyssey programme (set up by the Ministry of Culture and Communication).

- inviting cultural professionals: The Ministry of Culture and Communication supports the *Reception office for foreign artists and professionals* (BAAPE).

3/ Promote the mobility of artists and professionals in developing countries: in the framework of promoting cultural exchanges and mobility programmes, the French authorities are mobilized to anticipate and settle any difficulties in obtaining visas for artists and professionals from developing countries. An interministerial working group on visas, bringing together the Ministry of Foreign Affairs, the Ministry of Culture and Communication, the Institut Français and the Ministry with responsibility for employment, meets twice annually to discuss current procedures and to facilitate the organization of the many events (Festivals, Seasons, Cross-Cultural Years, etc.) which are organized.

4/ Inviting foreign cultures to France:

- programming of foreign artists in numerous festivals: Avignon Festival, *Montpellier Dance* Festival, Lyon Biennale, Chaillot National Theatre, national choreographic centres, Charleville-Mézières World Puppet Theatre Festival (since 1961), etc. More specifically the “*Festival de l’imaginaire*” (Festival of the Imaginary), which was created by the World Cultures Institute and supported by the Ministry of Culture and Communication, aims to promote intangible cultural heritage, especially that of Southern countries, and support cultural exchanges.

- Ministry of Culture and Communication support for the National Artistic Distribution Office (ONDA), which encourages distribution of performing arts in France and promotes exchanges in Europe and internationally through specific incentive schemes (music agreements, support for tours by foreign artists, etc.) and associations like Zone Franche (world music), Fédurok and the Federation of Jazz Scenes and Improvised Music. ;

- acquisition policy for works by foreign artists in the field of plastic arts: globally, by the National Plastic Arts Centre (CNAP), which documents the diversity of artistic practices; and

regionally, by Regional Contemporary Art Collections (FRACs), which are associations supported by administrative Regions and the State.

5/ Institut Français support for creation:

- coproduction of Venice and São Paulo Contemporary Art and Architecture Biennales;
- programmes to promote a discipline in an area (FranceDanse, Théâtre Export, Suona Francese/Sound French, Paris/Los Angeles, etc.);
- exhibition modules aimed at the cultural network (Tableaux tables, Lux Inside, OnLAB, Naja, etc.).

CHALLENGES

- Improved distribution of works thanks to the creation of online platforms such as Culturethèque and IFCinema.
- Invitation and travel of foreign artists in France are sometimes obstructed by difficulties in obtaining visas.

IMPACT

- Cultural exchanges: 50,000 cultural events are organized worldwide annually by the cultural network and 2000 cultural or artistic projects are supported abroad every year by the Institut Français.
- Cross-Cultural Years and Seasons: in 2010, in the framework of the France-Russia Cross-Cultural Year, the Picasso exhibition at the Pushkin Museum of Fine Arts in Moscow drew in 250,000 visitors, and 400,000 visitors at the State Hermitage Museum in Saint Petersburg.
- Mobility and residency programmes: more than 1000 creators have been supported in the last decade.

En 2010 : In 2010, 40 people benefited from the “*Hors les Murs*” programme, 30 from the “*Mission Stendhal*” programme, 17 from the “*Visa for creation*” programme, and 5 from the “*Louis Lumière*” programme.

100-150 creators are invited to France or abroad in residencies each year.

Note: of the 196 residencies in France which are identified by the National Plastic Arts Centre, many are open to foreign artists (<http://www.cnap.fr/196-residences-en-france>).

INDICATORS

Data provided by the French cultural network, the Institut Français, and the Ministry of Culture and Communication.

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Support for cultural development in Southern countries.

OBJECTIVES

- Support creators, authors and cultural agencies in Southern countries;
- Support distribution of works and contribute to their recognition on the international market;
- Support independent cultural industries in view of sustainable development.
- Contribute to institutional and management capacity-building in Southern countries in the culture field.

IMPLEMENTATION

1/ Aid in the distribution of works by structuring artistic industries and in the building of a professional environment, for example through the Institut Français' Africa and the Caribbean in Creation programme. Visas for creation, Ateliers du Monde, Dispositif Caraïbe, Azaliä Programme, Danse l'Afrique Danse and Danse Caraïbe Biennales, Rencontres de Bamako, Benin Biennale, Equation Musique, etc.

2/ Support for creative industries and the recognition of works on the international market:

- support for Southern literatures: culturesud.com portal, Librairie du Sud (Southern Bookshop) at the Paris Book Fair, programme to assist North-South transfer, Cent Titres Haiti programme, assistance for the distribution of books in Africa.

- promotion of world cinema through the Cinémas du Monde Pavilion, operated by the Institut Français during the Cannes Festival;

- aid for production through the secretariat of the World Cinema Support Fund of the National Centre for Cinema and Motion Pictures

- curating and distribution of African cinema heritage (1500 titles) with the Cinémathèque Africa (African Film Library).

3/ Support institutional and management capacity-building in Southern countries in the culture field.

- foster the development of cooperation projects between French and foreign institutions by inviting culture professionals from Southern countries to French public establishments: Ministry of Culture and Communication Profession Culture programme, Institut Français residency programmes (see above);

- invitation of foreign professionals to France in the framework of a specific thematic: Ministry of Culture and Communication Courants du Monde programme, Institut Français residency programmes (see above);

- missions to provide Southern countries concrete expertise in various cultural fields;

- support for countries desiring to develop their own cultural management strategy by organizing thinking seminars on cultural management (Malraux seminars);

- Institut Français agreements with territorial communities to coordinate and promote actions with French territorial communities internationally.

Note: for more than a decade, we have been seeing increasing action by territorial communities (municipalities, departments and regions) in the cultural field: teams are formed and budgets dedicated to culture are rising. Territorial communities have thus become preferred partners with which the Ministry of Culture and Communication often works in a contractual framework including cofinancing of projects and structures, often through Regional Cultural Affairs Directorates.

CHALLENGES

The lack of structured cultural sectors in many developing countries can undermine the effectiveness of actions which are carried out.

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Support for a new European Union external cultural strategy

OBJECTIVES

- Develop a strategy for negotiation of economic and trade agreements between the European Union and third countries that is at the same time comprehensive and differentiated and ensures the independence of the cultural sector and the implementation of an ambitious and coherent European cultural policy;

- Facilitate access to the European market for countries with developing cultural industries;
- Encourage cross-cutting development and affirmation of culture in the EU's external policies (including development policies): framing and implementation of public cultural policies, structuring of cultural industries, building capacities of independent cultural agencies and support for professionalization and mobility of artists from Southern countries.

IMPLEMENTATION

- France strongly supports European cooperation projects in the culture and audiovisual field with third countries, such as the MEDIA Mundus, Euromed Audiovisual and Euromed Heritage programmes, the Eastern Partnership Culture Programme, ACP Cultures, Investing in People, etc. (see European Union Quadrennial Periodic Report).

- In an official document published in late 2010, the “French Proposals for the European Development Policy”, as well as in its reply to the European Commission consultation on its external aid instruments for the 2014-2020 period, France supported cross-cutting mainstreaming of culture in the EU's external policies and in the framing of new external aid instruments.

- In 2009, France drew up a strategic document in consultation with cultural sector professionals. It strives to promote and apply this communication, “For a new European Union external cultural strategy”, which aims on the one hand to implement a negotiation strategy between the EU and third countries to ensure the independence of the cultural sector and the implementation of an ambitious and coherent European cultural policy. It supports taking into account the specificity of cultural goods and services given their two-fold economic and cultural nature and the preservation of room for manoeuvre allowing States to implement cultural policies. It also proposes a series of guiding principles to draw up cultural cooperation frameworks (distinct agreement or protocol annexed to an economic or trade agreement) aimed at supporting the development of the cultural industries of the partner countries, encouraging creation and strengthening an expanding economic sector while digital is booming through various means, adapted to the specificity of each partner's situation. This may mean facilitating access to the European market for countries with developing cultural industries, but the preferential treatment of Article 16 of the Convention may also take the form of technical assistance measures, training assistance, help with structuring professional sectors, and support for the mobility of artists, for example.

The Institut Français, which is a member of European cultural networks such as Culture Action Europe, the IETM (professional network for performing arts), strengthens its ties with other European cultural centres, either via EUNIC (European Union National Institutes of Culture) or through the signature of bilateral agreements, such as with the Goethe Institute in 2011 and with the British Council in 2012, in support of developing partnerships and cooperation policies with developing countries. It is also committed to European operations such as MORE EUROPE, a European campaign in support of culture with the European External Action Service.

CHALLENGES

- Pursue outreach to partner countries regarding the vital need to preserve their room for manoeuvre in economic and trade negotiations at bilateral and multilateral levels with regard to the implementation of cultural policies and the adoption of measures aimed at promoting the diversity of cultural expressions;

- Maintain constant vigilance regarding the handling of cultural goods and services, including audiovisual products, in the different international forums such as the WTO and the OECD;
- Continue informing and raising awareness among development managers regarding the contribution of culture to development policies.

IMPACT

While constant efforts must be made in order to implement this strategy, its principles are increasingly taken into consideration and visible in agreements signed by the EU with third countries.

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Mainstreaming of culture in sustainable development policies.

OBJECTIVES

Nationally: make culture an integral part of sustainable development in the framework of policies applied nationally, regionally and locally;

Internationally: France recognizes the importance of culture as a factor of sustainable development and makes culture an integral and fundamental component of its solidarity, cooperation and development assistance policy through its cultural and linguistic cooperation abroad network and its agencies: the Institut Français, its cultural agency; France Expertise Internationale and Campus France, agencies for international expertise and mobility; and Canal France International in the audiovisual field.

IMPLEMENTATION

At national level, culture is now considered an essential component of sustainable development policies and many efforts are made with this aim, particularly in the framework of implementing Agenda 21. The Cultura21 Network thus contributes to promoting approaches combining culture and sustainable development, inviting communities, professionals and all citizens to discuss their experiences and debate issues.

At international level, integration of the culture factor to finance the support provided for Priority Solidarity Zone countries feeds into all the work of the French cultural and linguistic cooperation network and of its agencies:

1/ Creation of Priority Solidarity Funds (FSP):

- support for cultural sector structuring and professionalization: in Mali, by the “Promotion of Cultural Diversity in Mali” FSP, with a budget of €1 million from 2007 to 2011;
- in the heritage field, fostering of sustainable development through the development of natural and cultural sites, “local” construction and urban development, framing of national public policies, etc.: the “Heritage Preservation and Development” FSP in the Palestinian Territories (launched in 2008 and still underway); the “Vat Phou, Champasak” FSP in Laos, which began in 2005 and is currently being finalized; and the “Museums for Development” FSP, which was active in Africa from 2005 to 2011;
- in the area of books and public reading, several projects supporting the emergence and consolidation of national policies fostering public reading, training of staff in book trades, and the creation of professional documentation centres were completed in 2010-2011, including the “Public Library Support and Book Policy Development in Niger” FSP; the “Public Library Support in Burkina Faso” FSP, the “Development of Writing in South-East Asia”

FSP, the “Public Reading and Youth Publishing in Lebanon” FSP; and the mobilizing “Writing and Documentary Access for Development in the Priority Solidarity Zone”

- in the audiovisual field, FSPs such as the “Radio Africa” (€2.4 million) and “Archive Images” (€1 million) FSPs contribute to professionalizing audiovisual (radio and television) and cinema fields in Southern countries and ensuring the independence of media entities;
- in the field of information and communication technology (ICT) which is a growth and innovation engine and a preferred tool to achieve each of the Millennium Development Goals (MDGs), the Ministry of Foreign Affairs’ efforts are centred on the following focuses: development of Internet access (assistance for deployment of infrastructure, creation of Internet access points, etc.), assistance for the establishment of regulatory frameworks fostering the development of a market and private sector, skills development (education, training, etc.) and development of content and services.

2/ In 2010 and 2011, actions providing French cultural engineering were carried out in different artistic creation, heritage, book and cultural industries in all Priority Solidarity Zone countries, with particular attention to the “Arab Spring” countries.

3/ The Cultura21 Network contributes to the promotion of approaches combining culture and sustainable development, inviting communities, professionals and all citizens to discuss their experiences and discuss issues.

IMPACT

Apart from the results of the different operational FSPs, which contribute to professionalizing cultural actors, structuring cultural sectors and framing national cultural policies for Priority Solidarity Zone countries, many actions (IFCD, certain European culture programmes, etc.) supported by France participate in mainstreaming the cultural dimension of development.

INDICATORS

France does not have this type of indicator, which is difficult to implement because of the cross-cutting nature of programmes dedicated to culture. However, FSPs are subject to assessments of their relevance and effectiveness.

The many regular events organized by the public authorities and civil society organizations to promote the Convention’s objectives include:

- “The Convention on Cultural Diversity”, an event at the Chaillot National Theatre on 27 April 2009;
- “Cinema and Trade: inventory and advancement of international talks”, a meeting at the Cannes Festival on 18 May 2009, organized by the CNC and the Directorate-General of the Treasury and Economic Policy;
- a round table for the 5th anniversary of the Convention, held at the Ministry of Foreign Affairs’ Ministerial Conference Centre on 17 November 2010;
- a debate entitled “Cultural diversity and digital: fruitful liaisons or dangerous liaisons?”, organized by the French Coalition for Cultural Diversity at the Théâtre du Vieux Colombier in Paris on 12 December 2011;
- colloquium on cultural diplomacy: “An asset for France in a changing world”, organized by the Institut Français on 12-13 December 2011 at the *Collège de France*.

The Ministry of Foreign Affairs also supports the French Coalition for Cultural Diversity in its information and awareness-raising work through financing of €10,000 for missions in Thailand, Vietnam and Indonesia in 2010.

Lastly, the French National Commission for UNESCO (CNFU) is financed by 5 supervising ministries: Foreign Affairs; Culture and Communication; Education; Higher Education and Research; and Ecology, Sustainable Development and Energy, which allocate €70,000 to the “Cultural Diversity and Digital” committee annually.

- The “Key Figures 2012” cultural statistics handbook is based on a partnership with the Directorates-General of the Ministry of Culture and Communication, public establishments under its supervision, departments from other ministries (Budget; the Economy; and Economic Recovery), as well as numerous professional organizations. It contains statistics regarding the cultural field in France (heritage, creation, artistic training, information technology, cultural use of information technology, etc.) in the form of tables and graphs, and provides measurement instruments for a cross-cutting approach to major cultural policy themes (uses and usage figures, employment, training).

- Online posting of a questionnaire for civil society:

<http://questionnaires.ministere-affaires-etrangeres.com/index.php?sid=66575>

All sources contributing to debate: public institutions, universities, civil society bodies, etc.

- Promote the Convention’s objectives and principles at home and in international forums:

Of some 100 bodies consulted, some counting hundreds or even thousands of members, most consider that their work contributes to protecting and promoting the diversity of cultural expressions in the wider sense (a fifth of participants were not aware of the Convention text):

- diverse or specialized content creation
- support, assistance and training (logistical, economic and media) for creation and the practice of cultural expressions
- distribution of content.

At national level, more than a third of participants has conducted actions aimed at promoting and raising thought about the Convention, including in the form of:

- colloquiums, conference, debates with artistic and cultural stakeholders and citizens;
- publications and “cultural diversity” prizes;
- quotation of the Convention in certain internal business documents and awareness-raising work with employees and the public (regarding Vivendi speech, the only business consulted).

In international forums:

- thinking and analysis activities in international research colloquiums;
- vigilant participation and monitoring, interventions with European institutions and/or UNESCO;
- quotation during international conferences dedicated to creative economies;
- concerning Vivendi specifically: participation in Alliance of Civilizations forums in Doha and Rio and establishment of a public-private working group dedicated to seeking micro- and macro-economic indicators.

- Promote ratification of the Convention and its implementation by governments:

France remains committed to promoting ratification by countries which have not yet signed.

- since the Convention entered into force, the French Coalition has continued to mobilize culture professionals worldwide and to promote widespread ratification of the Convention;

- the French Coalition participates in the Convention's implementation and follow-up process as official representative of the International Federation of Coalitions for Cultural Diversity (IFCCD) at UNESCO;

- The "Culture and Communication" Committee of the French National Commission for UNESCO follows programme meetings and aims to liaise between civil society and supervising ministries concerned by the 2005 Convention. It reports the civil society positions communicated to it to these ministries.

- Raise the concerns of citizens, associations and businesses with public authorities:

The French Coalition regularly addresses the European Commission (see below) and several organizations support the construction of a political and regulatory framework to ensure they are fully taken into account. Various associations to defend regional languages and cultures have thus been established. Other organizations emphasize the plural, independent nature of the sector's economy and call for the social, mutually supportive dimension to be integrated into the issue of the diversity of cultural expressions.

- Contribute to improving transparency and responsibility in cultural governance:

Professional associations and French civil society cultural networks disseminate information on cultural policies, enabling transparency and responsibility in cultural governance, particularly online. They consider, however, that they should be included more by public authorities in assessing and implementing the Convention and that they have a role to play in projects supported by UNESCO's IFCD. They propose to act as a source of expertise and second expert opinion.

- Monitor the implementation of policies and programmes in the framework of measures aimed at protecting and promoting the diversity of cultural expressions:

Several networks and collective associations have informed bodies including the European Commission of the fear of their members that the cultural sector could be used as a bargaining chip in bilateral, regional or multilateral trade negotiations. The French Coalition for Cultural Diversity is very mobilized on the subject of cultural cooperation protocols proposed by the Commission during bilateral trade negotiations.

More than a third of participants in the survey had already alerted civil society and public authorities to conduct contrary to the Convention's objectives. Certain organizations consider that further progress is needed in the partnership with civil society.

- The activities planned in the next four years for the Convention's implementation:

As this question did not appear in the first report template, the civil society partners consulted did not provide responses. However, the French National Commission for UNESCO is working on several projects aimed at making an objective and reasoned assessment of the impact of the emergence of digital on the diversity of cultural expressions: a glossary on the diversity of cultural expressions as present in the digital space, and various maps of the digital space, including one dedicated to free software.

- The main issues encountered or anticipated and their adopted or envisaged solutions:

Several future problems, risks and/or challenges have been identified:

- 1/ increase in resources allocated to the Convention and the IFCD;
- 2/ increase in number of ratifications;
- 3/ need to recall the link between culture and development;
- 4/ protection and promotion of the diversity of cultural expressions in the digital space:

- uneven share of content production, particularly depending on regions of the world;
- visibility of cultural content and access to its diversity;
- long-term sustainability and viability of the publishing and distribution system for works online, in the face of piracy.

Two thirds of French civil society considers that the instruments and measures proposed by the Convention are partially or totally transferable to the digital space, including:

- support for independent cultural industries;
- support for artists and creators;
- regulatory measures.

Other suggestions:

- Strive to strengthen global protection of content producers, particularly with respect to publishers, and strengthen resources to combat piracy in general;
- investigate methods of referencing online cultural content;
- work together to produce this content for and with Southern countries, potentially at national level;
- build awareness of medias and the value of cultural content and intercultural dialogue;
- take into account the risk of financial, economic and territorial concentration and the need to regulate cultural industries;
- be vigilant to growing obstacles to the movement of artists.

- Specify which civil society organizations have contributed to this section of the report:

Note: defining civil society was an issue in drawing up this part of the report. The contributors to this part of the report fall into the field defined by the text of the Operational Guidelines linked to Article 11: “For the purposes of this Convention, civil society means non-governmental organizations, non-profit organizations, professionals in the culture sector and associated sectors, groups that support the work of artists and cultural communities.”

During the circulation of the national survey launched by the French National Commission for UNESCO, which was used as a basis for the drafting of this part of the report, other participations were identified, including those of a Regional Council and the Federation of Public Communities for Culture, of two media groups and that of a business, Vivendi. This last participation was discussed for a long time, as it was from the commercial sector. However, as this new form also calls for reports on the participation of businesses, the French National Commission for UNESCO eventually decided to include certain answers provided by Vivendi which it considers relevant despite their isolation.

The following participated in this section of the report:

- NGOs (Tradition for Tomorrow, French branch: Art, Culture and Humanity)
- National Associations (National Federation of Territorial Communities for Culture, FNCC; Diversités/Atelier français; French Federation of UNESCO Clubs; French Coalition for Cultural Diversity; Mission voix; Paraulas en Oc; another Occitan association)
- Local associations (Limousin Regional Traditional Music Centre; ARTEP, ART, Événements, Publication, a cultural association under the French Act of 1901; Arts, Cultures & DD; photographers working in Africa; International Club for Young People in Paris)
- Researchers (Sorbonne Law School/University de Paris I – Panthéon-Sorbonne; Université Grenoble III – Stendhal and the University of Grenoble Research and Higher Education Cluster; Maison des Sciences de l’Homme, university)
- Artist groups (Trio Espinasse Le Meur; Tribal Banda Progest; Compagnie Beline)
- Municipality (City of Bron/Cultura21 Network)

- Unions and professional associations (world music professionals); National Professional Photography Group; French Script-Writers' Guild; UFISC, the Federal Union of Cultural Structure Interventions; and the group of some 50 associations represented by the French Coalition

Media groups (Radio France, Mondonix); Occitan Community; Aquitaine Regional Council; Nnomad & Co – cultural sponsorship; business (Vivendi).

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Section 4: Main results achieved and challenges encountered in implementing the Convention

a) Main results achieved in implementing the Convention:

France was one of the major promoters of the UNESCO Convention on the protection and promotion of the diversity of cultural expressions and wishes to remain so through proactive efforts to protect and promote the diversity of cultural expressions, through mainstreaming the principles of the Convention in the implementation of its cultural policy and through promotion of the Convention in international forums.

- *In terms of cultural industries, State action aims to create and develop a legislative and regulatory framework suited to the development of their activity in terms of diversity, creation and distribution for all the industries concerned. In addition to this standard-setting activity, it also provides automatic subsidies, aimed at ensuring comprehensive self-funding in the sector, as well as selective subsidies for specific projects, aimed at fostering the diversity of creation.*

CINEMA AND MOTION PICTURES:

Promotion of diversity of creation in the French cinema and motion picture sectors; encouragement of diversity of creation in international exchanges through the creation of genuine public sector support aimed at maintaining diversity of cinema and audiovisual production and at enabling national production of cinema, audiovisual and motion picture works, ensuring cultural diversity.

Results: France is the European country with the most diverse film market.

AUDIOVISUAL: Public-sector support for diversity on television:

- preserve cultural diversity and support the national and European audiovisual and cinema programmes industry by setting quotas for channels on distribution and investment in the production of European audiovisual and cinema works or of French original creation
- by offering greater rich, diverse programming on public television.

Results: The impact is positive as a whole: quotas, which are respected by both public and private channels, ensure the diversity of programming and guarantee a quality audiovisual offer for the public.

MUSIC: Support for the diversity of genres and promotion of musical productions from French-speaking cultural basins through the distribution of musical works created or performed by French and French-speaking authors or artists or produced in France, and through support for the diversity of genres and repertoires.

Results:

- emergence of a new French music scene;
- protection of the multicultural nature of music in the fields of production and distribution;

- very strong return of performing arts.

BOOKS:

- public-sector support for the book industry in France through legislation on the single price of books, support for the bookshop and library networks, and the promotion of foreign literatures in France;
- promotion of French books abroad and support abroad for French ideas, knowledge and scientific culture.

Results: equality of citizens before books; maintenance of a very dense decentralized network of bookshops, particularly in marginalized areas; support for plurality in creation and publishing, both for books in France and French books abroad.

DIGITAL: Protection and promotion of cultural diversity in the cultural industries sector in the face of the challenges of digital formats and the Internet.

Results: creation of HADOPI, the single price of ebooks, and of the musical creation fund, for example.

- *With a dynamic cultural exchanges policy, France is striving to promote the culture of third countries on its territory, in liaison with the French cultural network abroad (Instituts Français and Alliances Françaises). The latter is also very actively involved in implementing France's cultural cooperation policy focused on supporting the framing of cultural policies and on the creation of mechanisms to assist the development of cultural industries, as well as on supporting industry professionals in terms of capacity-building or structuring industries.*

Support for creation and promotion of international artistic exchanges, invitation of foreign cultures to France, and promotion of knowledge and debate, for example.

Results:

- cultural exchanges: 50,000 cultural events are organized worldwide annually by the cultural network and 2000 cultural or artistic projects are supported abroad every year by the Institut Français;
- hundreds of events have been organized in the last 25 years in the framework of Seasons;
- in the last ten years, more than 1000 creators have been supported through mobility and residency programmes.

Support for cultural development in Southern countries.

Results:

- support for creators, authors and cultural agencies in Southern countries;
- support for the distribution of works and contribution to their recognition on the international market;
- support for independent cultural industries with a view to sustainable development.
- support for institutional and management capacity-building in Southern countries in the cultural field.

Support for European programmes to assist European cultural and audiovisual stakeholders.

Results:

- advocacy for mainstreaming of cultural issues in European regulation;
- support for European cultural and audiovisual stakeholders;
- support for cross-cutting development and affirmation of culture in the EU's external policies (including development policies): framing and implementation of public cultural policies, structuring of cultural industries, building capacities of independent cultural agencies and support for professionalization and mobility of artists from Southern countries.
- action for cultural diversity at European level via European and multilateral partnerships.

Taking culture into account in sustainable development policies at national level (implementation of Agenda 21, territorial community efforts, etc.) and at international level, with culture taken into account in the support provided for Priority Solidarity Zone countries and all the work of the French cultural and linguistic cooperation network and of its agencies.

Results:

- nationally: greater integration of culture in sustainable development policies;
- in international exchanges: in addition to the results of the different operational Priority Solidarity Funds contributing to professionalizing cultural actors, structuring cultural sectors and framing national cultural policies for Priority Solidarity Zone countries, many actions (IFCD, certain European culture programmes, etc.) supported by France contribute to mainstreaming the cultural dimension of development.

- *In the different international forums, France assures respect for the legitimate right of States to develop cultural policies. France also promotes taking into account the specificity of cultural goods and services and preserving national room for manoeuvre in the culture field in the framework of negotiating economic and trade agreements between the European Union and third countries under its 2009 Communication, "For a new European Union external cultural strategy".*

b) Main challenges encountered or anticipated:

1/ The main cultural industries (books, press, music, cinema, audiovisual) are all faced with the challenges of digital formats and the Internet, which represent both a great distribution opportunity for artists and cultural creations, and, conversely, a threat, because of mass piracy, particularly online, of cultural content, to the compensation of creators and the whole value chain. This is thus a threat to creative renewal and cultural diversity. While the effects of piracy are particularly marked for the music sector, with a market which fell more than 60% between 2003 and 2010, they are no less real and trending upwards for other sectors.

Regarding the single price of ebooks, the measure raises debate, with certain stakeholders fearing that it will be contested by the European Commission in the name of free movement of goods and services.

Public subsidies for creation, production and distribution are universally supported by professionals and the public nationally, but do raise some resistance internationally as they can be seen as an obstacle to free trade in goods and services

c) Adopted or envisaged solutions to tackle these challenges:

- *Ensure defence of copyright, diversity of cultural production, renewal of talents and access to culture by the widest possible audience in the digital field, both quantitatively and qualitatively, as well as linguistic diversity.*

- Combating piracy of cultural works online, which relies on a firstly pedagogical approach, has been entrusted to the High Authority for Transmission of Creative Works and Copyright Protection on the Internet (HADOPI).
- Development of the legal cultural offer online in order to improve the compensation of creators and the financing of cultural industries was entrusted to the “Creation and Internet” mission.
- The “Fund for musical creation”, which fosters creation, distribution and the training of new talents in various repertoires of current and classical music, has been set up, while support is also provided for events or prizes promoting the emergence of young talents in different genres (jazz, classical, popular music).
- Adoption of an act which creates a single price for ebooks, based on the model of the Lang Act of 1981.

➤ *Framing of a digital strategy in the document “Digital France 2012-2020”.*

d) Further steps envisaged for the implementation of the Convention in the next four years as well as priority activities for this period:

➤ *Strive for the application of the Convention in the digital field: allow genuine cultural and linguistic diversity online, defending copyright and intellectual property, access to varied, high-quality content and better media education.*

The “Digital France 2012-2020” document identifies 5 major challenges:

- boosting the competitiveness of the French economy thanks to digital;
 - allowing all French people to access digital networks;
 - grow the production and offer of digital content;
 - diversify digital uses and services;
 - renew digital economy governance.
- *Raise awareness of the Convention and its principles among the general public and remobilize civil society around the Convention’s objectives.*
 - *Continue to encourage the ratification of the Convention worldwide and promote it with international bodies.*
 - *Highlight the need to increase resources allocated to the Convention and particularly to the IFCD.*
 - *Continue to help countries with which France cooperates to implement the Convention concretely.*
 - *Reaffirm the contribution of the Convention to development policies.*
 - *Ensure that the Convention instrument is mentioned in bilateral and regional agreements.*