

REPORT OF THE INTERNATIONAL FEDERATION OF COALITIONS FOR CULTURAL DIVERSITY (IFCCD) ON CIVIL SOCIETY ACTIVITIES

1. IFCCD'S MAIN RECOMMENDATIONS

- Adapt cultural policies to the digital environment in collaboration with civil society, particularly organizations representing artists, creators and producers in the cultural sector;
- Develop operational guidelines for the implementation of the Convention in trade negotiations;
- Promote fair and equitable remuneration for artists and cultural professionals and support the development of their skills;
- Support financially the participation of independent and representative representatives of civil society in the Convention's bodies;
- Publish a register of civil society representatives who have actually participated in the meetings;
- Support financially and sustainably the mission of representative civil society organizations that participate in the implementation of the Convention on an ongoing basis;
- Develop multi-stakeholder initiatives, developed for and by Parties, civil society and researchers to inform, train and mobilize on issues relevant to the implementation of the Convention;
- Develop an action plan to promote freedom of artistic expression;
- Promote collaboration between Parties and civil society organizations to facilitate the mobility of artists and their work, in particular, simplify administrative procedures related to visas for artists and cultural practitioners;
- Build partnerships with universities, statistical institutions, civil society, international organizations, the private sector and government agencies to develop global tools for the collection, analysis and dissemination of data on the diversity of cultural expressions.

2. PRESENTATION OF THE IFCCD

The IFCCD was founded in Seville on September 19, 2007 to replace the International Liaison Committee of Coalitions for Cultural Diversity (ILC). This Committee was created in 2003 at the initiative of the Coalitions for Cultural Diversity to facilitate cooperation and the development of common positions and actions. In particular, the ILC encouraged the elaboration of UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions by coordinating the participation of civil society representatives and professionals from the cultural sector in international negotiation sessions. The entry into force of the UNESCO Convention on 18 March 2007 marked a new turning point for the work of ILC, which became the International Federation of Coalitions for Cultural Diversity (IFCCD).

The IFCCD was the first international organisation dedicated to promoting civil society perspective in the implementation of the Convention's aims. It has among its members cultural organizations representing creators, artists, independent producers, distributors, broadcasters and publishers in the book, film, television, music, performing arts and visual arts sectors from some 30 countries.

The Federation is incorporated in Canada and its General Secretariat is located in Montreal. The French Coalition for Cultural Diversity represents the IFCCD at UNESCO in Paris.

3. BETTER VALUE THE REPORTS OF CIVIL SOCIETY ORGANIZATIONS

The IFCCD has always emphasized the importance of civil society's contribution to the implementation of the Convention and is always willing to share its track record in this regard. However, we note that to date there has been no official response to the thirteen key recommendations of the first joint report of civil society organizations submitted in 2017, nor to the many reports that have been produced by civil society in 2019, including the IFCCD's. Nor is there a process in place for feedback from the parties, as we highlighted in our report in 2019, and, jointly with other organizations, in the conclusions of civil society forums and even when speaking at statutory meetings.

Civil society organizations have several opportunities to report on their actions and to communicate their priorities and recommendations on specific issues or more generally, when invited to participate in the drafting of the quadrennial report, although this consultation is not common practice in all countries. In fact, civil society organizations are frequently asked to produce reports of all kinds and they agree to devote time to them in order to contribute to the evolution of the many discussions that concern them.

That is why it is important to identify the best ways to encourage feedback from the parties on recommendations from civil society, but also to focus on the questions that would be useful and interesting for society's organizations to answer, while providing a complementary perspective to the many existing contributions of civil society and allowing organizations to express themselves freely.

Until this exercise is better valued, we will keep a minimal report on the activities and challenges that our movement faces in its mission to protect and promote the diversity of cultural expressions.

4. IFCCD MAIN ACTIVITIES IN THE LAST THREE YEARS

4.1. PROJECT 2021-2022 IN ASIA-PACIFIC

The IFCCD published on August 17 of a [report](#) on the contribution of civil society organizations to the promotion and protection of the diversity of cultural expressions in Asia-Pacific. It was based on desk research and interviews with individuals in Australia, Cambodia, India, Indonesia, Japan, Macau, Malaysia, Republic of Korea, Thailand and Lebanon. This report was made possible by the support of the Swiss government.

The IFCCD has also partnered with the [TradeLab](#) at Victoria University of Wellington in New Zealand. The collaboration concerns a project, focused specifically on the Asia-Pacific region. It aims to explore how cultural products have been treated in trade agreements and national policies in Asia-Pacific countries, as well as how cultural policies have been treated there after the entry into force of the 2005 Convention.

4.2. LATIN AMERICA PROGRAM 2020-2021

The flagship project of the International Federation of Coalitions for the Diversity of Cultural Expressions (IFCCD) for the year 2020-2021 was the organization of an awareness, training and mobilization program on the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

This program was structured around three main events: an inaugural conference on the 2005 Convention as a tool for revitalizing cultural ecosystems in the region; a month-long training course consisting of eight

workshops organized by the association *Creatividad y Cultura Glocal* (an associate member of the IFCCD), in collaboration with the U40 network, the IFCCD, and the German Commission for UNESCO, which is participating in the funding of the project; and post-training meetings among the participating civil society organizations.

An inaugural conference entitled "[The Diversity of Cultural Expressions in Latin America: Current and Future Challenges](#)" was held on October 20 with the support of the Chilean Coalition, the Paraguayan Coalition and the association *Creatividad y Cultura Glocal*. It took place in the framework of the UNESCO ResiliArt movement. Several experts, artists and professionals from different Latin American countries (Argentina, Mexico, Chile, Paraguay, Brazil, Cuba) participated to share their knowledge of the Convention and their experience in their respective cultural sectors and countries.

The training took place from November 6 to 28 in eight 2-hour workshops, for a total of 16 hours. The following topics were covered: key concepts related to the diversity of cultural expressions, the issue of cultural rights, the 2005 Convention, its principles, history and links to the cultural and creative industries, the treatment of culture in free trade agreements, issues related to the diversity of cultural expressions in the digital age, civil society and the Convention, challenges and options for the future in Latin America in the current context of global crisis. Overall, 250 people registered for the event.

All the contents of the training are available on a [web page](#) created just for the project.

The project concluded with a meeting on May 21 (Diversity of Cultural Expressions Day) with training participants, IFCCD members and allies in Latin America. This provided an opportunity to present the work of the Federation, and to discuss various issues ranging from public policies before and during the pandemic, issues related to the work of artists, their social protection, to the challenges posed by digital and web giants.

4.3. CAMPAIGN #CULTURE2030GOAL

On April 20, the IFCCD signed the declaration on "[Culture and the Covid-19 Pandemic](#)" with its partners in the Culture 2030 Goal movement to call on UN agencies, governments and all other stakeholders to recognize, integrate and support cultural issues in crisis response and recovery planning.

The [official launch](#) of the declaration took place on May 21, 2020, World Day for Cultural Diversity for Dialogue and Development. IFCCD President Beat Santschi participated in the event.

As the United Nations Decade of Action for Sustainable Development begins, these steps are part of a campaign to have culture recognized as the fourth pillar of sustainable development. The IFCCD Secretariat is actively involved in the renewal of this campaign with its partners.

The declaration has aroused a real interest and was even signed by the President of the United Nations General Assembly on July 1st. Then it was the subject of a [virtual conference](#) on July 13 entitled "Culture - an accelerator under-used? Realizing the Potential of Culture for Short-term recovery and Long-Term Sustainable Development" and organized in the framework of the UN High-Level Political Forum 2020 (HLPF2020).

The IFCCD and its partners participated in the last [Culture Summit of UCLG](#) (United Cities and Local Governments) which took place from September 9 to 11 and took advantage of the event to discuss the campaign. As the main meeting point at the global level for cities and local governments, this summit allowed an essential discussion on the effective implementation of policies and programs on culture and sustainable development.

4.4. COVID RELATED ACTIVITIES

On April 22 2020, UNESCO organized the first virtual meeting of Ministers of Culture. The meeting lasted more than seven hours and gave the floor to 130 ministers from all continents. The IFCCD team attended this meeting which allowed to improve its monitoring of measures in support of the cultural sector, but also to identify a number of global issues and opportunities for culture in times of pandemic. The secretariat drafted a report of the meeting which was [published](#) on the IFCCD website on April 28, 2020.

The IFCCD has made an [inventory of measures to support the cultural sector](#) in countries where it has members and/or partners. This inventory was carried out in order to support members who wish to see their governments put in place measures to support artists, creators, professionals and organizations in the cultural sector. The inventory has been updated twice and a final version was distributed to members and posted on the IFCCD website on April 29 2020.

On May 14 2020, UNESCO partnered with the IFCCD to organize the [second ResiliArt debate](#). The Secretariat team worked on the preparation of the debate in collaboration with UNESCO and the French Coalition.

The debate addressed several key issues related to the impacts of the Covid-19 pandemic on the sector: recovery plans, government responses, financial challenges of recovery for most sectors that will have to comply with health standards, the need for international cooperation, the need for training and professionalization of cultural sectors, the issue of unequal access to the Internet, the challenge of regulating major digital players, fair remuneration of creators and the issue of respect for copyright, the importance of public broadcasters in maintaining the diversity of cultural expressions, etc.

4.5. 6TH IFCCD CONGRESS AND PAN-AFRICAN CONFERENCE, LOMÉ, OCTOBER 9-11, 2019

The 6th IFCCD Congress was a pan-African conference and a general assembly of the International Federation of Coalitions for Cultural Diversity (IFCCD).

The conference focused on advances in cultural policy at the national, sub-regional and regional levels, as well as some of the key issues and opportunities for policy implementation and the role of civil society: the situation of women in the arts and culture, copyright, trade negotiations, discoverability of local expressions in the digital age, civil society participation in the development of cultural policies, implementation of the 2005 Convention in the African space, etc.

The IFCCD's general assembly provided an opportunity to adopt the federation's main orientations for the coming years, to discuss priority actions, to elect a new board of directors and to deal with a number of administrative issues.

The congress was made possible thanks to the support of the Organisation internationale de la Francophonie (OIF), the Union Économique et Monétaire Ouest Africaine (UEMOA), the Ministry of Culture and Communications of the Government of Québec, the French Coalition for Cultural Diversity, the Togolese Coalition for Cultural Diversity, the Coalition for the Diversity of Cultural Expressions (Canada), the Government of Togo, the Government of Canada, the Délégation générale du Québec à Dakar, and the Austrian Coalition for Cultural Diversity.

More than 85 people from 28 countries participated in the congress and regional conference. The participation in the event shows a strong interest of the civil society in the issues addressed by the conference. In particular, there is a real desire on the part of civil society to collaborate for the adoption and implementation of cultural policies, or policies to protect and promote culture in trade agreements or the digital environment. The representatives of regional and national political organizations present at the event were able to see this for themselves.

The [summaries of the presentations and supporting documents](#), the video material, and the [declaration](#) on the IFCCD website provide a record of civil society's interest and expertise in contributing to the protection and promotion of the diversity of cultural expressions. In addition, the material allows those who were unable to attend the event to strengthen their knowledge and have training and mobilization materials to support their activities. The [eight videos](#) covering the two-day regional conference "Pan-African Perspectives for the Protection and Promotion of Cultural Diversity" organized as part of the Congress have generated nearly 500 views to date.

The [Lomé declaration](#) was the subject of a collaborative work with the participants to reach a consensual version. It was posted on the IFCCD website and shared on social media. In the statement, "Participants in the 6th IFCCD Congress commit to working together to support the achievement of these goals by the next IFCCD meeting in 2022-2023." The first goal is the development, implementation and evaluation of cultural policies. Beyond this result, based on the final program of the event, we can say that the conference has allowed the establishment of a forum for analysis, foresight, dialogue and proposal for the development and, especially, the implementation of cultural policies. It also influenced the delegates to the conference in identifying the orientations and priorities of the IFCCD.

4.6. SERIE OF VIDEOS ON PROTECTING CULTURE IN TRADE AGREEMENTS

The International Federation of Coalitions for Cultural Diversity (IFCCD) has produced a series of videos on protecting culture in trade agreements. The videos cover the history of cultural protection in free trade agreements, the challenge of the national treatment clause, the content and scope of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the role of civil society and the issue of digital trade. These short videos (between 2 and 7 minutes each) are based on longer interviews with three experts on these issues:

- Solange Drouin, Co-Chair of the Coalition for the Diversity of Cultural Expressions, Vice-President, Public Affairs, and Chief Executive of ADISQ,
- Véronique Guèvremont, Professor at the Faculty of Law of Université Laval, Quebec (Canada), and holder of the UNESCO Chair on the Diversity of Cultural Expressions,
- Peter Grant, Senior Counsel and past Chair of the Technology, Communications and Intellectual Property Group at McCarthy Tétrault.

All videos are available on the [IFCCD website](#).

4.7. INTERNATIONAL WATCH ON CULTURE AND DIGITAL TRADE

The protection and promotion of the diversity of cultural expressions in trade agreements and international fora is one of the priorities of the IFCCD. The proliferation of trade agreements at the international level makes it difficult to monitor trends and variations across geographical areas. More and more agreements include chapters on electronic commerce and some countries such as the United States are pushing for the inclusion of clauses preventing discrimination in favour of domestic cultural content. To maintain its expertise on the subject, the IFCCD has decided in January 2020 to partner with researchers from the Groupe de recherche sur l'intégration continentale, part of the Centre d'études sur l'intégration et la mondialisation (CEIM) at the Université du Québec à Montréal (UQAM).

A watch on trade agreements and the main trends concerning the regulation of culture in the digital environment in all regions of the world has been set up, which results in monthly publications available [online](#) and included in the IFCCD newsletter.

5. IFCCD'S PRIORITIES

5.1. OVERSEE THE PROGRAMMING AND DISSEMINATION OF CULTURAL EXPRESSIONS ONLINE

The increasing access to cultural expressions online and the reconfiguration of actors' positions, particularly with the arrival of new global players taking advantage of cultural contents, have profoundly disrupted cultural ecosystems and value chains. While the intensity of impacts may vary from one State to another, the challenges of this transformation, which are many and complex, do not spare any territory.

The *Operational Guidelines on the implementation of the Convention in the digital environment* generally invite parties to adopt "policies and measures (which) shall aim to address all areas - creation, production, distribution, dissemination, access and enjoyment - taking into account the profound changes to the value chain and the arrival of new actors"¹.

The IFCCD can only support all the recommendations of the operational guidelines and the Roadmap for the implementation of these guidelines. Today, it stresses the urgent need to implement these new policies and measures. In practice, except for the recent progress, especially in the European Union where directives were adopted and have been transposed to the national scale², the presence of cultural expressions online does not benefit from a solid legal framework in most countries of the world. As access to cultural content increasingly passes through the Internet, many societies risk gradually losing much of the means they currently have to protect and promote the diversity of cultural expressions. This is particularly true for two types of measures, but not limited to them.

First, measures which promote the showcasing, recommendation and discoverability of cultural expressions, such as those that set quotas for the promotion of national content. Second, the revenues collected in the form of contributions, taxes or other charges from companies that benefit from the programming or broadcasting of cultural content.

Most of the work needs to be done in each of the States to adapt existing legislation to the digital environment, or to adopt new legislation where the framework is non-existent or insufficient. Obviously, it is essential that civil society and especially organizations representing artists, creators and producers in the cultural sector be involved in the development of these laws.

The collaboration of States on these issues, as required by article 21 of the Convention, seems fundamental in several respects. Metadata challenges, whether they are related to the proliferation of models or to how to identify national content, can pose obstacles to requirements for the showcasing of cultural expressions. These issues would benefit from international collaboration. The publication of data on the diversity of cultural expressions is another area where transnational mobilization seems relevant.

5.2. CULTURAL EXEMPTION AND TRADE NEGOCIATIONS

Unfortunately, almost 12 years after the entry into force of the Convention, culture continues to be liberalized in trade negotiations. Indeed, despite significant progress, an in-depth study of 59 trade agreements reveals that parties to the Convention do not systematically incorporate an exemption clause in their trade negotiations, nor other suggested provisions to protect and promote the diversity of cultural expressions³. This is all the more worrying as the digital environment is increasingly integrated into trade agreements, with clauses preventing parties from granting preferential treatment to national digital products, including cultural content. Only about one-third of the agreements studied include a cultural exemption (or exception)

¹ Article 10.

² Those on audiovisual media services and copyright.

³ Guèvremont Véronique and Ivana Otašević (2017), *Culture in treaties and agreements : implementing the 2005 Convention in bilateral and regional trade agreements*, UNESCO, 123 pages.

clause, the scope of which may vary from one agreement to another. In addition, only six of the agreements studied include provisions on articles 16 and 21 of the Convention.

One of the main objectives behind the adoption of the 2005 Convention was specifically to protect cultural expressions from trade liberalization, while ensuring that these agreements promote the diversity of cultural expressions. This imperative is further reiterated in the Operational Guidelines on the implementation of the Convention in the digital environment, particularly in Article 19, of which we can mention two paragraphs here:

19. Consistent with their obligations in Article 21 of the Convention to promote the objectives and principles of the Convention in other international fora, and in order to foster an integrated approach in the areas of culture, trade and investment in the digital environment , Parties are encouraged to promote:

19.4 the consideration of introducing cultural clauses in international bilateral, regional or multilateral agreements, namely provisions that take into account the dual nature of cultural goods and services, including preferential treatment clauses, with particular attention to the status of e-commerce that shall recognize the specificity of cultural goods and services;

19.5 the incorporation of explicit references to the Convention and these guidelines on the digital environment in trade and investment agreements, as well as provisions that enable their implementation, including the preservation of the capacity to design new public policies when necessary.

The inclusion of a chapter on trade negotiations in the Global Report of the Convention is already an important contribution to assist the parties in their trade negotiations, and a valuable source of information for civil society, as it is the case for other relevant tools developed in partnership with the UNESCO Chair on the diversity of cultural expressions (cultural clauses database, negotiation guides and training).

We believe it would be appropriate to continue efforts in this direction. This could take the form of the adoption of operational guidelines on the implementation of the Convention in trade agreements.

5.3. REMUNERATION OF ARTISTS, CREATORS AND CULTURE PROFESSIONALS

In their report in 2017, civil society organizations addressed the issue of the remuneration of artists in recommendation 8 (Support for skills development of artists and cultural professionals). It referred to "fair and equitable remuneration for artists and cultural professionals; transparency in the distribution of income between digital distributors, Internet service providers (ISPs) and rights holders". For the IFCCD, support for skills development and remuneration issues are two areas that each deserve specific attention.

Artists, even in Europe, who contribute to the production of cultural goods and services still suffer from significant precariousness. Already, in many countries, project-based funding generated a significant proportion of non-standard employment (contract, temporary or part-time) and self-employment rather than regular hiring. This precariousness tends to increase with digitization and has impacts on working conditions, social protection and remuneration⁴.

States can also contribute to improving the living conditions of artists, creators and cultural professionals. Moreover, the Operational Guidelines on Measures to Promote Cultural Expressions stipulate that "Parties are encouraged to develop and implement policy instruments and training activities in the field of culture ". These tools may take the form of " Financial support: e.g. development of financial support programmes

⁴ See, for example, the most recent (2019) ILO study on the subject Challenges and opportunities for decent work in the culture and media sectors : https://www.ilo.org/sector/Resources/publications/WCMS_661953/lang-en/index.htm

including tax incentives that provide assistance for the creation, production, distribution and dissemination of domestic cultural activities, goods and services"⁵.

5.4. SUPPORT THE PARTICIPATION OF CIVIL SOCIETY

Recommendation 3 of the 2017 report of civil society organizations emphasized the need for "measures to facilitate the effective participation of civil society in the work of the governing bodies". Various options are available to the parties to support this objective. The first is to support, in particular financially, the participation of independent and representative representatives of civil society in the Convention's bodies. For the IFCCD, participation in these meetings is a prerequisite for civil society to play its role in the implementation of articles 14 and 16 of the Convention, among others.

In order to be able to assess the real extent of civil society participation in the meetings, it would be useful to publish a register of representatives (name and organisation) per country who actually participated in the meetings.

The second is to support representative civil society organizations such as the IFCCD and its members, which are dedicated to mobilizing civil society to achieve the objectives of the Convention, by supporting the participation of delegates in the Convention's bodies, organizing training activities, conferences, generating studies and providing forums for debate to coordinate and advocate for the diversity of cultural expressions. This is the direction that the governments of Quebec and Canada have chosen to take by supporting the Canadian Coalition for the Diversity of Cultural Expressions, which notably provides the IFCCD secretariat.

The lack of support for national coalitions has resulted in the disappearance of many of them. For example, in Latin America, of the 11 coalitions that were active, there are only a few left (Chile, Paraguay), while elsewhere efforts are currently being made to revitalize dormant coalitions (in Mexico and Brazil). We have no doubt that the support of the parties and UNESCO would have a decisive effect in ensuring the participation of civil society in the implementation of the Convention. However, this support must be continuous in order to ensure the quality of their contribution and leadership's renewal. Experience shows us that interesting results can be achieved if at least one, ideally two people can be identified to carry out monitoring, research, coordination of civil society organisations and contribution to the revision of public policies.

As a third option, we can recall recommendation 4 of the 2017 report, which proposed "that Parties take more action to harness the full potential of CSOs in working papers and discussion structures". The role of the national contact points is fundamental in this regard, particularly in promoting civil society participation in the preparation of the quadrennial reports, but our members have highlighted the absence of national contact points in some countries many times in the past.

Finally, the development of multi-stakeholder initiatives, such as a capacity development programme, a series of seminars, developed for and by the parties, civil society and researchers represent a fourth option. This type of initiative can include training components, but also collaborative workshops on specific topics to propose solutions, implement pilot projects, etc. We are thinking, for example, of subjects such as the mobility of artists, cooperation policies, trade negotiations or the quest for data and the production of statistics.

In the past, the U40 Network played an important role to involve and empower young cultural experts in the context of the Convention. The independent civil society network was a concrete step towards the implementation of the Convention, by stimulating debates and ideas to better formulate cultural policies for cultural diversity throughout the world. There is an appetite to revitalize the network in collaboration with

⁵ Article 2.3. https://en.unesco.org/creativity/sites/creativity/files/convention2005_operational_guidelines_en.pdf#page=4

IFCCD, the German Commission for UNESCO, UNESCO Chairs as well as the UNESCO Secretariat and other actors.

5.5. FREEDOM OF ARTISTIC EXPRESSION

Freedom of artistic expression continues to be a major issue for the international cultural community and represents a clear obstacle to the diversity of cultural expressions, as recalled in Article 2 of the Convention. While there has been some recent progress in legislative amendments to support freedom of artistic expression in recent years, the 2005 Convention's global report published in 2018 also shows an increase in attacks on artists of 378% from 2014 to 2016 for a total of 430 attacks⁶.

Here again, we recall recommendations 12 and 13 of the 2017 report of civil society organizations, which aim to "assist countries to develop legal frameworks and instruments to promote and monitor artistic freedom of expressions" and to "abolish prior-censorship bodies". We could also take up some of the proposals submitted by Sara Whyatt in the 2018 World Report, such as the inclusion of this issue in the Convention's periodic reporting process or the establishment of a United Nations Action Plan on the Safety of Artists. It should also be recalled, as Garry Neil did in his 2015 report⁷, that the United Nations Special Rapporteur in the field of cultural rights recommended that Member States "[should review critically their legislation and practices imposing restrictions on the right to freedom of artistic expression and creativity, taking into consideration relevant international human rights law provisions and in cooperation with representatives of independent associations of artists and human rights organizations ".

Finally, it is important to highlight the work done by civil society organizations, whether to document cases of violations, support victims or develop educational programmes to reduce the occurrence of attacks, by some governments, particularly those that set up shelter cities and by many other actors (academics, lawyers, etc.) who play an essential role on this important issue.

5.6. MOBILITY OF ARTISTS

There are still major obstacles to the mobility of artists and cultural professionals between nations and regions that hinder exchanges and cooperation, as well as the achievement of a balanced flow of goods and services. The IFCCD would like to recall recommendation 9 of the 2017 report of civil society organizations, which called for

Parties, in cooperation with UNESCO and CSO, [to] organise a conference with the aim of devising a global action plan to address the challenges that prevent or restrict the mobility of artists and cultural professionals and to identify measures necessary to address the increasingly restrictive global environment, with due respect to balanced and legitimate measures to promote local employment and labour standards. The results of this conference shall be presented in a report to inform Parties and cultural ministers' options for action.

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

⁶ See Chapter 10, *Promoting the freedom to imagine and create*, p. 210.

⁷ Full Analytic Report (2015) on the implementation of the UNESCO 1980 Recommendation concerning the Status of the Artist prepared by Mr Garry Neil. Online: https://en.unesco.org/creativity/sites/creativity/files/analytic-report_g-neil_sept2015.pdf

5.7. ACCESS TO DATA AND MEASUREMENT OF THE DIVERSITY OF CULTURAL EXPRESSIONS

While data are one of the largest sources of wealth creation in the world, data on the cultural sector have never been so difficult to obtain, as Lydia Deloumeaux noted in the 2018 World Report⁸. At recent meetings, IFCCD members shared observations on the matter. On the one hand, there is less and less data to capture the "traditional" reality, and very little data to capture reality online. Moreover, qualitative data, which are essential for assessing the diversity of cultural expressions, are even more difficult to obtain. It also noted that the necessary and colossal work of registration of metadata on digitized content is paramount for obtaining data, an area in which international consultation is deficient, but nevertheless essential. Other issues include the privacy of data, the limitations of national agencies' resources and the lack of transparency of online service platforms that do not disclose usage data. Admittedly, there are increasing demands for more transparency in this area on several levels.

Dealing with global players, we must stress the relevance of developing global tools. Clearly, UNESCO and the bodies of the 2005 Convention have an essential role to play in making progress in this area. Recommendation 6 of the 2017 Civil Society Report is worth recalling:

Support for synergies between university, statistical institutions and CSO need to be increased to gather data on the sector, CSO activities and corporate organisations. There should be transparency in the data and information gathering processes which inform the QPR, even when produced by private institutions. We welcome the agreement to include indicators in the QPR framework to monitor the mobility of artists and cultural professionals, freedom of expression and the balanced flow of goods and services and recommend that CSOs should participate fully in the gathering and monitoring of data for future policy.

We also suggest extending the monitoring work to a regular monitoring of the implementation of the 1980 UNESCO Recommendation concerning the Status of the Artist.

Partnerships should be established or expanded further with international organisations, private sector and government agencies such as WTO, OECD, UNCTAD, ILO and WIPO, to inform the global monitoring report, particularly on issues of flows and consumption of cultural goods and services, on and off-line, the status of the artist, and trends in mobility of artists and cultural professionals, notably between the North and South as well as South-South cooperation.

Increased support is needed for the development of national cultural policy profiles (such as the European Compendium of Cultural Policies, OIF country profiles & Trends and World CP model), and the facilitation of review by CSOs and Parties to build robust information systems (maintained on online platforms and publicly accessible) at the national level and also, to support the QPR process.

⁸ See "Chapter 6, Persistent imbalances in the circulation of cultural goods and services".