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**INTERGOVERNMENTAL COMMITTEE
FOR THE PROTECTION AND PROMOTION
OF THE DIVERSITY OF CULTURAL EXPRESSIONS**

**Sixteenth Session
UNESCO Headquarters, Room I
7 - 10 February 2023**

Item 4 of the provisional agenda: Report of the Secretariat on its activities and the implementation of the Committee's decisions (2022)

This document contains the Secretariat's report on its activities and the implementation of the decisions taken by the Committee for the year 2022.

Decision required: paragraph 51

I. Introduction

1. This document presents the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter "the Committee") with a report on the main achievements of the Secretariat of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter "the Convention") and the challenges faced in 2022 in implementing the work plan and decisions adopted by the Committee.
2. The report is structured around four main areas: (a) supporting the governance of the Convention; (b) monitoring the implementation of the Convention, including knowledge management and sharing; (c) implementing international cooperation and assistance programmes; and (d) raising awareness and mobilising stakeholders through communication and advocacy initiatives. The Annex provides a brief overview of the latest statutory meetings of the Convention.
3. Separate working and information documents have been prepared to provide comprehensive information on the implementation of specific activities and decisions. These documents are as follows:
 - Transmission of new quadrennial periodic reports and proposals to rationalize their submission cycles (document DCE/23/16.IGC/5);
 - Report on the implementation of the International Fund for Cultural Diversity and its fundraising strategy (2022) (document DCE/23/16.IGC/6);
 - Report on the consultation of UNESCO networks in view of improving consultations with micro, small and medium-sized cultural and creative enterprises (document DCE/23/16.IGC/8);
 - Proposals aiming to improve the engagement of cultural organizations and institutions to promote access to a diversity of cultural expressions (document DCE/23/16.IGC/9);
 - Collaboration with civil society to implement the Convention and proposals for the organization of the fourth Forum (document DCE/23/16.IGC/10).


II. Support for the governance of the Convention, the work of the governing bodies and the implementation of strategic decisions

4. In 2022, **the Secretariat ensured the good governance of the Convention by providing support to its governing bodies**, including the organization of the fifteenth session of the Committee under the chairmanship of His Excellency Dr. Nasser Hamad Hinzab (Qatar). This session, which took place on 8-11 February 2022, was held entirely online due to the COVID-19 pandemic restrictions in place at the time. This online statutory meeting, the third since the beginning of the global health crisis, was a success and allowed the members of the Committee to fulfil their obligations in full compliance with the Rules of Procedure of this body.
5. The Secretariat continued its advocacy activities to **promote the ratification of the Convention**, which led to a further ratification in 2022 (Pakistan), bringing the total number of Parties to 152 (including the European Union) by 30 November 2022, a **ratification rate representing 80% of UNESCO's Member States**. The Secretariat has also continued to work closely with several UNESCO Member States, not Parties to the Convention, particularly through projects supported by voluntary contributions, in order to raise their awareness of issues related to the Convention and to invite them to join the global movement for the protection and promotion of the diversity of cultural expressions.

6. **The participatory governance of the Convention has been promoted** through various actions undertaken by the Secretariat with several stakeholders of the Convention. At the request of the Committee, consultations were held with UNESCO networks (National Commissions for UNESCO, Creative Cities Network, UNESCO Chairs and Category 2 centres) as well as with civil society organizations (hereinafter “CSOs”) admitted as observers to the meetings of the governing bodies in order to gather information on how to **promote the participation of micro, small and medium-sized cultural and creative enterprises** in the work of the governing bodies within the framework of existing mechanisms (Decision [15.IGC 9](#)). The result of this consultation, together with comments and proposals to guide the Committee’s reflection and decision-making, can be found in document DCE/23/16.IGC/8. The complete analysis of the results of the consultation can be found in information document DCE/23/16.IGC/INF.8.
7. **The contribution of civil society to the work of the governing bodies has been strengthened.** The Secretariat continued the efforts undertaken in 2021 to formalise and structure the participation of civil society representatives in the work of the Convention’s governing bodies, offering increased support to CSOs that wish to be admitted to the statutory meetings as observers in accordance with the Rules of Procedure of the Convention’s governing bodies and the Annex of the Operational Guidelines related to Article 11. The CSOs that have fulfilled the necessary procedures were invited, as at each session of the Committee, to an exchange meeting with the Bureau before the opening of the Committee (Decision [9.IGC 9](#)), giving them an opportunity to share their perspectives on the items on the agenda of the current session. Following Decision [15.IGC 11](#), the Secretariat also launched a call for written contributions, which was shared with CSOs in October 2022, on the two themes chosen by the Committee at its fifteenth session. Additional information is presented in document DCE/23/16.IGC/10.
8. The participatory implementation of the Convention has also been strengthened through the increased involvement of several important UNESCO networks. The **network of UNESCO Chairs** is growing every year and now includes more than 20 university chairs with expertise in the fields of the Convention. These academic institutions are key allies in advancing knowledge and training a new generation of specialists on a variety of themes related to the diversity of cultural expressions. The Chairs work on several priorities identified by the Committee, such as the impact of the digital environment on the cultural and creative industries, artistic freedom and the status of artists, the place of cultural goods and services in international trade agreements, and the implementation of public policies dedicated to copyright.
9. **Category 2 Centres under the auspices of UNESCO** are also involved in the advancement of the Convention. Four centres are dedicated to its implementation in different creative sectors such as books (CERLALC-Regional Centre for Book Development in Latin America and the Caribbean, Colombia), the performing arts (CERAV-Regional Centre for the Living Arts in Africa, Burkina Faso) or more generally on the contribution of cultural and creative industries to the achievement of sustainable development goals (ICCSD-International Centre for Creativity and Sustainable Development, China; IACIU-Institute for African Culture and International Understanding, Nigeria). The agreements for the designation of CERLALC and CERAV as Category 2 Centres under the auspices of UNESCO were renewed in 2022 ([214 EX/11.IX](#) and [214 EX/11.VIII](#) of the Executive Board, respectively) As for the ICCSD and the IACIU, their respective agreements expire in 2023 and the Secretariat has taken steps to renew them with the parties concerned.
10. The good governance of the Convention has also been ensured through the effective management of its main financing mechanism, the **International Fund for Cultural Diversity** (hereinafter “the IFCD” or “the Fund”), established under Article 18 of the Convention. In 2022, the Secretariat monitored a portfolio of 29 ongoing IFCD-funded projects and launched the Fund’s 13th call for funding requests. Thanks to the fundraising

efforts undertaken in the past year, the Committee will be able to consider more than 10 projects for funding for the first time since 2013. Additional information is available in the “Report on the implementation of the International Fund for Cultural Diversity and its fundraising strategy (2022)” (document DCE/23/16.IGC/6) and “Recommended projects from the thirteenth call for funding requests to the International Fund for Cultural Diversity” (document DCE/23/16.IGC/7).

III. Monitoring the implementation of the Convention, including knowledge management and sharing

11. The Secretariat continued to monitor the implementation of the Convention across the world in a structured and systematic manner. This monitoring is carried out mainly through the **quadrennial periodic reports** (hereinafter “QPRs”) submitted by Parties as well as through other related mechanisms, such as the national roadmaps for the implementation of the Convention in the digital environment and the global consultation on the implementation of the 1980 Recommendation concerning the Status of the Artist (hereinafter “the 1980 Recommendation”). Based on the information and data collected through these monitoring mechanisms, analytical tools and research projects have been developed to better reflect the current state of implementation of the Convention, contextualise the challenges and opportunities faced by Parties and civil society, and formulate concrete recommendations to support informed decision-making by the Convention’s governing bodies.
12. The effective management of the processes related to the preparation and submission of QPRs by Parties to the Convention, according to the modalities described in Article 9 on “Information Sharing and Transparency” and its related Operational Guidelines, allowed the Secretariat to receive and analyse 8 QPRs in 2022 (Azerbaijan, Bosnia and Herzegovina, China, Czechia, Republic of Korea, Serbia, Spain, South Africa). The information contained in these QPRs have enriched the [Policy Monitoring Platform](#), a unique interactive tool that maps and displays the measures, initiatives and policies implemented by Parties and civil society to promote a diversity of cultural expressions. Detailed information on the QPRs received in 2022 can be found in document DCE/23/16.IGC/5. This document also includes concrete proposals to rationalize the submission cycles of QPRs to ensure that this important monitoring process continues to grow in efficiency and relevance for Parties.
13. Since 2015, the main tool for analysing the QPRs submitted by Parties is the **Global Report**, whose main objective is **to establish a global assessment of the state of implementation of the Convention** every four years in order to outline the progress made and determine priority action areas for the future. The third edition of the Global Report, titled [Re/Shaping Policies for Creativity: Addressing Culture as a Global Public Good](#), is based on the 96 QPRs submitted by Parties to the Convention between July 2017 and December 2020. The report is intended not only as a tool to inform the development of effective and evidence-based policies and measures, but also to inspire change through the sharing of good practices at the international level.
 
14. In 2022, the Secretariat focused on knowledge sharing through the dissemination and promotion of the findings of the Global Report after its launch during the fifteenth session of the Committee. **Public events at the national and regional levels were organised in 19 countries** with the support of National Commissions for UNESCO, ministries in charge of culture and Field Offices. The Report was also presented in the context of relevant events, such as the launch of the Organisation for Economic Co-operation and Development (OECD) report *The Culture Fix Creative People, Places and Industries*. On the occasion of World Press Freedom Day 2022 in Punta del Este, Uruguay, the

Secretariat organised in close cooperation with the Communication and Information Sector (CI) a double launch of the two Global Reports - *Re/Shaping Policies for Creativity: Addressing Culture as a Global Public Good* and *World Trends in Freedom of Expression and Media Development*, providing an update on the state of freedom of expression in the media and the creative sector.

15. In the five months following its release, the **2022 Global Report was viewed 28,000 times**, which is about 47% more than the previous Report over a similar period. UNESCO's social media campaign, which ran from 1 February to 30 June 2022, directly reached six million people. Overall, **the messages were broadcast online in 20 languages in over 60 countries**. Media coverage of the Global Report was also remarkable, with approximately **230 articles published in more than 16 languages in over 40 countries**. The Global Report is now available in English, French, Spanish and Korean. To ensure wide dissemination of the main results, its executive summary has also been translated into Arabic, Bahasa (Indonesia), German, and Russian thanks to the support of various partners, and other language versions are currently in production.

16. This flagship UNESCO publication was highlighted by Member States during the regional consultations that took place within the framework of the **UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022**, during which 150 States adopted a [Declaration](#) by consensus which recognizes culture as a

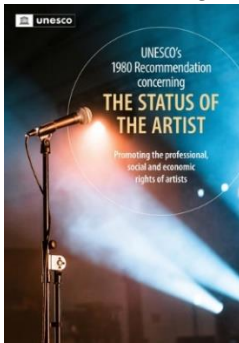


“global public good.” The main findings of the Global Report were also reflected in several parallel sessions of the Conference organised

by CERLALC; the German National Commission for UNESCO; the Canadian National Commission for UNESCO; the Office of the High Commissioner for Human Rights (OHCHR); the African Union; the European Union; the governments of Denmark, Finland, Iceland, Norway and Sweden; the Inter-Agency Platform for Culture and Sustainable Development; Carlos III University of Madrid (Spain) and the Autonomous Metropolitan University of Mexico (Mexico), to name just a few.

17. One of the main challenges identified by the Global Report and reflected in the MONDIACULT 2022 Declaration is **the need to sustainably strengthen the status of artists and cultural professionals**, whose already precarious working conditions have been further weakened by the COVID-19 pandemic. This objective requires up-to-date information and statistics that will enable the development and implementation of evidence-based policies. With this in mind, in 2022 the Secretariat continued to strengthen the synergies between the monitoring of the Convention and the [1980 Recommendation](#), which provides a roadmap for improving the working conditions of creators around the world. In accordance with Decision [214 EX/13.II](#) of the Executive Board, a global consultation on the implementation of the Recommendation was launched in July 2022 amongst all UNESCO Member States. The survey developed for this consultation was designed as a complementary tool to the QPRs of Parties to the Convention and focuses on 8 main themes: legislative and regulatory frameworks; equitable remuneration and access to funding; social and economic rights; digital environment; preferential treatment; artistic freedom; equality, inclusion and diversity; and responses to COVID-19. In addition, adapted versions of the survey were developed to collect information from relevant international non-governmental organizations (INGOs) and non-governmental organizations (NGOs).

18. Several support tools, including a [User's Guide](#) and an [Information brochure](#) have been produced to facilitate the participation of Member States and civil society in this consultation. The Secretariat also organised open exchange sessions as well as on-demand trainings for more than 120 governmental actors from 38 countries to raise



awareness on the 1980 Recommendation. In addition, the original 15 November 2022 deadline was extended to 15 January 2023 to allow more Member States to conduct the necessary consultations to fully respond to the online survey. The results of this consultation, which will be presented to the Executive Board at its 217th session (Fall 2023) for transmission to the General Conference at its 42nd session in November 2023, will guide the Secretariat's future interventions and support programmes for the status of the artist and thus contribute to the advancement of the Convention's objectives.

19. In 2022, the Secretariat also continued to foster the advancement of knowledge on another key topic of the Convention, **Article 16 on “Preferential Treatment for Developing Countries”**. In particular, it has supported the development of a database on free trade agreements currently in force that lists the cultural cooperation protocols annexed to free trade agreements on the one hand, and the cultural cooperation clauses directly integrated into the free trade agreements on the other. Led by the UNESCO Chair on the Diversity of Cultural Expressions at Laval University (Quebec, Canada), the creation of this database will provide a comprehensive overview of trade agreements with specific provisions for culture. A side event to present the results of this research is planned to be held on the margins of the ninth session of the Conference of Parties in June 2023.

IV. Implementation of international cooperation and assistance programmes

20. The main objective of the international cooperation and assistance programmes implemented by the Secretariat, all of which are funded by voluntary contributions, is to bring about structural changes that will foster the development of a sustainable, inclusive, and diverse cultural and creative ecosystem. To achieve this goal in the long term, it is essential to adopt a multi-faceted approach ranging from funding projects led by civil society organizations to supporting key government players to engage in participatory policy development and monitoring, and from sharing knowledge to facilitating the creation of stakeholder networks. By working simultaneously on several fronts, the Secretariat supports the achievement of the Convention's objectives in a holistic and sustainable manner.
21. In 2022, the Secretariat completed the implementation of two major projects, namely: [“Reshaping cultural policies for the promotion of fundamental freedoms and the diversity of cultural expressions,”](#) funded by the Swedish International Development Cooperation Agency (SIDA) (US\$3.2 million), and [“Supporting new regulatory frameworks to strengthen the cultural and creative industries and promote South-South cooperation,”](#) funded by the European Union (1.72 million euros). Not only have these large-scale projects helped drive structural change for the creative sector, but they have also had an impact on the way States leverage creativity to achieve the goals of the United Nations 2030 Agenda for Sustainable Development. The renewal of these two projects for a third phase (“Reshaping policies for creativity and artistic freedom” funded by Sweden (SIDA) for the period 2022-2025 and “Advancing evidence-based policies and actions, and supporting policy making to enhance the contribution of creative sectors and industries to sustainable development” funded by the European Union for the period 2023-2026) attests to the continued commitment of both Parties and their confidence in the Secretariat's ability to implement these programmes.

22. In the framework of these large-scale projects, the Secretariat developed a holistic intervention methodology that combines a participatory approach involving a wide range of stakeholders with peer-to-peer learning. This approach has proven to be effective, not least because of its flexibility, which enables it to adapt to the ever-changing policy and business landscape of the cultural and creative industries, particularly in the digital environment. In order to sustain these achievements and facilitate the effective deployment of future activities, a methodological guide on peer-to-peer learning titled "[Promoting policy and cooperation to support creativity](#)" was produced in 2022 based on more than 30 peer-to-peer exchanges implemented with the support of more than 34 countries that acted as knowledge providers¹ in the framework of the aforementioned EU-funded technical assistance programme. The Secretariat also developed a new [peer-to-peer learning platform](#) that provides the profiles of the technical assistance programme partners who can be contacted to share their experiences. Eventually, this platform will also include profiles of IFCD project managers and other stakeholders willing to share their expertise with other countries that are interested in developing similar policies or trainings.
23. On the basis of this methodology, the Secretariat's interventions in the framework of its cooperation and technical assistance programmes were structured around **six thematic areas** in 2022, namely:
- The status of the artist;
 - The diversity of cultural expressions in the digital environment;
 - Participatory policy monitoring for the elaboration of quadrennial periodic reports;
 - The development of regulatory frameworks for the cultural and creative industries;
 - Gender equality in the cultural and creative sectors;
 - Support for artistic creation and access to cultural life in emergency situations.

Status of the artist

24. One of the important areas of work undertaken by the Secretariat in 2022 was to support the development of **legislation on the status of the artist**. The development of such legislation has been identified as a [priority need by the ResiliArt movement](#), launched by UNESCO in 2020 in response to the COVID-19 pandemic. Through an open call for projects in the framework of the "[UNESCO-Aschberg programme for artists and cultural professionals](#)", funded by Norway, the Secretariat has undertaken to provide technical assistance to 12 countries² that were selected by a panel of independent experts. This assistance ranges from the development of legislative frameworks to the collection of data, the organisation of multi-stakeholder consultations, capacity-building for participatory policy-making, and monitoring artistic freedom. A new call for projects was launched in December 2022 and will remain open until 28 February 2023. Through this call, the Secretariat will provide, on the one hand, technical assistance to government entities to improve and strengthen legislative frameworks on artistic freedom, including on the status of the artist, and on the other hand, financial support to civil society organizations in advocacy and capacity-building activities on artistic freedom, including on the status of the artist.

1. The 34 countries that have acted as knowledge providers in this project are: Argentina, Barbados, Belgium, Brazil, Bulgaria, Burkina Faso, Chile, Colombia, Czechia, Ethiopia, Finland, Germany, Ghana, Greece, Jordan, Kenya, Lithuania, Luxembourg, Malawi, Namibia, the Netherlands, Nigeria, Palestine, Romania, South Africa, Spain, Sweden, Tunisia, Türkiye, Uganda, the United Kingdom of Great Britain and Northern Ireland, the United Republic of Tanzania, the United States of America and Zimbabwe.

2. Cabo Verde, Costa Rica, Gambia, Indonesia, Madagascar, Mozambique, Palestine, Peru, Romania, Seychelles, Tunisia, and Uganda.

25. Through the UNESCO-Aschberg programme, the Secretariat also continued to support Namibia in the elaboration of a national report on artistic freedom, and Peru in formulating a new law on the status of the artist, taking into account inputs provided by a range of stakeholders through a participatory process. In addition, through its Regional Office for Southern Africa in Harare, UNESCO supported Malawi in promoting artistic freedom and raising the awareness of stakeholders of the country's cultural policy and the objectives of the Convention.
26. In the context of **World Press Freedom Day**, which took place in Uruguay in May 2022, the Secretariat highlighted the links between artistic freedom and press freedom and emphasised that the protection of artistic freedom is essential to ensure media diversity and the diversity of audiovisual contents. This event was also an opportunity to advocate for increased cross-sectoral collaboration with the CI Sector to protect the freedom of expression of artists, journalists, and scientists. In partnership with PEN America's Artists at Risk Connection and CECC-SICA,³ UNESCO trained 25 artists, government representatives, and civil society stakeholders from 9 countries (Belize, Costa Rica, Dominican Republic, El Salvador, Guatemala, Honduras, Nicaragua, Panama, and Uruguay) on existing international legal tools and monitoring mechanisms for the protection and promotion of artistic freedom in the digital environment.

Diversity of cultural expressions in the digital environment

27. Thanks to a voluntary contribution from France, the Secretariat undertook the operationalisation of the assistance programme for the implementation of the Convention in the digital environment that was adopted by the Committee in 2021 (Decision [14.IGC 14](#)). The pilot phase supports the implementation of three projects in 2022-2023, namely:
- the digital transformation of the cultural and creative industries through an analysis of digital skills needs and the preparation of recommendations to inform policymakers on necessary future actions (Georgia);
 - the training of artists in digital technologies, the creation of a comprehensive database of film actors, and the promotion of the digital consumption of Ugandan films (Uganda); and,
 - the development of a study on the impact of the digital environment on the local music sector and capacity building of music industry players to promote revenue generation (Zimbabwe).
- The preliminary results of this programme will be presented at the ninth session of the Conference of Parties in June 2023.
28. In order to address the information gap as well as persistent inequities in the digital environment, the Secretariat continued to implement the "[Digital Creativity Lab](#)" project, launched in January 2022 with funding from the Republic of Korea. This programme aims to support the digital transformation of the cultural and creative sectors through the implementation of 4 projects involving 12 countries in 2022-2024. In 2022, during the first phase of the programme, all beneficiary countries undertook a comprehensive mapping to identify digital skills gaps through multi-stakeholder consultations. Each project will develop measures in a few priority areas, for example:
- the revision of copyright legislation to ensure fair compensation for musicians on music streaming platforms (Indonesia);

3. CECC-SICA is the acronym for *Coordinación Educativa y Cultural Centroamericana-Sistema de la Integración Centroamericana* (Central American Educational and Cultural Coordination, Central American Integration System).

- the development of a national online registry of cultural and creative stakeholders and of digital training programmes for creative professionals (Republic of Moldova);
- the organisation of training programmes on digital creative skills and of a three-month business incubation programme for women under the age of 45 in the creative sector in the Mekong countries (Cambodia, Myanmar, Lao People's Democratic Republic, Thailand, Singapore, Vietnam); and,
- the implementation of an online training programme on digital skills for the film, music, and cultural event planning sectors in Central Asia (Kazakhstan, Kyrgyzstan, Tajikistan, Uzbekistan).

The Secretariat intends to continue and expand this assistance programme under the new Korean Funds-in-Trust (KFIT) funding cycle in 2023-2025 with a pledged contribution of US\$414,000.

Participatory policy monitoring for the elaboration of quadrennial periodic reports

29. With funding from Sweden (SIDA) in the framework of the project "Reshaping cultural policies for the promotion of fundamental freedoms and the diversity of cultural expressions", mentioned above, the Secretariat accompanied 16 countries⁴ between 2018 and 2022 in the participatory monitoring of their cultural policies. As a result of the technical assistance and capacity building provided, as well as the participatory methodology employed, involving a wide range of stakeholders, the 16 beneficiary countries have successfully elaborated their QPRs, strengthened dialogue with civil society, and consolidated their inter-ministerial cooperation mechanisms.
30. Based on this participatory methodology, and with renewed funding from Sweden for the period 2022-2025, the Secretariat has undertaken to support eight new countries⁵ in elaborating their QPR. In addition to facilitating data collection to monitor the implementation of the Convention, this new phase of the project will aim to increase policy dialogue between government officials and civil society organizations.
31. Support for participatory policy monitoring was also strengthened following the Committee's decision to allocate IFCD funds to support Small Island Developing States (SIDS) in elaborating their QPR. The Secretariat organised a series of workshops in September 2022 for 76 participants, who included representatives of governments and civil society organizations from 15 SIDS.⁶ Following the workshops, an open call was launched and four countries were selected, namely Belize, Haiti, Niue, and Trinidad and Tobago, to receive tailored technical assistance, with the goal of submitting their QPRs by June 2023. A second call for technical assistance requests for SIDS is expected to be launched in early 2023. Additional information can be found in document DCE/23/16.IGC/6.

Development of regulatory frameworks for the cultural and creative industries

32. As mentioned above, the Secretariat finalised the implementation of the EU/UNESCO technical assistance programme "[Supporting new regulatory frameworks to strengthen the cultural and creative industries and promote South-South cooperation](#)" in 2022. This programme, which supported 12 countries,⁷ has resulted, *inter alia*, in the drafting of a

4. Algeria, Bangladesh, Burkina Faso, Colombia, Ethiopia, Indonesia, Jamaica, Mali, Mauritius, Mongolia, Palestine, Peru, Senegal, Uganda, United Republic of Tanzania, and Zimbabwe.

5. Bolivia, Botswana, Cabo Verde, Côte d'Ivoire, Lao People's Democratic Republic, Mexico, South Sudan and Sudan.

6. Barbados, Belize, Cabo Verde, Cuba, Dominica, Haiti, Jamaica, Mauritius, Niue, Dominican Republic, Saint Kitts and Nevis, Saint Vincent and the Grenadines, Samoa, Timor-Leste and Trinidad and Tobago.

7. Costa Rica, Ethiopia, Gabon, Georgia, Jamaica, Mexico, Namibia, Palestine, Panama, South Sudan, Uganda and Zimbabwe.

strategy for the cultural and creative industries focused on job creation, professionalisation, and gender equality promotion in Gabon, the development of a creative economy bill in Jamaica, and the development of a draft copyright and neighbouring rights policy in South Sudan.

33. The Secretariat's participatory policy development methodology was refined through a workshop held in Namibia in March 2022, titled "Peer-to-peer Learning Workshop on Policy for Creativity: Monitoring and Implementing the Convention," which brought together more than 50 participants from the EU/UNESCO programme as well as from southern African countries. An agreement between UNESCO and the European Union has been signed to establish a new phase of the technical assistance programme for the 2023 to 2026 period.

Gender equality in the cultural and creative sectors

34. The Secretariat launched specific initiatives to **promote gender equality in the cultural and creative industries**. With funding from Sweden, the Secretariat supported Senegal in 2021-2022 in the implementation of the "Senegal Talent Campus" project, which is the first professional and technical training centre for creative and cultural professionals in the country, and which offers an all-female advanced vocational training on cultural administration. In addition, the Secretariat supported sex-disaggregated data collection, capacity-building, and awareness-raising activities on gender equality in the cultural and creative industries in Burkina Faso, Colombia, Ethiopia, Mali, Palestine, Peru, and the United Republic of Tanzania, highlighting gender equality as an area of strategic intervention at the national level in the framework of the "[Reshaping cultural policies for the promotion of fundamental freedoms and the diversity of cultural expressions](#)" project.
35. In 2022, the Secretariat continued the implementation of the [UNESCO/Nara Film Residency](#) under the leadership of Ms [Naomi Kawase](#) (Japanese filmmaker, UNESCO Goodwill Ambassador for the Cultural and Creative Industries), which involved 9 young African women filmmakers from Burkina Faso, Kenya, Nigeria, Senegal, and South Africa and was supported by funding from Japan. This all-female residency programme, which took place in June 2022 after several delays due to restrictions related to the COVID-19 pandemic, was an opportunity for the young women filmmakers to receive tailored mentorship, strengthen their filmmaking skills, and create a peer network with other women in the industry. The films made by the 9 beneficiaries were screened at the Nara International Film Festival in September 2022 and will also be screened on the margins of the sixteenth session of the Committee in February 2023.
36. Between 2021-2023, the Secretariat is also engaged in the monitoring of four gender transformative projects funded by the IFCD, namely:
 - "[Building the capacities of women and young creators for an inclusive cultural policy in Honduras](#)" (Honduras);
 - "[WE ARE DIVERSE: Empowering female audiovisual professionals from vulnerable groups in seven countries of Latin American](#)" (Argentina, Chile, Colombia, Dominican Republic, Ecuador, Guatemala, Mexico);
 - "[Gender equality for cultural diversity](#)" (Serbia); and,
 - "[Strengthening the Contemporary Dance Scene in East Africa](#)" (United Republic of Tanzania).
37. Based on the lessons learnt from these projects, the Secretariat plans to intensify its work on gender equality during the next biennium (2023-2025). Among other actions, the Secretariat will develop training materials to support the development of gender transformative measures and action plans in the creative sector, and implement pilot projects to conduct needs analysis and provide targeted capacity building and tailored

support in Indonesia, Peru, and Senegal as part of the new phase of the project funded by Sweden (SIDA), “Reshaping Policies for Creativity and Artistic Freedom”.

Support for artistic creation and access to cultural life in emergency situations

38. On the basis of its experience in Mosul (Iraq) and Beirut (Lebanon) in reviving artistic practice and access to cultural life in post-conflict/post-disaster situations, the Secretariat joined the informal networks initiated by PEN America’s “Artists at Risk Connection” in 2022 to monitor the situation of artists in Afghanistan and Ukraine. These networks function as a platform for sharing important and practical information from the field, as well as for creating synergies and partnerships. A report is currently being prepared in cooperation with the UNESCO Kabul office to develop activities to protect and promote the livelihoods of artists and cultural professionals in **Afghanistan**. With funding from the Heritage Emergency Fund, two operational projects were undertaken in **Ukraine**: a project in partnership with the NGO “Artists at Risk” that supports artistic residencies for 30 Ukrainian women artists in exile across Europe, and a project in partnership with the Ukrainian Museum of Contemporary Art (MOCA) that supports the continuation of artistic creation and access to cultural life in Ukraine.
39. Moreover, in 2022, the Secretariat continued to develop an intersectoral study undertaken jointly with the CI Sector on the legal instruments and assistance networks available for the protection of artists and journalists working in emergency situations. The study, which is expected to be launched on World Press Freedom Day in 2023, will serve as an advocacy tool and contain a series of recommendations for policymakers and human rights advocates to learn from the good practices collected under the [UN Plan of Action on the Safety of Journalists and the Issue of Impunity](#) and to improve the protection of professionals at risk through the development of cross-sector alliances and synergies.

V. Awareness raising and mobilization of stakeholders through communication and advocacy initiatives

40. For the first time since the onset of the COVID-19 pandemic, the Secretariat was able to resume in-person advocacy and awareness-raising activities on the Convention. Building on the lessons learnt in the past two years, and to promote broader engagement, the Secretariat ensured that all events, workshops, and trainings were held in a hybrid format (in-person and online). Whenever possible, key events were broadcast live via the UNESCO website and social networks, thus increasing public awareness.
41. In particular, the Secretariat undertook various outreach activities in the framework of its participation in several major international events in 2022. **Participation in major events** serves not only to raise awareness of the Convention and its objectives, but also to rally support for UNESCO’s work, share key findings from research initiatives undertaken by the Organization, and expand the network of stakeholders working to promote the diversity of cultural expressions. For instance, the Secretariat contributed to the promotion of African cinema during the **75th edition of the Cannes Film Festival** (France), with the participation of the Director-General, by organising an expert roundtable on 24 May 2022, which highlighted the main features of the African film industry and underlined the main challenges facing it as well as concrete initiatives to address those challenges.
42. Another key area of the Secretariat’s work in 2022 was to shed light on the central role played by the cultural and creative industries in promoting sustainable and inclusive development in the context of professional events and markets. The Secretariat invited EU/UNESCO stakeholders to participate in **information and networking sessions** at the first edition of **FAME Week** in South Africa from 24 to 26 August 2022 (with representatives from Ethiopia, Uganda, and Zimbabwe) and at the **Worldwide Music Expo** (WOMEX) from 19 to 23 October 2022 in Portugal (with representatives from Costa

- Rica, Jamaica, and Zimbabwe). The Secretariat also used these opportunities to promote the IFCD amongst private sector stakeholders and to encourage donations.
43. Furthermore, in accordance with the **IFCD communication and fundraising strategy** adopted by the Committee in February 2021 (Decision [14.IGC 11](#)), the Secretariat organised several events to raise awareness of the Fund and mobilize its stakeholders, notably in the context of the 2022 World Day for Cultural Diversity for Dialogue and Development (21 May). Additional information can be found in document DCE/23/16.IGC/6.
 44. On 25 October 2022, the Secretariat launched the second call for nominations for the **UNESCO-Bangladesh Bangabandhu Sheikh Mujibur Rahman International Prize for the Creative Economy**. Established in 2021 with the support of the Government of Bangladesh, this US\$50,000 prize will be awarded for the second time in 2023 to an outstanding initiative led by an individual, institution, entity, or non-governmental organization which has designed and implemented innovative projects or programmes to promote youth entrepreneurship in the creative economy.
 45. In order to increase the visibility of the Convention and the work of the Secretariat, and in line with the modernisation of UNESCO's digital portals, the Secretariat has undertaken the transition of the [website of the Entity for the Diversity of Cultural Expressions](#) to a new platform in 2022. The new website is currently under development and content will be migrated progressively in 2023. The new platform, which will be easier to access on mobile devices, will also include new features for cross-referencing relevant information.

VI. Conclusion and perspectives

46. As illustrated above, 2022 was an intense and productive year for the Secretariat, which provided instrumental support for the work of the Convention's governing bodies and the monitoring of the Convention's implementation, whilst also implementing a large number of international cooperation and assistance programmes. However, the fulfilment of these undertakings has not been without difficulties. Despite the progress made, particularly in the mobilisation of voluntary contributions, there is still a significant gap between the growing expectations of Parties with regard to the implementation of the Convention, particularly in the digital environment, and the limited capacity (human and financial) of the Secretariat to respond to these demands.
47. With respect to the Secretariat's support for the governance of the Convention, substantial progress was made in 2022 to **broaden and diversify the network of non-governmental stakeholders to the Convention and strengthen their commitment to the diversity of cultural expressions**. At this session, the Committee is invited to take decisions on its collaboration with civil society to implement the Convention (document DCE/23/16.IGC/10), improving consultations with micro, small and medium-sized cultural and creative enterprises (document DCE/23/16.IGC/8) and upscaling the commitment of cultural organizations and institutions to promote access to diverse cultural expressions (document DCE/23/16.IGC/9). In order to ensure the sustained involvement of these key partners in the implementation of the Convention, it will be necessary to establish **clear and effective mechanisms** within available resources and in synergy with existing UNESCO networks.
48. One of the main challenges faced by the Secretariat in supporting the monitoring and development of public policies for the cultural and creative industries is the **availability of reliable and up-to-date data**. Such data are often unavailable or inaccessible, particularly in developing countries, due to a lack of resources or insufficient capacities to collect information and produce statistics. It is therefore essential that Parties fulfil their reporting obligations and submit their QPRs in a timely manner to enable the Secretariat to monitor the implementation of the Convention at the national and international levels.

In this context, **revising the submission calendar of QPRs is a strategic priority to make the process more efficient.** Taking into consideration the Convention's existing knowledge production and information-sharing initiatives and, more broadly, those of the Culture Sector, this revision will also be an opportunity to reflect on how QPRs and the various tools for monitoring the implementation of the Convention could contribute to the UNESCO Global Report on Cultural Policies that will be produced on a quadrennial basis, in accordance with the [Declaration of the UNESCO World Conference on Cultural Policies and Sustainable Development - MONDIACULT 2022](#).

49. In addition, the increase in the number of operational projects of varying geographic and thematic scope that are implemented under different international cooperation and assistance programmes required increased efforts by the Secretariat in 2022. Measuring the impact of these projects continues to represent a major challenge, but one that is essential to ensure the sustainability of the results achieved. Whilst progress was made in 2022, particularly in the monitoring and evaluation of IFCD-funded projects, it is important to **invest more in the longer term in ongoing programme monitoring and evaluation** to apply lessons and recommendations to decisions about current and future projects. In particular, this process would contribute to the sharing of good practices and innovative working methods amongst the wide range of the Convention's stakeholders, whilst contributing to the collection of data and information to support decision-making processes efficiently.
50. In light of these considerations, it is important that the Secretariat continues its efforts to improve the quality of the implementation and management of programmes, both statutory and operational, by focusing on the thematic priorities of the Convention, including preferential treatment, the digital environment, and the status of the artist, as well as on UNESCO's two global priorities: gender equality and Africa. Whilst continuing to be proactive in mobilising funds for the implementation of the Convention, the Secretariat will also intensify its efforts to consolidate the sustainability of the results achieved by these programmes, which should be conceived as long-term investments. This process will require strong support and concrete guidance from the Convention's governing bodies in the coming years in order to establish strategic priorities and make effective use of available resources. Furthermore, the sustainability of the results achieved will depend on the ability of the Secretariat to strengthen collaboration and synergies amongst stakeholders, and to continue to broaden the range of partners involved in the implementation the Convention, including through increased cooperation with other UNESCO cultural conventions and relevant UNESCO programmes and networks.
51. The Committee may wish to adopt the following decision:

DRAFT DECISION 16.IGC 4

The Committee,

1. *Having examined document DCE/23/16.IGC/4 and its annex,*
2. *Takes note of the Secretariat's report on its activities in 2022;*
3. *Welcomes the efforts undertaken by the Secretariat to ensure the good governance of the Convention, strengthen its international cooperation and assistance programmes, improve knowledge management and sharing, and develop communication and awareness initiatives;*
4. *Further takes note that additional support and efforts are needed to ensure the monitoring and evaluation of programmes implemented under the Convention in order to sustain their results and impacts;*

5. *Thanks the Member States and other entities that have supported the implementation of the Convention through various funding modalities, including funds-in-trust, voluntary contributions, and contributions to the International Fund for Cultural Diversity;*
6. *Encourages Parties to make additional contributions, in particular to support the implementation of the following strategic priorities: the implementation of the Convention in the digital environment, the status of the artist, preferential treatment, and the two global priorities of UNESCO—Africa and gender equality—in the cultural and creative industries;*
7. *Invites Parties to strengthen the human resources of the Secretariat to support the implementation of the Convention through the appointment of associate experts or the secondment of staff, particularly in the areas of knowledge production and management, communication, resource mobilisation, and project monitoring and evaluation;*
8. *Requests the Secretariat to submit a report on its activities undertaken in 2023 to the seventeenth session of the Committee.*

ANNEX

Governing bodies of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions

Statutory meetings of the last two biennia

Session	12.IGC (December 2018)	7.CP (June 2019)	13.IGC (February 2020)	14.IGC (February 2021)	8.CP (June 2021)	15 IGC (February 2022)
Number of Parties	146	146	148	149	150	151
Location of the session	Paris	Paris	Paris	Online	Online	Online
Number of participating Member States and observers	- 24 Committee members - 71 Parties, not members of the Committee - 11 not Parties - 6 INGOS - 62 NGOS - 5 UNESCO Chairs - 4 Category 2 Centres	- 97 Parties - 5 not Parties - 17 INGOS - 79 NGOS - 6 UNESCO Chairs - 3 Category 2 Centres	- 24 Committee members - 81 Parties, not members of the Committee - 6 not Parties - 12 INGOS - 39 NGOS - 7 UNESCO Chairs - 2 Category 2 Centres	- 24 Committee members - 78 Parties, not members of the Committee - 6 not Parties - 4 INGOS - 38 NGOS - 8 UNESCO Chairs - 3 Category 2 Centres	- 107 Parties - 8 not Parties - 3 INGOS - 40 NGOS - 3 UNESCO Chairs - 3 Category 2 Centres	- 23 Committee members) - 97 Parties, not members of the Committee - 5 INGOS - 70 NGOS - 6 UNESCO Chairs - 3 Category 2 Centres
Total number of participants	393	382	389	423	379	592
Duration of the session	6 hours/day x 4 days = 24 hours	6 hours/day x 3 days = 18 hours	6 hours/day x 4 days = 24 hours	5 days, 16.5 hours	4 days, 15 hours	4 days, 15 hours
Number of items on the agenda	14	15	15	18	14	14