

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

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

**Item 5 of the provisional agenda: Transmission of new quadrennial periodic reports and proposals to rationalize their submission cycles**

In accordance with Article 23.6(a) and (c) of the 2005 Convention, this document reports on the quadrennial periodic reports submitted in 2022 by Parties and due to be transmitted by the Committee to the Conference of Parties at its ninth session. Pursuant to Decision 15.IGC.5, it also proposes two concrete options to rationalize the periodic reporting cycles in accordance with Article 9 of the Convention, with a view to ensuring the efficient monitoring of the Convention and the streamlining of reporting deadlines.

**Decision required:** paragraph 28

## I. Background

1. Article 9 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Convention”), titled “Information Sharing and Transparency,” stipulates in paragraph (a) that “Parties shall provide appropriate information in their reports to UNESCO every four years on measures taken to protect and promote the diversity of cultural expressions within their territory and at the international level.”
2. Pursuant to Article 23.6(c) of the Convention, one of the core functions of the Committee is “to transmit to the Conference of Parties reports from Parties to the Convention, together with its comments and a summary of their contents.”
3. Periodic reporting is meant, first and foremost, to assist Parties by providing them with an important learning opportunity to regularly take stock of their achievements and challenges, and to define or redefine their national priorities for protecting and promoting the diversity of cultural expressions. It also serves as an operational tool, making it possible to monitor the implementation of the Convention at the global level so as to identify the impact of policies, emerging trends, and priority intervention areas.
4. The process for the preparation and submission of the quadrennial periodic reports is detailed in the [Operational Guidelines on Article 9](#), approved by the Conference of Parties at its third session in 2011 (Resolution [3.CP 7](#)) and revised at its seventh session in 2019 (Resolution [7.CP 12](#)). The Operational Guidelines also include a comprehensive framework for quadrennial periodic reports, which is aligned with the Convention’s [Monitoring Framework](#).
5. At its fourteenth session in February 2020, the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Committee”) took note of the deferral of the annual submission date of quadrennial period reports to 30 June of the year preceding the session at which they are presented (Decision [14.IGC 6](#)).
6. At its fifteenth session, the Committee invited the 12 Parties whose reports were due in 2022 to submit them to the Secretariat no later than 30 June 2022, if possible, in the two working languages of the Committee, as well as in any other languages, as appropriate, using the dedicated electronic form. It also encouraged the 15 Parties whose reports were due in 2021 but which had not yet been submitted to send them to the Secretariat by the same deadline. In addition, the Committee requested the Secretariat to submit to it proposals to rationalize the quadrennial periodic reporting cycle, in accordance with Article 9 of the Convention, with a view to ensuring the efficient and sustainable monitoring of the Convention and the streamlining of reporting deadlines (Decision [15.IGC 5](#)).
7. Pursuant to Decision 15.IGC 5, the Committee is thus invited to examine at this session:
  - An overview of the periodic reports submitted by Parties in 2022 (available online at the following link: <http://en.unesco.org/creativity/governance/periodic-reports> and on the Policy Monitoring Platform at the following link: <http://en.unesco.org/creativity/policy-monitoring-platform>),
  - A list of the Parties whose reports are due in 2023,
  - Proposals to rationalize the periodic reporting cycles in line with Article 9 of the Convention,
  - In Annex, the executive summaries of the quadrennial periodic reports on the implementation of the Convention submitted by Parties in 2022.

## II. Overview of quadrennial periodic reports submitted by Parties in 2022

8. A total of 8 quadrennial periodic reports were received by the Secretariat in 2022, of which 3 were due in 2022<sup>1</sup>, 3 were due in 2021<sup>2</sup>, and 2 were due in 2020.<sup>3</sup> Nine (9) reports that were due in 2022 were not submitted, including one that was delayed by *force majeure* (Ukraine) and three that were from Parties that had submitted reports in 2020 (Lesotho, Honduras, Malawi), only two years ago.
9. The **overall submission rate of reports that were expected in 2022 therefore stands at 25%, as only 3 of the 12 reports due this year were submitted.** Whilst this represents a marginal improvement from the 2021 submission rate (21%, see document [DCE/22/15.IGC/5](#)), it is still far lower than the record 2020 submission rate (61.5%, see document [DCE/21/14.IGC/6](#)). It is also noteworthy that 5 of the 9 Parties that did not submit their report expected in 2022 have never submitted a quadrennial periodic report since their ratification of the Convention. Of these, 4 have missed 3 consecutive deadlines (2014, 2018, 2022), which indicates that some Parties are facing significant barriers in developing their first report.

*Table 1: Quadrennial periodic reports due and received in 2022 by UNESCO Electoral group*

Electoral group	Number of reports due in 2022	Parties that submitted their reports in 2022	Parties that did not submit their reports due in 2022
I	0	<ul style="list-style-type: none"> <li>Spain<sup>4</sup></li> </ul>	
II	3	<ul style="list-style-type: none"> <li>Azerbaijan</li> <li>Bosnia and Herzegovina<sup>5</sup></li> <li>Czechia</li> <li>Serbia<sup>6</sup></li> </ul>	<ul style="list-style-type: none"> <li>Ukraine<sup>7</sup></li> </ul>
III	4		<ul style="list-style-type: none"> <li>Bahamas</li> <li>Haiti</li> <li>Honduras<sup>8</sup></li> <li>Trinidad and Tobago</li> </ul>
IV	1	<ul style="list-style-type: none"> <li>China<sup>9</sup></li> <li>Republic of Korea</li> </ul>	

1. Azerbaijan, Czechia, Republic of Korea.

2. Bosnia and Herzegovina, Serbia, Spain.

3. China, South Africa.

4. Report received in 2021 after the deadline.

5. Report received in 2021 after the deadline.

6. Report due in 2021.

7. Ukrainian authorities have notified the Secretariat that they are unable to submit their report due to *force majeure*.

8. Submitted a report in 2020.

9. Report due in 2020, received in 2021 after the deadline.

Electoral group	Number of reports due in 2022	Parties that submitted their reports in 2022	Parties that did not submit their reports due in 2022
V(a)	4	<ul style="list-style-type: none"> <li>• South Africa<sup>10</sup></li> </ul>	<ul style="list-style-type: none"> <li>• Democratic Republic of the Congo</li> <li>• Equatorial Guinea</li> <li>• Lesotho<sup>11</sup></li> <li>• Malawi<sup>12</sup></li> </ul>
V(b)	0		

10. Despite a low submission rate, this year has seen **some positive developments in the streamlining of the reporting process**. For the first time, all Parties who submitted a report used the dedicated online form, which was launched in 2019. The use of this electronic form has multiple advantages, both for the Parties submitting their report and for the Secretariat. In addition to facilitating the submission process for Parties, the online form structures and mainstreams the data collected through the reporting exercise. Moreover, it facilitates the processing, dissemination and analysis of the information provided, including through the Policy Monitoring Platform.
11. **The reporting process was more open and participative than ever in 2022**, with 7 out of 8 Parties having submitted a report making use of the dedicated civil society form. This tool, which is unique to the Convention, allows governments to collect information from civil society organisations on the initiatives they have put in place to protect and promote the diversity of cultural expressions.
12. Nevertheless, as shown in the table above, there was **a significant geographic imbalance in the reports received in 2022**, with none of the four reports expected respectively from Electoral Groups III and V(a) having been submitted. Moreover, it is notable that **3 of the 9 Parties (33%) that did not submit their report due in 2022 are Small Island Developing States** (hereinafter “SIDS”), which confirms that there is a significant need to continue upscaling efforts to adapt the Secretariat’s capacity-building programme for participatory policy monitoring to the specific needs of this UNESCO Priority Group, as underlined by the Committee at its last session.
13. It has become clear in recent years that despite the demonstrated value of the quadrennial periodic reporting as a strategic planning and priority setting tool, **many SIDS Parties to the Convention struggle to elaborate their quadrennial periodic reports - of the 28 Parties that have never submitted their first report, 13 (or 46%) are SIDS**. In this context, the Committee requested the Secretariat to “offer concrete support to SIDS in the elaboration of their quadrennial periodic reports” and allocated for this purpose US\$100,000 from the 2022 budget of the International Fund for Cultural Diversity (IFCD) and another US\$100,000 from its 2023 budget (Decisions [15.IGC 5](#) and [15.IGC 8](#)).
14. In response to the Committee’s request, the Secretariat designed a pragmatic, cost-effective capacity-building programme on participatory policy monitoring specifically for SIDS. Despite the limited resources available, this programme was made possible

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10. Report due in 2020.  
 11. Submitted a report in 2020.  
 12. Submitted a report in 2020.

thanks to the effective methodologies, strategies, and tools developed during the last eight years in the framework of the project “Reshaping Cultural Policies for the Promotion of Fundamental Freedoms and the Diversity of Cultural Expressions”, supported by the Swedish International Development Agency (SIDA). More information on the roll-out of these activities and their results can be found in the report, presented at the current session, on the implementation of the International Fund for Cultural Diversity and its fundraising strategy (2022) (Document DCE/23/16.IGC/6).

### III. Reports due in 2023

15. According to the current periodic reporting calendar and pursuant to Resolutions [4.CP 10](#), [5.CP 9a](#), [6.CP 9](#), [7.CP 11](#), and [8.CP 9](#), **the following 12 Parties are expected to submit their quadrennial periodic report in 2023** and have been notified to this effect more than six months prior to the deadline, which is **30 June 2023**.<sup>13</sup> The Parties whose reports were due but not submitted in 2022 were also invited to submit their report by the same deadline.

*Table 2: Quadrennial periodic reports due in 2023*

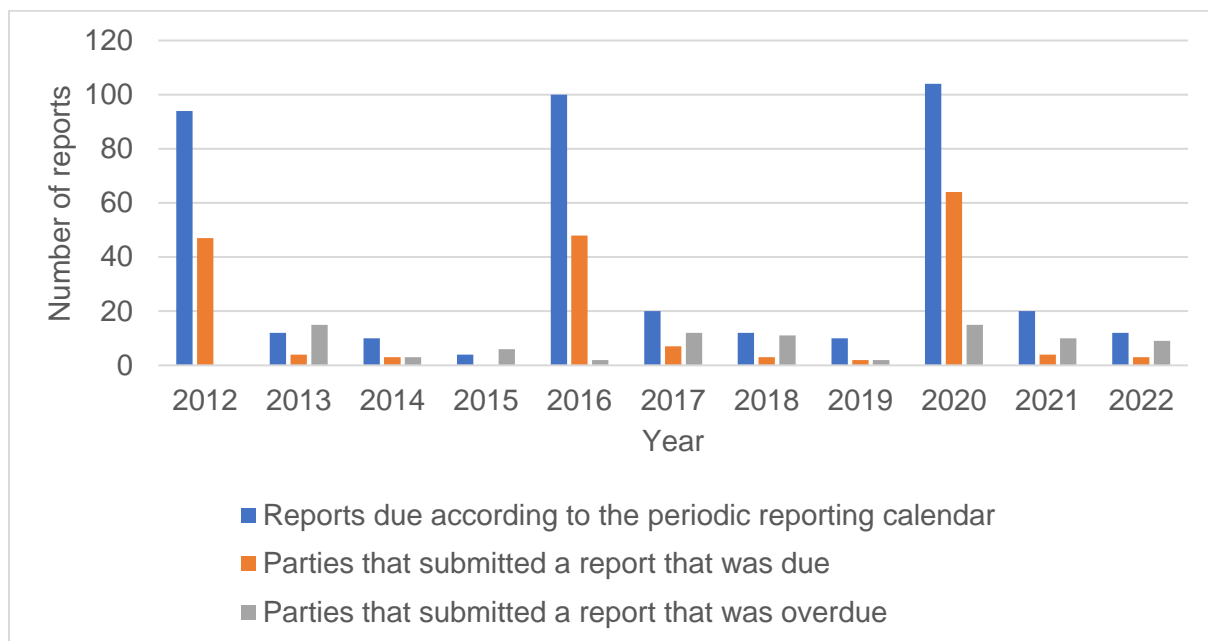
Electoral group	Number of reports due	Parties whose report is due		
		1 <sup>st</sup> report	2 <sup>nd</sup> report	3 <sup>rd</sup> report
I	0			
II	1	Uzbekistan		
III	3		Belize, <sup>14</sup> Dominica <sup>15</sup>	Costa Rica
IV	2	Niue	Samoa <sup>16</sup>	
V(a)	3		Uganda <sup>17</sup>	Gambia, <sup>18</sup> United Republic of Tanzania <sup>19</sup>
V(b)	3		Algeria, <sup>20</sup> Mauritania <sup>21</sup>	Palestine <sup>22</sup>
<b>TOTAL</b>	<b>12</b>	<b>2</b>	<b>6</b>	<b>4</b>

13. Following Decision 12.IGC 13, which stipulates that the annual sessions of the Committee will be held every year in February from 2019 onward, the submission date of the quadrennial periodic reports has been aligned to the Committee’s work schedule and set to 30 June in order to allow the Secretariat to process the information received and translate the executive summaries.
14. First report due in 2019 and submitted in 2020.
15. First report due in 2019 and never submitted.
16. First report due in 2019 and never submitted.
17. First report due in 2019 and submitted in 2020.
18. First report due in 2015 and never submitted, second report due and submitted in 2019.
19. First report due in 2015 and never submitted, second report due in 2019 submitted in 2020.
20. First report due in 2019 and submitted in 2020.
21. First report due in 2019 and never submitted.
22. First report due in 2015 and submitted in 2017, second report due in 2019 and submitted in 2020.

#### IV. Next steps: proposals to rationalize the periodic reporting cycle

16. At its fifteenth session, the Committee noted with concern the number of Parties that are out of synch with the reporting cycles as envisaged in the Operational Guidelines related to Article 9 of the Convention, which stipulate that **“each Party submits, the fourth year following the year in which it deposited its instrument of ratification, acceptance, approval or accession, and every fourth year thereafter, a report to the Conference of Parties for its review.”** Pursuant to Decision [15.IGC 5](#) (paragraph 8), the Committee is invited to examine at this session two concrete proposals to rationalize the quadrennial periodic reporting cycles in accordance with Article 9 of the Convention, with a view to making a recommendation to the Conference of Parties in order to ensure the efficient and sustainable monitoring of the Convention and the streamlining of reporting deadlines.
17. To recall, the current periodic reporting cycle, which is based on the date of ratification of each Party, was decided by the Committee at its fourth session in 2009 (Decision [4.IGC 7](#)) and is currently unique amongst UNESCO Culture Conventions. In 2009, this particular reporting cycle was chosen due to the ratification by many developing countries in the three years immediately following the entry into force of the Convention. As a consequence, many Parties did not have sufficient time to turn the provisions of the Convention into concrete measures and policies by the time the reporting cycle was adopted. At that time, the Committee decided against setting a regional reporting calendar taking into account the global nature of the Convention, which deals with transnational issues such as mobility and trade. The first periodic reporting deadline was set by the Committee to 2012, and the 94 Parties having ratified in 2005, 2006, 2007 and 2008 had their first report due in 2012. This decision has created an unbalanced submission calendar within the four-year reporting cycle, with the bulk of reports being due in the same year (2012, 2016, 2020, 2024, see Figure 1 below).
18. However, as noted by the Committee at its fifteenth session, **the reporting calendar as envisaged in Decision [4 IGC 7](#) has become severely desynchronized 10 years after its operationalization**, which has a significant impact on the global monitoring of the implementation of the Convention. Whilst 70 out of 152 Parties, or around 46%, have submitted all their required reports, **only 36 (or 24%) of all Parties are in full compliance with the reporting calendar**. Despite several reminders, **22 (or 14%) of Parties have never submitted their first report**, regardless of the year of their ratification. The low rate of submission and the tardiness with which many reports are submitted is a double challenge that hinders the Committee from understanding the impact of the Convention at the national and global levels and affects the capacity of the Secretariat to offer timely and effective evidence-based guidance to Parties for the development and implementation of policies and measures.
19. In particular, the fact that a majority of reports are not submitted according to the statutory calendar causes a lack of predictability that hampers the analysis of the implementation of the Convention around the world. As shown in Figure 1 below, the only time that a submission rate of expected reports of 50% or above was reached was in 2020. **In other years, the submission rate of expected reports according to the statutory calendar is just above 20%**. In most years, the Committee has examined more overdue reports than those due.

Figure 1: Submission of quadrennial periodic reports between 2012 and 2022



20. A decade after the operationalization of the Convention's periodic reporting mechanism, it is therefore time to take stock of its overall functioning to ensure that it remains relevant and effective not only for Parties, but also for all the Convention's stakeholders, including civil society organisations, academia, and various actors from the cultural and creative industries. The review of the periodic reporting calendar is a key step to build on the improvements made in recent years, notably thanks to the elaboration of an online reporting form aligned on the Convention's Monitoring Framework and the production of three editions of the Global Report *Re/Shaping Policies for Creativity* ([2015](#), [2018](#), [2022](#)), to make sure that the reporting mechanism keeps gaining in quality, usefulness, and timeliness.
21. In addition to addressing the timeliness and the overall submission rate of reports, the review of the periodic reporting calendar offers an occasion to address some persisting and particularly pertinent issues facing this monitoring exercise including:
- the lack of understanding of the importance of the periodic reporting exercise and the consequences of not submitting a report;
  - the under-representation of certain regions or groups in the periodic reporting exercise, including SIDS;
  - the quality and depth of the reports;
  - the opportunity to enhance synergies with the periodic reporting mechanisms of the other UNESCO Culture Conventions, as a follow-up to the adoption of the MONDIACULT 2022 Declaration in September 2022, which called for the elaboration of a Global Report on Cultural Policies, across all cultural domains, in 2025 and every 4 years henceforth.
22. On the basis of a comparative analysis of the periodic reporting mechanisms in place in other Conventions in the Culture Sector, two options are presented for the consideration of the Committee, both of which respect the quadrennial reporting cycle set out in Article 9 of the Convention. Both options would require slight amendments of the first paragraph of the Operational Guidelines related to Article 9 and, consequently, are proposed to be operationalized in the first year of the next quadrennial reporting cycle (2026-2029) after the necessary amendment of the Guidelines by the Conference of Parties.



- a) Option 1: Regional reporting cycle;
- b) Option 2: Single global submission date.
23. The **first option, a regional reporting cycle**, is a new modality that draws on the lessons learnt from the reporting mechanisms already in place for the monitoring of the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage and the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, and would be implemented on a four-year cycle, as foreseen by Article 9 of the Convention. According to this option, capacity-building activities would be implemented in the regions of the UNESCO Electoral Groups with the lowest periodic reporting submission rates, i.e., Electoral Groups III, V(a) and V(b) in Year 1 of the quadrennial cycle.<sup>23</sup> In terms of submission deadlines, Parties from UNESCO Electoral Groups I, II and IV (including the EU) would submit their reports in Year 1, while Parties from UNESCO Electoral Groups III, V(a) and V(b) would submit their reports in Year 2. Years 3 and 4 would be dedicated to the examination of the reports and the production of a global analysis of the state of implementation of the Convention. A regional reporting cycle could possibly facilitate the creation of peer-learning and knowledge-sharing opportunities at the regional and sub-regional levels and a greater mobilization of relevant Field Offices to support Parties in the elaboration of their report. To facilitate the transition towards a regional reporting cycle, however, a one-year suspension of periodic reporting should be envisaged in 2025, and the new cycle would start in 2026 keeping the 30 June submission deadline, according to the following schedule:

Year 1 (2026)	Electoral groups I, II and IV (66 reports)	Capacity-building provided at the regional level to those regions with the lowest periodic reporting submission rates within the framework of the International Fund for Cultural Diversity or international cooperation programmes supported by voluntary contributions
Year 2 (2027)	Electoral groups III, V(a) and V(b) (86 reports) and analysis of QPRs	
Year 3 (2028)	Analysis of QPRs	
Year 4 (2029)	Production of a global analysis on the implementation of the Convention	

24. The **second option would entail setting a single global submission date** for all Parties. This option would allow the Secretariat to provide an analysis based on information provided by all regions in the same year. It would, however, require strengthening the capacity of the Secretariat in Year 2 of the quadrennial cycle to accompany all Parties in the submission process. The following calendar could be envisaged:

Year 1 (2026)	Capacity-building support to some Parties and groups of Parties (i.e. SIDS or Parties that have never submitted a report) within the framework of the International Fund for Cultural Diversity or international cooperation programmes supported by voluntary contributions
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23. Between 2019 and 2022, the average QPR submission rate by UNESCO Electoral Group was as follows: Group I: 85.8%, Group II: 46.2%, Group III: 20.8%, Group IV: 52.5%, Group V(a): 19.9%, Group V(b): 25%.



Year 2 (2027)	Single global submission date (152 reports to date)
Year 3 (2028)	Analysis of QPRs
Year 4 (2029)	Production of a global analysis on the implementation of the Convention

25. Both options have concrete implications on the monitoring of the Convention and address various challenges that have been faced by the periodic reporting exercise since its operationalization in 2012.

	<b>Option 1: Regional reporting cycle</b>	<b>Option 2: Single global submission date</b>
Submission rate and regional representation	<p><b>Potentially positive impact</b></p> <p>Improving on the experiences of the 1972 Convention and 2003 Convention, capacity-building support provided with a focus on regions that have lower submission rates (Year 1) may improve submission rates overall and, by extension, regional representation.</p>	<p><b>Potentially positive impact</b></p> <p>During Year 1 (no submission year), capacity-building support could be provided to some priority groups of Parties and contribute to improving the geographic balance of submitted reports.</p>
Timeliness and quality of the research and analysis produced by the Secretariat	<p><b>Potentially negative impact</b></p> <p>Whilst increased regional representation might improve the coverage of the analysis, information from all regions will not cover the exact same timeframe.</p>	<p><b>Positive impact</b></p> <p>A single global submission date ensures that the information for the global analysis of the Convention's implementation, which is to be produced at the end of the quadrennial cycle, will cover the same time period.</p>
Other effects	<p><b>Potentially positive impact</b></p> <p>This option could create peer-learning and capacity-building opportunities at the regional level, if funds are made available.</p>	<p><b>Potentially positive impact</b></p> <p>This option could create peer-learning and capacity-building opportunities in priority groups of Parties, if funds are made available.</p>
Financial impact	<p>This option would require raising voluntary contributions to support regional capacity-building activities.</p>	<p>This option would require raising voluntary contributions to support capacity-building activities.</p>

## V. Ways forward

26. Despite several persisting challenges, the periodic reporting mechanism has matured and improved greatly in the last ten years, providing tangible added value that goes beyond Parties' obligation to report on measures taken to implement the Convention. The information gathered in Parties' periodic reports has moved forward the international conversation on the protection and promotion of the diversity of cultural expressions, resulting in:
- a) Three Global Reports ([2015](#), [2018](#), [2022](#)) on policies for creativity as well as two interim reports on artistic freedom and gender equality, respectively ([2020](#), [2021](#)),
  - b) The creation of a unique interactive platform that tracks cultural policies around the world, the [Policy Monitoring Platform](#), which currently hosts more than 4200 measures from 116 Parties, including around 500 measures led by civil society.
27. In order to continue making the best use of the information that is collected in the quadrennial periodic reports, to strengthen the dissemination and analysis of data, and to produce meaningful research, it will be essential to focus on **the continuous development of the Convention's knowledge management system** in 2023. A key priority will be the modernization and improvement of the Policy Monitoring Platform, notably by taking first steps to ensure a smooth transition to UNESCO's new content management system Drupal 9 and making sure that all existing functionalities are sustained.
28. The Committee may wish to adopt the following decision:

### DRAFT DECISION 16.IGC 5

*The Committee,*

1. *Having examined document DCE/23/16.IGC/5 and its annex,*
2. *Recalling Resolutions 4.CP 10, 5.CP 9a, 6.CP 9, 7.CP 11 and 8.CP 9 of the Conference of Parties and its Decisions 8.IGC 7a, 8.IGC 7b, 9.IGC 10, 10.IGC 9, 11.IGC 8, 12.IGC 7, 12.IGC 13, 13.IGC 6, 14.IGC 6, and 15.IGC/5,*
3. *Further recalling paragraph 4 of the Operational Guidelines related to Article 9 of the Convention on "Information Sharing and Transparency", which reminds Parties to ensure that the reports are written in language consistent with the United Nations Charter and the 2005 Convention with a view to encourage dialogue and mutual respect among Parties,*
4. *Takes note of the executive summaries of the quadrennial periodic reports on the implementation of the Convention, submitted by Parties in 2022, presented in the Annex to this document and congratulates Parties that submitted their report in a timely manner;*
5. *Requests the Secretariat to transmit to the Conference of Parties, at its ninth session, the quadrennial periodic reports examined by the Committee at this session, together with its comments;*
6. *Invites Parties whose reports are due in 2023 to submit them to the Secretariat no later than 30 June 2023, if possible in both working languages of the Committee, as well as in other languages, using the dedicated electronic form, and encourages the Parties whose reports were due in 2022 and that have not yet been submitted to submit them by the same date;*
7. *Welcomes the concrete support offered to Small Island Developing States in the elaboration of their quadrennial periodic reports in the framework of the*

*International Fund for Cultural Diversity and through programmes supported by voluntary contributions in 2022 and further requests the Secretariat to continue this support in 2023;*

8. *Further takes note of the two proposals concerning the rationalization of the periodic reporting cycle with a view to ensuring the efficient and sustainable monitoring of the Convention and the streamlining of reporting deadlines, and also requests the Secretariat to transmit to the ninth session of the Conference of Parties, for its approval, the following recommended proposal: [Option 1 'Regional reporting cycle' / Option 2: 'Single global submission date'];*
9. *Further encourages Parties to provide voluntary contributions to expand the Secretariat's capacity-building programme on participatory policy monitoring and for the implementation and improvement of the Convention's Knowledge Management System, in particular its Policy Monitoring Platform.*

## ANNEX

### Executive summaries of the quadrennial periodic reports on the implementation of the Convention submitted by Parties in 2022<sup>24</sup>

#### AZERBAIJAN

Since the last submission of the report by the Republic of Azerbaijan in 2018, the sector of cultural and creative industries has been marked by multiple achievements, ranging from policy developments in this area new forms of partnerships with civil society and business entities, as well as new mechanisms of involvement of young people. These achievements have led to one of the major important measures implemented in this field the creation, in November 2021, of the Azerbaijan Federation of Creative Industries to coordinate the development of creative industries, manage international and local projects, and coordinate government agencies and business partnerships with individuals, companies and public organizations. The country has managed to effectively promote mobility of artists, flow of cultural goods and services nationally and internationally, promoted policy development in specific areas such as theatre and cinematography, while raising public awareness, promoting gender equality and strengthening the promotion of cultural expressions in digital environment. The designation of Sheki, Baku and Lankaran as UNESCO Creative Cities in the field of creativity has greatly contributed to raising awareness about the importance of CCI for sustainable development.

Despite these achievements, the sector of cultural and creatives industries in Azerbaijan, just like in other countries, has been also impacted by the consequences of the COVID-19 pandemic in particular during the years 2020 and 2021, when restrictions on movements prevented audiences from experiencing art and creativity in multiples settings. This situation, however, have boosted the use of digital technologies, platforms by creators in Azerbaijan (especially young people), for production, demonstration and dissemination of cultural goods and services.

The past four years have been marked by the development of partnerships in multiple areas of the creative industries. Government stakeholders and civil society organizations continue to invest in diversification of cultural offer and services and build on the results achieved to continue integrating cultural and creative industries in sustainable development frameworks, develop sector-specific approaches initiatives, youth involvement and awareness-raising. Priorities have been set for the next four years to include the development of partnerships with business actors, capacity building, including in the field of cultural statistics, entrepreneurship, marketing and business development. New mechanisms of involving youth will be further employed and enhanced to ensure sustainability of the outcomes achieved.

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24. The ideas and opinions expressed in the periodic reports and in the executive summaries provided by Parties (herewith) are those of the submitting governments, Parties to the 2005 Convention. They are not necessarily those of UNESCO and do not commit the Organisation. All of the executive summaries contained in Annex were originally submitted by Parties in English, and only minor linguistic revisions, mainly to facilitate translation, were introduced by the Secretariat.

## **BOSNIA AND HERZEGOVINA**

Bosnia and Herzegovina (B&H) consists of two entities: the Federation of Bosnia and Herzegovina and the Republic of Srpska. The Federation of Bosnia and Herzegovina is administratively divided into 10 cantons, and the cantons are divided into the municipalities. In the territory of Federation of Bosnia and Herzegovina, there are 79 municipalities. Republic of Srpska is administratively divided into 62 municipalities. The town of Brcko is a separate administrative unit – the District. Bearing in mind that the constitutional competences in the field of culture are at the level of entities, cantons and Brcko District, this document has been prepared by compilation of two entity reports.”

Adopted legal acts and strategies relevant to the field of cultural diversity:

Strategy for advancement of rights and status of persons with disabilities in the Federation of Bosnia and Herzegovina (2016-2021). Responsible ministries and institutions on culture and sport are in the jurisdiction of the Ministry of Culture and Sports and cantonal ministries of culture and sport. The Federal Ministry of Culture and Sports will enable inclusion and affirmation of persons with disabilities through culture and arts projects during the next strategic period, in line with the Ministry’s work plan.

The Government of the Federation of BiH adopted the Development Strategy of the Federation of Bosnia and Herzegovina 2010-2020, which includes the areas of culture and sports, as well as the Action Plan for its implementation, so in the period 2017-2020, the Ministry continued to implement the Strategy.

The priorities of the Federal Ministry of Culture and Sports were to achieve the following strategic goals:

- creating conditions for the promotion of cultural and artistic creativity in the Federation of BiH and providing support for the development and promotion of culture and cultural activities,
- creating conditions for the development and practice of sports as a factor of human development available to all citizens in the Federation of BiH and improving the conditions for achieving top sports results,
- creating conditions for improving the position and protection of the interests of young people in the Federation of BiH and strengthening the involvement of young people in the decision-making process,
- creating conditions for the preservation, protection and presentation of the cultural - historical and architectural heritage of the Federation of BiH and the development of cultural tourism by establishing a model of self-sustainability of cultural property,
- creating conditions for the development and improvement of film creativity, library activities, publishing activities and music, performing and fine arts in the Federation of BiH.

In July 2017, the National Assembly of the Republic of Srpska adopted the Culture development strategy of the Republic of Srpska for the period from 2017 to 2022. To create a quality document as possible, a task force was created consisting of the representatives of the Ministry, cultural institutions and organizations, the representatives of the NGO sectors, experts and professionals in the field of culture. Intersectoral cooperation was established so the representatives of the ministries competent for the trade and tourism, economy and entrepreneurship, family, youth and sports, finance, rural development, higher education and scientific and research development participated in the creation of the document, as well as the representatives of the Statistics Institute, Association of Municipalities and Cities and Faculty of Political Sciences of the University of Banja Luka. As a UNESCO expert, Milena Dragičević Šešić, PhD, was the consultant during the creation of the Culture Development Strategy of the Republic of Srpska for the period from 2017 to 2022. In the period from 2017 to 2021 the following Laws was adopted in the entity the Republic of Srpska:

- the Law on the Amendment to the Law on Museum Operations (“Official Gazette of the Republic of Srpska”, No. 18/17); harmonisation;
- the Law on Amendments to the Law on Library and Information Technology Operations (“Official Gazette of the Republic of Srpska”, No. 62/18);
- the Law on Culture (“Official Gazette of the Republic of Srpska”, No. 66/18);
- the Law on Salaries of the Employees in the Area of Culture of the Republic of Srpska (“Official Gazette of the Republic of Srpska”, No. 11/19 and 105/19).
- Draft Law on Obtaining Status of Independent Artist and Independent Expert in the Area of Culture.

## CHINA

To accelerate cultural development and reform, the Chinese Government has formulated the Outline of the National Plan for Cultural Development and Reform during the 13<sup>th</sup> Five-Year Plan Period (2016-2020), and adopted a host of policies and measures to protect and promote the diversity of cultural expressions and facilitate the implementation of the Convention.

To support the sustainable system of governance for culture, the Chinese government has rolled out the Development Plan for the Cultural Industry during the 13<sup>th</sup> Five-Year Plan Period, the Development Plan for Public Digital Culture during the 13<sup>th</sup> Five-Year Plan Period, as well as the Guiding Opinions on Promoting Innovation in Digital Cultural Industry in a view to accelerating transformation and upgrading of the cultural industry sector, improving its quality and efficiency, activating innovation, and improving its management and services.

To facilitate a more balanced global flow of cultural goods and services, the Chinese government has always supported the mobility of cultural professionals and practitioners. It has implemented the Action Plan on Belt and Road Cultural Development (2016-2020) and the State Council Opinions on Accelerating the Development of Foreign Cultural Trade, and has given preferential treatment to cultural goods and services in the Regional Comprehensive Economic Partnership (RCEP), as well as other treaties and agreements, to which China is the signatory party.

To implement the 2030 Agenda for Sustainable Development and integrate culture into the framework of sustainable development, the Chinese government has formulated the National Plan for Implementing the 2030 Agenda for Sustainable Development and issued progress reports on a yearly basis. It has also established the South-South Cooperation Assistance Fund (SSCAF) to support other developing countries in their implementation of the 2030 Agenda for Sustainable development.

The Chinese government recognizes and actively supports women as creators, producers and distributors of cultural goods and services, and ensures their right and full access to cultural activities, particularly through the National Arts Fund and “ICH Safeguarding for Poverty Alleviation” program, to promote gender equality in the cultural sector.

As the competent authority of the Convention in China, MOCT has supported civil society organizations’ involvement in the implementation of the Convention. It has invited relevant civil society organizations to jointly prepare this report, and consulted them on the difficulties and challenges they’ve encountered in the implementation of the Convention.



## **CZECHIA**

One of the main goals in the implementation of the Convention is the Status of the Artist, which the Czech Republic would like to adopt by 2025, the second significant priority is the further development of the Cultural and Creative Industries.

## REPUBLIC OF KOREA

The Republic of Korea regards UNESCO's 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions as a major value in cultural policy, and specifies it in laws, institutions and cultural policy plans. Moreover, the Republic of Korea enacted the 'Act on the Protection and Promotion of Cultural Diversity' in 2014. Based on the Act, the '1<sup>st</sup> Basic Plan for the Protection and Promotion of Cultural Diversity (2021-2024)' was established in 2021. In the same year, Arts Council Korea was designated as an exclusive agency to effectively deliver cultural diversity policies throughout the society. With such agency, the Republic of Korea executes discourses and policies that focus on the protection and promotion of cultural diversity on a broader scale.

The main goal for the implementation of Korea's cultural policy and the 2005 Convention is to create a cultural ecosystem of diversity and inclusion. Particularly with the change in population composition and the growing awareness of social conflicts and discrimination in recent years, the Republic of Korea actively promotes policies to raise awareness of civil society for cultural coexistence. In addition, the Republic of Korea declares special provisions of artists' rights, such as stipulating penalties for infringement of freedom of expressions, under the 'Act on the Protection of Status and Rights of Artists' from the Constitution of the Republic of Korea. In the wake of the COVID-19 pandemic, the Republic of Korea is also taking the working conditions of artists and cultural professionals more seriously.

The Republic of Korea has important priorities for the following policies, which clearly align with the goals of the 2005 Convention.

1. (Governance system/Human rights and basic freedoms) For various cultures to coexist, reinforce policies on managing cultural diversity data, educating cultural diversity values, and ensuring accessibility (such as barrier-free and media literacy) of immigrants and minorities for cultural participation. Particularly through the enactment of the 'Act on the Support for Cultural and Artistic Activities of Artists With Disabilities' in 2020, the Ministry of Culture, Sports and Tourism actively supports artists with disabilities in numerous areas such as their creative activities, international exchanges, and standard performance theater.
2. (The mobility of artists and cultural professionals) In 2021, the 'Act on the Protection of Status and Rights of Artists' was enacted to legally protect the freedom of artistic expression, protect and promote professional rights, and create gender equality in art environment. Based on the 'Artist Welfare Act' in 2011, policies such as living stabilization fund loans and employment insurance for artists were promoted from 2019.
3. (Balance in production and distribution of cultural goods and services) In response to changes in the production, consumption, and distribution of cultural goods and services in the digital environment, the 'Non-contact Cultural Strategy for a Warm and Connected Society' policy was promoted in 2020. This policy aims to reduce the gap in culture and art participation, and to alleviate social loneliness. Moreover, protection and supports for endangered or marginalized dialects, independent arts, and traditional culture were expanded.
4. (Sustainable development frameworks) the Ministry of Culture, Sports and Tourism continues to support international mobility of artists and cultural professionals, and fosters development of projects for cultural and creative industries (CCI) in developing countries. It also voluntarily contributes to trust funds, and expands cultural exchanges with third-world countries.

## **SERBIA**

The third quadrennial report submitted by the Republic of Serbia as part of the implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions covers the years 2017-2020. The Report consists of 49 measures that have greatly advanced the implementation and promotion of the 2005 Convention's goals. The primary principles of the Convention are continuously and dedicatedly used as criteria in the Ministry of Culture and Information's regular activities, which include issuing public calls, developing cultural policy measures, communication, and cooperation with national and international entities and organizations, as well as establishing bilateral and multilateral agreements.

The Government of the Republic of Serbia has recognized the creative industries as a priority growing economic sector, accounting for 7.4% of GDP and 6.2% of employment. As a result, the Creative Industries Council was established in 2018 to aid in the development of creative industries through measures, activities, networks, and collaborations with partners. Furthermore, in 2019, a national platform was established to promote creative industries and strengthen cultural diplomacy, i.e. the Republic of Serbia's position as a country with expressive creative capacities. In that spirit, the Decree on Incentives for Investors to Produce Audiovisual Works in Serbia was amended, increasing the percentage of return on investment from 20% to 25%, and in exceptional cases, incentives in the amount of 30% qualified costs were granted. This resulted in Serbia being recognized as a significant filming location by global active production houses, resulting in the rise of national entrepreneur initiatives, as well as the improvement of skills and professional abilities in the film and advertisement industries.

In 2020, amendments to the umbrella Culture Law were made, emphasizing the role of the creative sector, namely the digital environment, the transversal nature of the field of culture, international cooperation, and support for independent artists. Although the year 2020 was marked by the pandemic and decreased activity in all fields of social life, the calls of the Ministry of Culture and Information and the Autonomous Province of Vojvodina were carried out according to plan, with a slight reduction in planned funds. In accordance with the existing conditions and trends, a new call line was established focusing on artists' digital, or e-mobility, allowing them to attend online content.

To advance the use of the digital environment and tools, the Republic of Serbia adopted the Strategy for Digital Skills Development for the period 2020-2024 (Official Gazette of the RS, 21/2020) in 2020 as a national strategic government program that lays out a plan for the development of the population's digital skills in all fields. Rural areas digitalization has also been improved. In the field of culture, the call to digitize cultural heritage and contemporary art has been renewed. Two important documents that will have an impact on culture are the Strategy on the Development of Artificial Intelligence in the Republic of Serbia for the period 2020-2025 and the Smart Specialization Strategy for the period 2020-2027. Both strategies help to develop innovative startup companies and scientific innovations, which can be applied in the culture sector and creative industries.

During the reporting period, the role of civil society in public policies was significantly improved as a result of the Law on the Planning System of the Republic of Serbia (2018), which stipulates respect for the principles of participation and partnership in the process of public policy creation. It was additionally improved through the Rulebook on Good Practice Guidelines for Exercising Public Participation in the Drafting of Laws and Other Regulations and Acts (2019), Guideline for the Inclusion of Civil Society Organizations in Working Groups for Public Policies and Drafts (2020), and the Action Plan for the Implementation of the Open Government Partnership Initiative in the Republic of Serbia for the period 2020-2022. In addition, the role of representative associations in the field of culture has been strengthened and expanded. Namely, artists and cultural professionals exercise their rights through associations authorized by the Ministry of Culture and Information to grant the status of independent artists and cultural professionals, as well as to select candidates for national recognition and awards for their contribution to the development of culture as cultural professionals. Thirty-four such

associations are covering all fields of culture. In reporting on the implementation of the 2005 Convention, the Association Independent Culture Scene, the umbrella organization of cultural associations and a partner in the preparation of the quadrennial report, highlighted the establishment of the Culture Forum in several cities throughout the Republic of Serbia as one of the most important measures in the period 2017-2020. This is a participatory measure in which all interested citizens and organizations engage in dialogue with decision-makers to improve the cultural environment and cultural policies. Another notable civil society action is the campaign in Serbia to change the cultural funding policy, which was preceded by extensive research in this area of cultural policy. The third initiative aims to help smaller local civil society organizations organize, promote, and raise funds for their programs.

Many bilateral agreements and collaboration programs with other countries were signed, renewed, or improved in order to enhance international activities and relations, allowing the organization of joint projects and the presentation of one's culture to signatory countries (Albania, Greece, China, Kuwait, Turkey, India, Hungary, Morocco, Slovenia, Russia, France). Agreements between 2017 and 2020 enabled many programs to be carried out, covering a variety of fields, including exhibitions, film screenings, theatrical and music projects, literary presentations, film contracts, and so on. The Agreement on Cinematographic Co-Production signed in 2019 by the Governments of the Republic of Serbia and the Republic of France is especially significant as a legal foundation for the further improvement of relations and cooperation between these two countries in the field of audiovisual creation. The agreement continued cooperation from the 1975 Yugoslav-French film agreement. The agreement with France on comics cooperation was signed the same year, establishing the first residency program between the two countries. The Republic of Serbia regularly participates in the Creative Europe and European Capital of Culture programs, the latter of which resulted in Novi Sad being chosen as the capital of culture in 2022.

The Republic of Serbia implements measures and policies on a regular basis and promotes gender equality as a key dimension in all spheres of social life, including culture. The measures cover a wide range of topics, from the use of gender-sensitive languages to strengthening women's entrepreneurship in culture, as well as their economic empowerment in cultural and artistic professions. Simultaneously, programs and policies are being developed to empower youth, people with disabilities, and other vulnerable groups in the field of artistic expression. In the field of media, in 2018, the drafting of the Strategy for the Development of the Public Information System in the Republic of Serbia began, which was adopted in 2020 for the period 2020-2025, ensuring freedom of expression, freedom of the media, journalist safety, media pluralism, developed media market, empowered journalist profession, educated citizens, and institutions capable of enforcing regulations. Furthermore, in 2019, the Ministry of Culture and Information established a working group comprised of representatives from all relevant institutions to aid the development of media literacy during the educational process. It identified media literacy development as a teaching goal that aims to help pupils develop into free and active citizens with strong critical thinking abilities.

Further steps in the implementation of the main ideas of the 2005 Convention in the Republic of Serbia focus on the strengthening of the transversal fields of culture, financial frameworks that provide even greater support to cultural and artistic creation, the development of international relations and cooperation, the strengthening of public-civil-private cooperation, and the creation of a cultural research base that contributes to improving cultural policy based on facts. More specifically, the two most important steps for Serbia in the coming period are the development of the National Roadmap for the Implementation of the 2005 Convention in the Digital Environment and the drafting of the national strategy for cultural development, while also supporting the development of cultural entities' capacities through education, providing financial and legislative support, providing spaces for participation and action, making culture more accessible to all social groups and cultural expressions more available to everyone.

## **SOUTH AFRICA**

The Department of Sport, Arts and Culture, as the lead organization responsible for the activation of the Convention, has adopted a series of strategies, although not all is a direct response to the 2005 Convention. Notably the Mzansi Golden Economy (MGE), which is the most recent strategy to deal with all aspects of the creative and cultural value chain. MGE seeks to establish an enabling environment for the growth and sustainability of cultural industries in South Africa. Over the period of its implementation, this strategy has achieved great success in supporting cultural events, the establishment of the South African Cultural Observatory (SACO) and support for touring ventures nationally and internationally.

It is clear that more advocacy and awareness raising about the 2005 Convention is needed within government, civil society and the private sector but also more broadly in society as a whole. In addition, going forward, the development of projects and programmes inspired by the 2005 Convention needs more consideration. This QPR therefore reports on those areas that most clearly align with the principles and intentions of the 2005 Convention or were informed by the 2005 Convention.

The 2005 Convention informed the Social Cohesion and Nation Building Strategy of the Department of Sport, Arts and Culture. The strategy defines Social Cohesion “as the degree of social integration and inclusion in communities and society at large and the extent to which mutual solidarity finds expression among individuals and communities”. This is further linked to nation formation, in turn understood as a process whereby members of a society from diverse origins, histories, languages, cultures and religions come together within the boundaries of a sovereign national state with a unified constitution and legal dispensation, a national public educational system, a shared economy and shared symbols and values, to work for the eradication of divisions and injustices of the past by fostering unity through the promotion a country-wide consciousness of being proudly South Africa. These precepts are also included in the National Development Plan: Vision 2030 (2011) in the Chapters of the Plan dealing with education, skills development, the role of technology and the call to further transform and unify a society still inflicted with inequalities and divisions inherited from the past.

The broadcasting landscape in post-apartheid South Africa has changed significantly to support an open and democratic society - we have a three-tier system of broadcasting, comprising public, commercial and community broadcasters. There are 16 licensed television operators delivering television services across more than 170 channels to an audience of around 40.1 million people and over 250 licensed radio stations with a weekly audience of around 33.2 million people. In 2008, South Africa approved the Digital Migration Policy, which set out parameters of migrating the country's broadcasting from analogue to digital in line with international trends. This policy was amended in 2013 to extend the deadline for the migration and include technical requirements for set-top boxes as a transitional measure to convert the transmitted digital terrestrial television signal to analogue. Digital Terrestrial Television will for the first time bring the many benefits of digital technology to terrestrial TV audiences. This means vastly improved video and audio quality, many more channels and a host of value added services.

In South Africa, the Constitution and society give the media extensive freedoms. In turn, media organisations have a responsibility to use these freedoms responsibly and in accordance with the Constitution. The media has a responsibility to give adequate space to the voiceless and the marginalised, without which informed public discourse is not possible. The media plays a critical role in nation building and building non-racialism and non-sexism. They also play a role in building an informed, educated and critically engaged citizenry and in holding government to account. These are critical for democracy to function. Legislation does support the electronic media in promoting progressive values. However the legislative and policy regime has become outdated and narrow, given changes in technology and media platforms. The broadcasting policy review process (undertaken by the Department of Communications) must ensure that the mandate to build the nation and promote constitutional values is strengthened.

## **SPAIN**

The period of this report (2016-2022) has coincided fully with a change of legislature in Spain that, among many other measures, has implied a ministerial change, when the previous Ministry of Education, Culture and Sport was dissolved, on June 7, 2018, to create the current Ministry of Culture and Sport, on June 7, 2018. Likewise, the years 2020 and 2021 have undoubtedly been marked by the irruption of the pandemic caused by COVID-19, and the urgent need to articulate a response to the crisis aimed at recovering the path towards the 2030 Agenda. The crisis has been a severe blow to the Spanish economy and in particular to the cultural sector which, due to its special characteristics, is suffering in a particularly serious way. In this sense, the Ministry of Culture and Sport has carried out a series of economic actions to mitigate the effects of the crisis that represent a total of 76.4 million euros in direct aid and the provision of 780 million euros in guaranteed loans to SMEs in the Culture sector.

In the period 2016-2022, two documents have been formulated that have presided over cultural policies at national and international levels, such as the Culture Plan 2020 of the Secretary of State for Culture (2017) and the V Master Plan of Spanish Cooperation 2018-2020. The latter aims to contribute to the implementation of the 2030 Agenda as a new commitment and international strategy to achieve the Sustainable Development Goals (SDGs), under its motto of leaving no one behind. It aspires to be applicable to all Spanish Cooperation and, for this, it points out the guidelines on which the work of the group of actors of the Spanish cooperation system must base its work.

There has been no break in the policy of supporting the arts in all its manifestations and all the stages necessary to create, disseminate and offer to the public the product of these creations. The particular nature of cultural activities and goods and services allows this specific consideration, and therefore the articulation of mechanisms to not leave them subject to the laws of the market, which is considered essential for the development of a free, plural, conscious and just society.

On the other hand, the reality of immigration in Spain, which only in recent years has been reversed due to a deep economic crisis, has made it necessary to recognize a multicultural reality, and this has allowed cultural diversity to no longer be a concept restricted to specialists. In all areas, plans are designed so that this profusion of languages and cultures implies mutual enrichment.

In this period, particular attention has been paid to everything related to new technologies. Within the scope of the Ministry of Culture and Sport, a battery of measures has been established to take advantage of these tools and make available to citizens information on heritage, books, internal processes that improve transparency, etc., and also new help lines have been created for the professional sectors to modernize. In the multilateral international arena, it participates in the working group for the establishment of the Digital Cultural Agenda for Ibero-America, which is one of the priorities within the Ibero-American Cultural Space. The challenge in this area, in Spain, is the safeguarding of rights derived from intellectual property: content piracy is a serious problem that has been addressed with legal measures, but they are not enough to stop it.

In conclusion, further work needs to be done on a better understanding of the Convention on Cultural Diversity (CDC), but much work is already done, there are chairs, university programmes, seminars, action guides, etc., and policies are largely in line with the provisions of the Convention.