



„Fair Trade for Culture“

An Initiative of the German Commission for UNESCO

Conference Report by Jordi Baltà Portolés, January 2019

Executive summary

This paper discusses the main themes identified during two discussions on ‘fair trade’ and its potential applications to cultural goods and services, and outlines some aspects that could deserve further exploration. The meetings, held in Mannheim and Paris in December 2018, are part of an initiative launched by the German Commission for UNESCO in the context of its work related to the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Following an initial description of the main features of fair trade, some parallels with cultural goods and services could be found, including an imbalanced global trade, the prevalence of SMEs, the pervasiveness of the informal economy and of poor working conditions for many professionals, the need to make value chains more transparent, and the need to raise consumers’ awareness as regards fair working conditions. Some similarities exist as regards the relevant policy approaches as well, including the need to combine work at the national, bilateral and multilateral level.

However, some distinctive aspects of the cultural and creative sectors were also identified, including the need to address simultaneously trade in cultural goods, services and intellectual property, the relevant place of the mobility of artists and cultural professionals, the role of digital networks and platforms, the ‘double nature’ of cultural expressions (i.e. holding both an economic and a cultural value), and the related difficulty of setting common standards for goods and services in this area, among others.

While representing a new, different way of approaching the issue, this discussion converges with several objectives, reflections and tools developed in the context of the 2005 Convention (e.g. the principle of preferential treatment, the Guidelines on the implementation of the Convention in the digital environment, and projects funded under the International Fund for Cultural Diversity), as well as with other international cultural initiatives (e.g. programmes addressing the creative economy, international mobility, and ‘fair cultural cooperation’). A range of good practices in these areas exist and could provide relevant models.

Within this context, some themes appear to deserve further exploration, including what are the requirements for fair and sustainable working conditions in cultural and creative sectors in the digital environment, the need to continue working towards transparent data, facilitating market access, market entry and mobility, and exploring connections with the SDG. A set of possible follow-up activities are suggested to this end, including a possible discussion during the 7th session of the Conference of Parties of the 2005 Convention (Paris, June 2019), an identification and analysis of relevant experiences, as well as synergies with ongoing initiatives, and the setting-up of a working group to explore the specific implications of fair trade principles for cultural goods and services, among others.

Background

The [UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions](#) (hereinafter referred to as ‘the Convention’ or ‘the 2005 Convention’) has among its aims those of creating the conditions for cultures to flourish and to freely interact in a mutually beneficial manner, and of ensuring wider and balanced cultural exchanges in the world.

Article 16 of the 2005 Convention requires developed countries to facilitate cultural exchanges with developing countries by granting preferential treatment to artists and cultural professionals, as well as cultural goods and services from developing countries. This requirement is complemented and mutually reinforced by aspects addressed elsewhere in the Convention, including those that concern the adoption of measures to promote cultural expressions (Article 7), the promotion of international cooperation (Article 12), the integration of culture in sustainable development (Article 13), cooperation for development (Article 14) and the development of partnerships and collaborative arrangements (Article 15).

The general aims of the 2005 Convention and some of its specific goals, including that of achieving a balanced flow of cultural goods and services and increasing the mobility of artists and cultural professionals, show some similarities with those that over recent decades have inspired the ‘fair trade’ movement. Indeed, it could be argued that many of the policies and measures adopted as a result of the 2005 Convention can contribute to more fair trade of cultural goods and services. However, the term ‘fair trade’ has only occasionally been used in this context.

In this context, the German Commission for UNESCO has launched an initiative to reflect on how the concept of fair trade could be applied in the cultural field, with a particular focus on the diversity of cultural expressions as understood in the 2005 Convention. There is an understanding that examining cultural expressions from a ‘fair trade’ perspective could potentially inspire new approaches in the implementation of the 2005 Convention, and enable alliances with stakeholders in other fields.

Key questions in this exploration include the following:

- > Which parameters of the ‘fair trade’ movement and certification and strategies for sustainable value chains can be transferred to cultural goods and services?
- > What are the specificities and challenges of the cultural and creative sector?
- > What can be learned from theory and practice?

The initiative was launched in December 2018, when two meetings were held to discuss the aforementioned issues, as follows:

- > A half-day Experts Roundtable was held in Mannheim on 7 December, including a set of presentations by representatives of the ‘fair trade’ movement as well as discussions on the specific implications and challenges for fair trade in the cultural sector, involving professionals from the culture, trade and development sectors from Germany and abroad.
- > Some days later, on 12 December, a lunchtime debate took place in Paris, in the context of the 12th session of the Intergovernmental Committee of the 2005 Convention. On this occasion, key points from the discussion held in Mannheim were presented, followed by a discussion on the connections between fair trade and the Convention, open to both Parties of the Convention and civil society representatives.

Following these two events, this document summarises the main themes identified and outlines some aspects that could deserve further exploration in the next stages of the initiative.

The document addresses successively the definition of 'fair trade', its similarities with challenges for the diversity of cultural expressions and some specificities identified within the latter. Thereafter, it suggests some of the key issues arising from the initial analysis, and some steps that could be taken in the near future. A set of illustrative examples have been included throughout the document. The document is to be seen as an initial approach to the topic, and both the examples and the topics identified should be further refined in subsequent stages.

1. What is fair trade?

A significant part of the Mannheim Experts Roundtable was devoted to discussing the aims and activities of the 'fair trade' movement. Facilitated by **Daniel Caspari** ([Fairtrade Germany](#)), the session "Learning from the 'Fair Trade' movement and sector strategies for 'sustainable supply chains'" involved a presentation by **Dario Soto Abril** (CEO, [Fairtrade International](#)) and comments by **Tino Clemens** ([Federal Ministry for Economic Cooperation and Development](#), BMZ, Germany) and **Carina Bischof** ([Fair Fashion Neonyt Trade Fair](#), Messe Frankfurt).

The discussion served to define 'fair trade', from the perspective of Fairtrade International, as a movement that aims to **connect disadvantaged producers with consumers, promote fairer trading conditions and empower producers** to combat poverty, strengthen their position and take more control over their lives. The movement places emphasis not only on providing fair working conditions and an income for producers in the 'Global South', but also on enhancing their abilities to **confront and change the existing framework**. Empowerment also involves that producers should ultimately have the ability to determine what *fair* conditions are, and which objectives to work for.

In order to achieve these goals, organisations such as Fairtrade International intervene **throughout the supply chains, from origin to destination**, in a range of sectors, primarily in the agricultural field (e.g. coffee, bananas, cocoa, cotton). Some efforts are underway in other areas, including **fashion**. Areas of activity include contributing to the setting-up of minimum prices; empowering producers' organisations and facilitating their involvement in decision-making; capacity-building; advocacy for sustainable trade policies; setting-up partnerships with like-minded companies and trades; and awareness-raising of consumers.

One significant enabler in this area is the **establishment of a 'premium'** – that is, an amount of money levied on the price of a product, which is collected to contribute to producers' cooperative organisations and other areas of common interest, in order to contribute to improving producers' social, economic and environmental conditions.

This also serves to **strengthen internal organisation in the sector** and foster participatory management – an important process, which can enable producers to overcome their traditional fragmentation, strengthen their negotiating position and challenge established intermediaries. Ultimately, one of the goals of the fair trade movement is to **make supply chains more transparent**.

The issue of **certification** also arises as one important theme in the contemporary development of fair trade. Certification is based on the **establishment of standards on social, economic, environmental or ethical conditions** which should be fulfilled by producers and traders. These standards remain voluntary, but as the [The State of Sustainable Markets 2017 report](#) suggests, they have increasingly found their way into mainstream markets, as sustainable agricultural products which are third-party verified are growing at a pace that outstrips markets for conventional products. Different standards have been developed for different products (see e.g. the Better Cotton Initiative, IFOAM – Organics International, Rainforest Alliance) as well as for different types of producers and traders (e.g. [Fairtrade International standards](#) distinguish small producer organisations, hired labour, contract production, traders, etc.).

The **availability of data** is another significant need, which serves a range of purposes – from being able to determine fair prices and facilitating policymaking to providing producers with information on the standards appreciated by consumers in other countries.

Among the key challenges identified by the fair trade movement at present are the impact of climate change on agricultural conditions, the persistence of low incomes in many countries and sectors, the competitive landscape which drives low prices, and the need to continue raising awareness of consumers and traders on the need for fair conditions. Many of these aspects should be seen as part of a long-term effort.

Some relevant examples:

- In the context of Germany’s National Action Plan for Business and Human Rights, a range of initiatives have been launched to create a **binding framework on fair and sustainable trade**, moving beyond voluntary schemes. In this context, the [Partnership for Sustainable Textiles](#) is a multi-stakeholder initiative involving the BMZ, the textile industry as well as NGOs, with 130 members in total; an [Initiative on Sustainable Cocoa](#) is also underway. Both are due to establish a reporting mechanism and aim to create sustainable consumption patterns, through **awareness-raising**, partnerships, etc. BMZ also aims to set an example by **making public procurement more sustainable**, e.g. by committing to achieve 50% of procurement of sustainable textiles by 2020. Further to this work at the national level, BMZ also fosters fair trade development in partner countries and promotes the issue in global and European political agendas.
- [Fashion Revolution](#) is a global movement that calls for a **fairer, simpler, cleaner, more responsible trade**, showing **how consumers have power**. It works both online and offline, aiming to provide transparent information on who produces the clothes we wear, and under which conditions. The Fashion Revolution team in Germany has carried out a range of advocacy actions, raising awareness on fair prices.

2. Can fair trade apply to culture?

In the course of both the Mannheim roundtable and the Paris debate, the similarities and differences between the challenges and general functioning of ‘fair trade’ policies and measures and those that apply to cultural expressions were discussed. In Mannheim, the session “‘Fair Trade’ – How to make it work for culture?”, facilitated by **Christine M. Merkel** ([German Commission for UNESCO](#)), included a presentation by **Dr. Keith Nurse** ([University of the West Indies](#), Barbados), followed by comments by **Kimmo Aulake** ([Ministry of Education and Culture](#), Finland), **Pablo Alejandro Arias** ([Invitation Programme](#), Frankfurter Buchmesse) and **Inge Ceustermans** ([Festival Academy](#), European Festivals Association). Further contributions were made during the debate in Paris.

A set of aspects in which fair trade principles could apply to cultural expressions were identified, including the following:

- First of all, the **global trade of cultural goods and services shows obvious imbalances**, this being one of the central aspects behind the 2005 Convention. According to the [2018 Global Report of the 2005 Convention](#), in 2014 developing countries (excluding China and India) accounted for 26.5% of global exports of cultural goods. Least developed countries accounted for only 0.5%. Limited production and distribution capacity in many countries in the Global South in particular limits income opportunities for artists and cultural producers, in a way similar to that of producers in sectors covered by fair trade.

- The structure of the cultural and creative sectors, including the **prevalence of small and medium-sized enterprises (SMEs)** and, in many countries, the important role played by the **informal economy**, is also similar to that experienced in the sectors addressed by fair trade. Some of the measures adopted in this area, including the promotion of cooperatives and representative SME organisations and the promotion of transition towards the formal economy, could be relevant in the cultural and creative sectors.
- Partly related to the prevalence of the informal economy and of microenterprises, including freelancers, is the pervasiveness of **poor working conditions** for many professionals in the cultural and creative sectors. This explains why advocacy for better policies and regulations, including in the field of labour, has been a relevant area of work for the fair trade movement.
- While the value chain in the cultural and creative industries shows obvious differences to that of the agricultural areas in which fair trade has mainly focused, some common challenges can be identified, including the **need to increase transparency** – e.g. on the role of intermediaries such as online platforms. As [*Reshaping Cultural Policies: the 2018 Global Report*](#) of the 2005 Convention suggests, there is an increasing need to develop **integrated policies across the value chain** – this showing some similarities to the all-encompassing approach adopted to promote fair trade.
- Other similarities concern the **‘mental changes’ that need to operate within both producers and consumers**. For producers and the general public in the Global South, it is necessary to increase self-esteem and appreciation of locally-produced cultural expressions, realising they can be of interest to consumers abroad. Enhancing access to international markets may be a positive step to this end, as it can contribute to demonstrating the quality of local products and their potential economic relevance. On the other hand, for consumers in the Global North and elsewhere, it is necessary to become aware of the need to pay a fair price – just like a fair-trade banana is not more expensive, but it is the one that covers real production costs, a fair price should be attached to cultural goods and services. There is a ‘consumers’ dilemma’, between choosing on the basis of price or on the awareness that mainstream market prices are unfair.

Out of these challenges emerge a set of approaches and strategies, where inspiration could also be drawn from existing work in the fair trade movement:

- The need to **combine work at the national** (e.g. regulation, codes of conduct, negotiation, awareness-raising, etc.), **bilateral** (e.g. technical assistance, capacity-building, etc.) and **multilateral level**.
- The importance of **making value chains more transparent**, including through the increasing availability of data.
- The need to **foster awareness-raising and public education**, including through storytelling in the social media and other tools and channels. Awareness-raising of fair practices should address not only consumers but also organisations in the cultural and creative sectors, as regards e.g. working conditions, environmental impacts, etc.

3. What are culture’s specificities?

Although, as observed above, several approaches and lessons learned in fair trade could apply to the diversity of cultural expressions, participants in both the Mannheim and Paris meetings also stressed that there are a number of specific aspects in the cultural and creative sectors which deserve further consideration. Among them are the following:

- A general specificity concerns **the scope of the global trade of cultural expressions**. As pointed out by Keith Nurse, whereas fair trade has been applied to the goods trade, trade in the cultural and creative sectors **includes goods, services and intellectual property (IP)**, thus generating a more complex set of trade mechanisms and flows. In the context of trade in services, the **mobility of artists and cultural professionals** is a very relevant issue, including in terms of accessing new markets and broadening professional opportunities.
- Distribution of cultural goods and services increasingly takes place in **digital networks**, as recent reflections in the context of the 2005 Convention have observed (see, among others, the [2017 Guidelines on the Implementation of the Convention in the Digital Environment](#), and the relevant chapters in the [2015 and 2018 Global Reports](#)). This results in very distinctive transformations of value chains, which call for tailor-made, sector-based policy approaches. Some participants in the discussions also suggested that adaptation to the digital environment requires capacity-building the skills for which are mainly available in the Global North (thus potentially generating dependency), as opposed to capacity-building for agricultural products, where most often skills exist in the Global South.
- As the 2005 Convention and other contributions have stressed, **cultural goods and services hold a 'double nature'** – both an economic and a cultural value. The latter, related to the ideas, symbols, identities and aspirations that are attached to cultural expressions, implies, among other things, that consumers' choices are often less dependent on price and more on other aspects, including perceived artistic quality, personal and collective identities, social prestige, etc.
- As a result of this, it is also **difficult to set common standards**, at least as regards contents, as they could indeed run counter to the logic of diversity (of genres, styles, languages, etc.), and fail to recognise that tastes and preferences are highly variable and personal. Standards can apply, however, to other aspects in the cultural and creative industries, including formats.
- On a related matter, some **specific obstacles may exist in order to increase consumption of cultural goods and services from the Global South** internationally. Whereas most of the products traditionally addressed by fair trade (bananas, coffee, cocoa, cotton, etc.) have long been global staples, films or music from the Global South have not yet reached that level, and this may call for reinforced awareness-raising and education. Furthermore, it could be argued that whereas some consumers may choose to purchase fair-trade coffee or bananas out of solidarity, a different set of factors operate in cultural consumption.
- Some specificities can also be identified as regards the **approach to public policy**. Although fair trade proponents call for regulation of some economic aspects (e.g. minimum wage, working conditions, etc.), there also appears to be an understanding that more free global trade of goods is inherently positive – thus potentially limiting the use of quotas and other national measures. Meanwhile, the prevailing approach to the trade of cultural goods and services among cultural professionals and organisations, at least in some countries, calls for **a degree of public intervention**, including in supporting local and national cultural goods and services, partly because these are seen as **public goods**.
- Finally, one possible advantage of the cultural and creative sectors may be its ability to be 'clean', with **limited environmental impacts** (although some activities, including festivals and the mobility of cultural professionals, have significant impacts), this distinguishing them from agricultural production, which is both more affected by, and in turn impacts on, the environment.

4. What synergies can be found with existing work by cultural organisations?

One of the observations made during the discussions was that whereas applying fair trade principles to the cultural sector opens new and interesting perspectives, this should be seen more as an ‘angle of approach’ or a ‘mode of operation’ than a completely new chapter. This is so because much existing work by cultural organisations and professionals, including activities undertaken in the context of the 2005 Convention and other UNESCO initiatives, have similar goals to those that could inspire a ‘fair trade approach to culture’.

In particular, the following synergies can be observed in the context of the **2005 Convention**:

- As already noted, some of the **objectives** (Article 1) and guiding **principles** (Article 2) of the Convention, as well as several other articles, including particularly **Chapter IV on the rights and obligations of Parties** (e.g. art. 7 on measures to promote cultural expressions; art. 12 on the promotion of international cooperation; art. 13 on the integration of culture in sustainable development; art. 14 on cooperation for development; art. 15 on collaborative arrangements; and, particularly, art. 16 on **preferential treatment** for developing countries), can be seen to provide a cohesive set of commitments towards fairer trade for cultural expressions.
- More detailed guidance has been provided by the [Operational Guidelines on article 16](#). Relevant elements include the understanding that **preferential treatment should be interpreted and applied in relation to the Convention as a whole** (1.2), that developed countries should put in place **national policies and measures** as well as **multilateral, regional and bilateral frameworks** (2.2), and provide opportunities for developing countries to **articulate their needs and priorities** (2.3). Examples of specific measures are also provided (3-4), including in facilitating the mobility of artists and cultural professionals and the access of cultural goods and services from developing countries to the Global North, as well as the need for developing countries to adopt measures that foster an enabling environment for the emergence and development of a cultural sector and cultural industries. Both developed and developing countries should seek **close coordination between the national authorities responsible for culture and trade** as well as other public authorities concerned. UNESCO-commissioned research on the inclusion of culture in international trade agreements has stressed the importance of cross-departmental collaboration to enhance the adaptation and effectiveness of trade negotiations (see Véronique Guèvremont and Ivana Otasevic, [Culture in Treaties and Agreements](#), 2017).
- It is also worth noting that the [Operational Guidelines on the Implementation of the Convention in the Digital Environment](#) explicitly call for measures addressing distribution and dissemination to encourage **‘fair, transparent, sustainable and ethical trade** in the exchange of cultural goods and services in the digital environment, in particular with developing countries’ (16.5). Other significant aspects include the need to adopt measures at the stage of creation which contribute to the **fair remuneration of creators and performers** (14.2 and 14.6), and legislative measures at the stage of access that allow for the **fair remuneration of rights holders** (17.8). Several other measures included in these Guidelines can be seen to contribute to goals equivalent to those of fair trade in cultural goods and services. Relevant recommendations in this area have also been provided by Octavio Kulesz in [Culture in the Digital Environment: Assessing impact in Latin America and Spain](#) (2017) and [Culture, platforms and machines: the impact of Artificial Intelligence on the diversity of cultural expressions](#) (2018).
- The **International Fund for Cultural Diversity**, resulting from article 16 of the Convention, has, as stated in the relevant [Operational Guidelines](#), the main objective of investing in projects that lead to structural change through the introduction

and/or elaboration of policies and strategies that have a direct effect on the creation, production, distribution of and access to a diversity of cultural expressions, as well as through the reinforcement of institutional infrastructures that can support viable cultural industries at the local and regional levels. In this respect, projects funded by the IFCD can be seen to have objectives relevant to the achievement of fairer trade of cultural goods and services. [Capacity-building and technical assistance programmes](#) implemented in the context of the Convention pursue similar aims.

- The recently-revised [framework for the elaboration of Quadrennial Periodic Reports](#) requires Parties to report on the adoption of policies and measures addressing, among others, the mobility of artists and cultural professionals, as well as on fair remuneration for creators in the digital environment, and on the provision of preferential treatment. Civil society is also encouraged to report, among others, on initiatives to promote the mobility of artists and cultural professionals.
- Finally, while not part of the 2005 Convention, elements of the UNESCO 1980 [Recommendation on the Status of the Artist](#) are complementary and consistent with it and with the aims of fair trade – see e.g. measures concerning the social status of artists; employment, working and living conditions; and professional and trade union organisations; as well as the adoption of relevant policies in this area. The latest [report on the implementation of that Recommendation](#) was produced in 2005 by Garry Neil, at the request of UNESCO.

Several initiatives outside UNESCO have also addressed relevant issues, including the following:

- Connections can be established with international strategies and research on the **creative economy** and the **'orange economy'**, both of which highlight the potential of creative producers in the Global South to provide new pathways to sustainable development. Relevant references include the three *Creative Economy Reports* published by UNCTAD, UNDP and UNESCO ([2008](#), [2010](#) and [2013](#)) and the Inter-American Bank's [The Orange Economy](#) report (2013), as well as many strategies and programmes implemented by international, national and local development agencies and development banks.
- While generally less concerned with the economic dimension of the cultural and creative industries, a range of contributions in civil society and academia have addressed the principles of **'fair cultural cooperation'**. Relevant examples include Mike van Graan's [Beyond Curiosity and Desire: Towards Fairer International Collaborations in the Arts](#) (2018), published by IETM, DutchCulture and On The Move (OTM) and part of a broader project on fair cooperation also involving Culture et Développement; and Annika Hampel's [Fair Cooperation: A New Paradigm for Cultural Diplomacy and Arts Management](#) (2017). Contemporary discussions on **colonialism and cultural appropriation** could somehow be connected to these issues as well.
- Several civil society and public organisations work to foster the **international mobility of artists and cultural professionals** and to advocate for better policies in this area. Several relevant initiatives in funding, information and advocacy could be named, including OTM, Roberto Cimetta Fund, Art Moves Africa, Young Arab Theatre Fund, Culture Resource, Asia-Europe Foundation (ASEF), etc.
- Similarly, several organisations work, particularly at the national level, to improve **working conditions for artists and cultural professionals**, one of the areas that should be considered in efforts towards fair trade in culture. In some countries, trade unions and professional associations have grouped under national Coalitions for Cultural Diversity, with a mission related to the 2005 Convention.

- Finally, an increasing number of initiatives within the cultural sector have sought to address the **environmental impact of cultural organisations**. Organisations such as Julie's Bicycle provide capacity-building, monitoring and [certification tools](#) to this end.

Some relevant examples:

- The [Invitation Programme of the Frankfurt Book Fair](#), supported by the German Federal Foreign Office and the Frankfurt Book Fair, which offers **small independent publishing companies** from the Global South the chance to participate in the world's biggest book fair. The programme enables the emergence of more diverse voices and provides enhanced **access to international markets**. It includes capacity-building and networking activities and has contributed to addressing some of the needs identified in beneficiary countries, including the promotion of federations of publishers and advocacy groups.
- The [Festival Academy](#) initiated by the European Festivals Association, which fosters training and capacity-building of young festival makers, with an increasing focus on the Global South. Training activities aim to foster an equal, balanced dialogue and focus on actual practices of festival management, but they also serve to derive lessons which can be transferred to policy and advocacy. A network of informed people that can collaborate across borders also emerges, and attention is paid to the fair nature of exchanges generated in this process.
- The integration of preferential treatment in the [Protocols on Cultural Cooperation](#) attached to the EU's Economic Partnership Agreements, e.g. with CARIFORUM States.
- The [Fair Music](#) project (2008-10) was an initiative of mica – Music Austria, the International Music Council (IMC) and other organisations, supported by the EU, which aimed to promote fairness in the music business, including safeguarding artistic freedom, ensuring fair remuneration for artists, creating opportunities for small producers and fostering access to the world market for productions from the Global South.

5. What are some of the key themes for fair trade in culture today?

The exploration of the diversity of cultural expressions from a fair trade perspective suggests a wide range of themes and issues that could deserve exploration. In the current context, it seems that the following may require particular attention:

- Very significant changes are occurring in **value chains in the digital environment**, which completely transform business models, the ability to obtain an adequate income, the connections between different stages in the value chain, entry points to international markets, etc. While this is an area that transcends the fair trade debate, the latter cannot escape addressing the digital environment, the **requirements for fair and sustainable working conditions, global trade, transparency and empowerment** in this context, and the relevant policies in these areas.
- Whereas some of the considerations in fair trade have tended to adopt a bilateral, unidirectional approach, where producers are based in the South and consumers in the North, it may be convenient to **adopt a more complex approach** to the global trade of cultural goods and services. There is an increasing number of **digital platforms with primarily a regional or subregional scope** (e.g. Boomplay Music, Anghami, Claro Música, Saavn, Retina Latina), and the potential for **South-South exchanges**, which needs to be acknowledged.

- It is important to explore the enablers that can contribute to **stronger organisation within cultural and creative sectors in the Global South**, including not only cooperatives, unions and alliances, but also the role of incubators and creative hubs, that facilitate market intelligence, networking, capacity-building and visibility. Related questions include where the income generated by a **'premium' for the cultural and creative sectors** could be allocated – e.g. in strengthening cooperatives, production infrastructures, online distribution platforms, etc.
- Attention should also be paid to the **availability and transparency of data** relevant to the promotion of fair conditions for cultural producers (e.g. the real costs of creation, production and distribution processes), to international trade (e.g. how is income in the cultural and creative sectors being distributed among creators, producers, distributors, etc.; and to what extent **blockchain** and other technologies could make this more transparent), and to knowledge of international markets (e.g. tastes and preferences of international audiences).
- From the perspective of countries in the Global North, measures should continue to be adopted to **facilitate market access and market entry** for cultural goods and services from the Global South, including through **mobility** schemes and other programmes. Governments could also provide **alternative mechanisms for export and trade** and recognise IP-based financing, broadening opportunities for cultural producers in the Global South with limited access to other sources of finance. Related capacity-building aimed at addressing structural imbalances continues to be necessary as well.
- In the Global South, attention should be paid to boosting the **production and export of domestic content**, building capacities in **digital entrepreneurship and aggregators**, strengthening **copyright administration and rights management**, and **guaranteeing adequate working conditions for cultural professionals**, among others.
- Particular attention may need to be paid by both international organisations such as UNESCO, development agencies and governments in the Global South to the **clustering of projects and initiatives around structural themes**, moving beyond the prevalence of short-term, individual projects that may generate some results but only limited structural impact.
- The connection between these issues and global agendas, including the [Sustainable Development Goals \(SDGs\)](#), should also be explored. An initial exploration suggests that connections could be found at least with **SDGs 8, 10, 16 and 17**.

6. What could be next?

The discussions held in Mannheim and Paris were seen as the start of a longer conversation, and were welcomed by a large number of participants. The time available and the breadth of topics raised meant that more questions were raised than answers given, thus suggesting that reflections should be continued. In particular, the issues raised in section 5 above could be further explored in one or several of the following ways:

- A **discussion during the 7th session of the Conference of Parties** of the 2005 Convention, e.g. in the context of the *Create / 2030* programme.
- A further **exploration and analysis of relevant experiences**, including some of the examples presented in this report (e.g. the Frankfurt Book Fair's Invitation Programme, the Festival Academy, etc.), their lessons learned and potential transfer to other contexts.
- **Identification of synergies** with existing work in other international organisations, regional development banks, national agencies, civil society organisations, etc.

- **Setting-up of a working group** to explore the specific implications of fair trade principles for cultural goods and services, including in the digital environment, with a view to identifying themes to be further explored by UNESCO. This could provide the opportunity of collecting views and voices from different world regions.
- **Identification of relevant indicators, data available and information gaps**, in collaboration with key stakeholders (e.g. the UNESCO Institute for Statistics and other statistical agencies).
- Further exploration of the topic in the context of the **2022 Global Report of the 2005 Convention**.
- Ultimately, a **pilot project** aiming to enhance fair trade in specific areas of the cultural and creative sectors (e.g. by designing **standards or principles** and applying them in specific contexts) could be considered. This should be based on the previous exploration and analysis, as well as the recognition that stages of development and opportunities may be different across different sectors (e.g. opportunities may exist in music or fashion that could not be available in some other sectors).

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