



# RE | SHAPING POLICIES FOR CREATIVITY

Addressing  
culture as a global  
public good

EXECUTIVE SUMMARY

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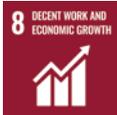
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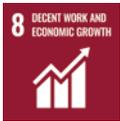
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EXECUTIVE SUMMARY

**MONITORING FRAMEWORK OF THE 2005 CONVENTION  
ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS**

GUIDING PRINCIPLES	<p>Ensure the sovereign right of States to adopt and implement policies to protect and promote the diversity of cultural expressions, based on informed, transparent and participatory processes and systems of governance</p>			
GOALS	 <p><b>SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE</b></p>			
2030 SDGs	   			
EXPECTED RESULTS	<p>National policies and measures support creation, production, distribution and access with regard to diverse cultural activities, goods and services and strengthen informed, transparent and participatory systems of governance for culture</p>			
AREAS OF MONITORING	<p><b>Cultural and creative sectors</b></p>	<p><b>Media diversity</b></p>	<p><b>Digital environment</b></p>	<p><b>Partnering with civil society</b></p>
CORE INDICATORS	<p>Policies and measures support the development of dynamic cultural and creative sectors</p>	<p>Policies and measures support diversity of the media</p>	<p>Policies and measures support digital creativity, enterprises and markets</p>	<p>Measures strengthen the skills and capacities of civil society</p>
CORE INDICATORS	<p>Policy-making is informed and involves multiple public bodies</p>	<p>Policies and measures support diversity of content in the media</p>	<p>Policies and measures facilitate access to diverse cultural expressions in the digital environment</p>	<p>Civil society is involved in the implementation of the Convention at national and global levels</p>
ACTIONS	<p><i>Strategic decisions of the governing bodies implemented</i></p> <ul style="list-style-type: none"> <li>• <i>Awareness raised</i></li> <li>• <i>Information and data collected, analysed and shared</i></li> <li>• <i>Capacities and skills reinforced</i></li> </ul>			

<p>Facilitate equitable access, openness and balance in the flow of cultural goods and services as well as the free movement of artists and cultural professionals</p>	<p>Recognize the complementarity of economic and cultural aspects of sustainable development</p>	<p>Respect human rights and fundamental freedoms of expression, information and communication as a pre-requisite for the creation and distribution of diverse cultural expressions</p>
 <p><b>ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS</b></p>	 <p><b>INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS</b></p>	 <p><b>PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS</b></p>



National policies and measures, including preferential treatment, facilitate a balanced flow of cultural goods and services and promote the mobility of artists and cultural professionals around the world

Sustainable development policies and international cooperation programmes integrate culture as a strategic dimension

International and national legislation related to human rights and fundamental freedoms is implemented and promotes gender equality and artistic freedom

<p><b>Mobility of artists and cultural professionals</b></p>	<p><b>Flow of cultural goods and services</b></p>	<p><b>Treaties and agreements</b></p>	<p><b>National sustainable development policies and plans</b></p>	<p><b>International cooperation for sustainable development</b></p>	<p><b>Gender equality</b></p>	<p><b>Artistic freedom</b></p>
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Policies and measures support the outward and inward mobility of artists and cultural professionals

Policies and measures support balanced international flows of cultural goods and services

Trade and investment agreements refer to the Convention or implement its objectives

National sustainable development policies and plans include action lines to support diverse cultural expressions

Development cooperation strategies include action lines to support diverse cultural expressions

Policies and measures promote gender equality in the culture and media sectors

Policies and measures promote and protect freedoms of creation and expression and participation in cultural life

Operational programmes support the mobility of artists and cultural professionals, notably from developing countries

Information systems evaluate international flows of cultural goods and services

Other agreements, declarations, recommendations and resolutions refer to the Convention or implement its objectives

Policies and measures support equity in the distribution of cultural resources and inclusive access to such resources

Development cooperation programmes strengthen creative sectors in developing countries

Monitoring systems evaluate levels of representation, participation and access of women in the culture and media sectors

Policies and measures promote and protect the social and economic rights of artists and cultural professionals

Partnerships and networks established, strengthened and fostered • Public debates organized  
 Policy analysis, benchmarking and monitoring ensured • Global reports produced  
 Technical assistance and policy advice provided • Projects financed



# Summary

*Re|Shaping Policies for Creativity: Addressing culture as a global public good* is part of the Global Report series designed to monitor the implementation of the latest UNESCO Convention in the field of culture – the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. First published in 2015, it is UNESCO's third edition of this flagship Global Report.

The 2022 Global Report draws on the most recent and relevant data on a global, regional and national scale to measure progress, identify persisting or new challenges and set priorities towards the achievement of the 2030 Sustainable Development Agenda *within* and *with* the cultural and creative sectors. The scope of the publication is to produce and share knowledge to inform, inspire and drive policy change and measures that ensure diverse and dynamic cultural ecosystems that are fair for creators, accessible to audiences and beneficial for society at large.

The third edition of *Re|Shaping Policies for Creativity* is based predominantly on the analysis of quadrennial periodic reports submitted by 94 Parties to the Convention between July 2017 and November 2020 – which represents a 55% increase from the reports considered for its previous edition. The analysis was further enriched by a wide range of primary and secondary data, including the results of the 2018 UNESCO Global Survey on the implementation of the 1980 Recommendation concerning the Status of the Artist, a Civil Society Survey specially designed and implemented for this report and a number of new and updated bespoke global datasets.

By incorporating newly available data and expanding the layers of reflection in light of the COVID-19 pandemic, this Global Report signals the urgency of mitigating the vulnerabilities of the culture sector, exposed and deepened by this crisis, but also building on its strength and unique position to contribute to the Sustainable Development Goals (SDG) set by the world for 2030.

Each chapter is authored by an individual expert who worked closely with the Principal Editor, Burns Owens Partnership (BOP) Consulting (a research and strategy consultancy specializing in culture and the creative industries) and the UNESCO Secretariat to finetune the analysis and align the reflection points to the Convention's Monitoring Framework and the 2030 Agenda. The Report is divided into 10 thematic chapters, grouped around four goals:



**Goal 1** SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



**Goal 2** ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



**Goal 3** INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



**Goal 4** PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS

The introduction affirms the Report's ambition to call on the cultural and creative sectors to face up to major global challenges including poverty, gender inequality, climate change and inequalities within and between countries, while also highlighting the potential of these sectors that can often be underestimated and even overlooked. The findings, good practice examples and recommendations put forward in this third edition of the *Re|Shaping Policies for Creativity* Global Report could feed into the policy dialogue and debates leading up to the UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022, to take place in Mexico City in September 2022.

The collection and analysis of data for this third edition of *Re|Shaping Policies for Creativity* began in late 2019, just as the COVID-19 outbreak was rapidly spreading. The prologue unpacks the multifaceted reasons why these are **testing times for the diversity of cultural expressions**. In countries where data exist, the revenue of the cultural and creative industries decreased by between 20% and 40% in 2020, and cultural and creative industries tended to perform worse than their national economies in general, thereby sustaining more damage than during any previous crisis (BOP Consulting, 2021). The collapse in income and employment followed a decline in public funding and a rise in the precariousness of artists and cultural professionals. However, the pandemic also shed light on the extent to which creative ecosystems are intrinsically linked to the lives of communities and their members through the resilience, connectedness and well-being they provide. Challenges of this magnitude are a reminder that culture stands among the global public goods, with profound local, national and global implications. Unprecedented times call for unprecedented actions, and a stronger recommitment to international cultural cooperation and openness towards diverse cultural expressions is the start of the journey ahead.

**Support sustainable systems of governance for culture** is the first goal of the Monitoring Framework of the Convention, which emphasizes the need for normative frameworks, policies, infrastructures and capacities that support and structure the cultural and creative sectors and their ability to create, produce, disseminate and enable access to diverse cultural expressions. Governance should engage many different agents in an inclusive, participatory manner, and be supported by data. From the perspective of the SDGs, this goal covers the acquisition by youth and adults of the necessary skills, including technical and vocational skills, for employment, decent work and entrepreneurship in the culture and creative sector (SDG 4); development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation (SDG 8), as well efficiency, accountability and transparency of cultural institutions; responsiveness, inclusiveness and level of participation and representation in decision-making in the cultural ecosystem; and public access to information (SDG 16) and effectiveness of partnerships between the public and private sectors and civil society (SDG 17). This is the theme of the Global Report's opening section, which is made up of four chapters.



The first chapter analyses how the implementation of the Convention, as an integrated policy framework, supports the development of sustainable systems of governance for culture, including in times of crisis. With the conviction that the **cultural and creative sectors** should not be the exclusive concern of cultural policy-makers, multistakeholder and decentralized policy processes are progressing and interministerial dialogue is becoming more institutionalized. Nonetheless, a whole-of-government approach to cultural governance continues to be lacking. The data and indicators to inform policy-making and monitoring also remain absent. Despite their undeniable contribution to the economy, public investment in culture and creativity is uneven across regions and has been declining over the last decade. The economic disruption caused by the COVID-19 pandemic, combined with its impact on cultural employment, raises serious concerns, such as the risk of a talent drain. Decent economic and social conditions for professional development in cultural and creative careers is a *sine qua non* condition to build back better.

Diversity in broadcasting and online media is the topic of the second chapter. Most Parties have public service media with a legal remit to promote a diversity of cultural expressions, indicating a broad awareness of the importance of **media diversity**. Several Parties also report supporting the proliferation of community media through financing, access to permits and removing restrictions, while a few States are beginning to implement more multifaceted media monitoring systems to keep track of media ownership and the media's representation of social groups. Challenges nonetheless remain. While 68% of Parties report using content quotas, media outlets often face difficulties in complying with them due to a lack of local productions. Paid and online media also remains less regulated, to the possible detriment of diversity in an increasingly individualized media environment. Ensuring the diversity of cultural expressions in the media requires more holistic monitoring systems and the wider application of target-based measures for both public and private media.

The third chapter, dedicated to the **digital environment**, investigates the effects of the ever more rapid digitalization of culture. In 2020, 62.1% of total global recorded music revenues came from streaming, and Video on Demand subscriptions are still rising. A few high-profile examples of music and visual arts have been generated through artificial intelligence. These trends were amplified during the COVID-19 pandemic. However, digitalization also risks exacerbating existing inequalities, due to a digital divide in Internet access and literacy, the concentration of platforms in a few countries and regions, and unsustainable remuneration models for creators and business models that do not favour the discoverability of diverse content. Countries are starting to respond to these risks by supporting the digital transformation of the cultural and creative industries. However, the development and implementation of national road maps based on the Open Roadmap for the Implementation of the Convention in the Digital Environment approved by the Conference of Parties in 2019 have not yet gained full momentum.

**Partnering with civil society** is central to achieving the objectives of this Convention. The fourth chapter examines the operating environment of civil society organizations (CSOs) in the cultural and creative sectors to assess and highlight civil society's impact in building participatory cultural governance. Participation in cultural policy-making and monitoring, understood as a spectrum, happens mainly through a diversity of dialogue mechanisms, allowing public authorities to inform and consult CSOs. However, co-creation processes involving CSOs in decision-making remain rare, which may be symptomatic of a legislative and regulatory environment that CSOs perceive as insufficiently enabling. Therefore, the implementation of open government practices in the cultural and creative sectors – rooted in the Convention's principles of transparency, participation and information-sharing – has the potential to advance public and civic innovations for diverse cultural expressions to thrive. For cross-sectoral and cross-level collaborations to flourish, persistently wide funding imbalances need to be addressed, along with a growing need for specialized training, especially to adapt to emerging digital practices in the wake of the COVID-19 pandemic.

Within the overall goal of reducing inequalities among countries (SDG 10), **achieving a balanced flow of cultural goods and services and increasing the mobility of artists and cultural professionals** represent the Convention's Monitoring Framework second goal and the next section of the Report. The goal relates to the Convention's aims of ensuring equitable access to a rich and diversified range of cultural expressions from all over the world, through openness to other cultures and balanced support for the diversity of cultural expressions. From the perspective of the SDGs, this section addresses the role of the cultural and creative sectors in implementing the principle of special and differential treatment for developing countries (SDG 10), as well as in increasing Aid for Trade to developing countries (SDG 8) or exports from developing countries (SDG 17).

The **mobility of artists and cultural professionals** is understood as the temporary cross-border movement to access new career opportunities, collaborators, audiences and markets. As shown by the fifth chapter, ensuring such exchanges is vital for artists' careers. Nevertheless, global inequality in freedom of movement remains an issue. Daunting visa requirements and a lack of funding and training make mobility more challenging for artists from developing countries. States tend to prioritize supporting their own artists to travel outside their territory, rather than attracting artists from other countries – with 83% of Parties supporting outward mobility, compared with 57% supporting the inward mobility of foreign artists. In the last four years, no preferential treatment measures were introduced by developed countries, despite Parties' pledge to support artists and cultural professionals from developing countries. CSOs play a crucial role in countering these mobility imbalances, filling funding gaps, administering grants, disseminating information, delivering training and hosting exhibitions and networking platforms. The COVID-19 pandemic triggered a seminal shift in mobility, which means governments are called on to re-imagine mobility in more balanced, digitally accessible and sustainable ways.

While the previous edition of the Global Report focused on cultural goods, the sixth chapter expands the analysis to cultural services (as new data have become available). Examining the international **flow of cultural goods and services**, the chapter highlights that exports of cultural goods and services doubled in value between 2005/2006 and 2019. Despite this, the participation of developing countries in global flows of cultural goods has stagnated. Meanwhile, developed countries continue to dominate the trade in cultural services – accounting for an average of 95% of total exports. More specifically, the Least Developed Countries represent less than 0.5% of the global cultural goods trade, while in the international trade of cultural services, they are invisible. Foreign Direct Investment also remains disproportionately in favour of developed countries. Preferential treatment for cultural goods and services from developing countries continues to be underutilized, to the detriment of the diversity of cultural expressions. As the COVID-19 pandemic has accelerated digitalization in the production, distribution and access of cultural goods and services, measuring the exchanges in services becomes all the more important.

The seventh chapter concerns **treaties and agreements** and analyses the extent to which Parties promote mutual supportiveness between the Convention and other treaties to which they are a party, as well as the mechanisms in place to promote the objectives and principles of the Convention in other international forums. It studies the 25 free trade agreements or economic partnerships signed between 2017 and 2020 that involve at least one Party to the Convention. Two striking trends emerge. First, most new trade agreements contain provisions on e-commerce or digital trade. Second, a new generation of agreements exclusively dedicated to e-commerce is taking shape. Their impact on the diversity of cultural expressions is manifold: they may improve cultural exchanges in the digital space; reduce the digital divide between developed and developing countries; or potentially limit a Party's right to ensure the availability, discoverability and accessibility of national and local cultural content online. None of the bilateral and regional trade agreements signed between 2017 and 2020 has included a preferential treatment provision. The newly adopted UNESCO Recommendation on the Ethics of Artificial Intelligence is one of the 40 multilateral and regional instruments adopted during this period that refer directly to the Convention or its objectives and principles. The chapter argues for the need to create new synergies between the Convention and other frameworks or strategies in the field of intellectual property, taxation and artificial intelligence.

The Convention's third goal, **integrating culture in sustainable development frameworks**, contributes to the implementation of each one of the SDGs, but more specifically to promoting sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all (SDG 8). It is aligned with the Convention's affirmation of the complementarity of economic and cultural aspects of development and the need to enable all countries, particularly developing countries, to create and strengthen the means necessary for their cultural expression, through appropriate national and international policies and measures. In this respect, the third section of the report consists of one extended chapter, covering two monitoring areas of the Convention. It focuses on the cultural and creative sector's contribution to enhancing policy coherence for sustainable development, both nationally and internationally (SDG 17). It also measures the share of the sector in developed countries' official development assistance commitments.

Over the past few years, national **sustainable development** planning has recognized the cultural and creative sectors as levers to advance cultural, social and economic outcomes. The inclusion of action lines specific to the Convention remained stable overall. However, as the eighth chapter shows, the transversal role played by culture and creativity in sustainable development, including for the environmental transition, remains widely underinvested (as it is only acknowledged in 13% of Voluntary National Reviews monitoring the implementation of the 2030 Agenda). Unlocking the transformative power of culture and creativity to raise awareness, take climate action and shift towards more sustainable models is a major challenge for the sectors. At the international level, the proportion of Official Development Aid allocated to culture and recreation accounted for only 0.23%. The contributions to the International Fund for Cultural Diversity have also decreased in recent years. Nonetheless, the involvement of non-traditional donor countries, the growing interest of multilateral organizations in the cultural and creative industries and the rise of South-South and triangular cooperation models offer new possibilities.



One of the guiding principles of the Convention is the **respect for human rights and fundamental freedoms**, including freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, as a necessary condition for the protection and promotion of diversity and the recognition of the equal dignity and respect of all cultures. This is directly linked to the full and effective participation of women and equal opportunities for leadership at all decision-making levels of political, economic and public life, as well as sound policies and enforceable legislation for the promotion of gender equality and the empowerment of all women and girls at all levels (SDG 5); the protection of fundamental freedoms, in accordance with national legislation and international agreements (SDG 16); and decent work for all women and men and equal pay for work of equal value (SDG 8). The fourth and final section of the Report is dedicated to this.

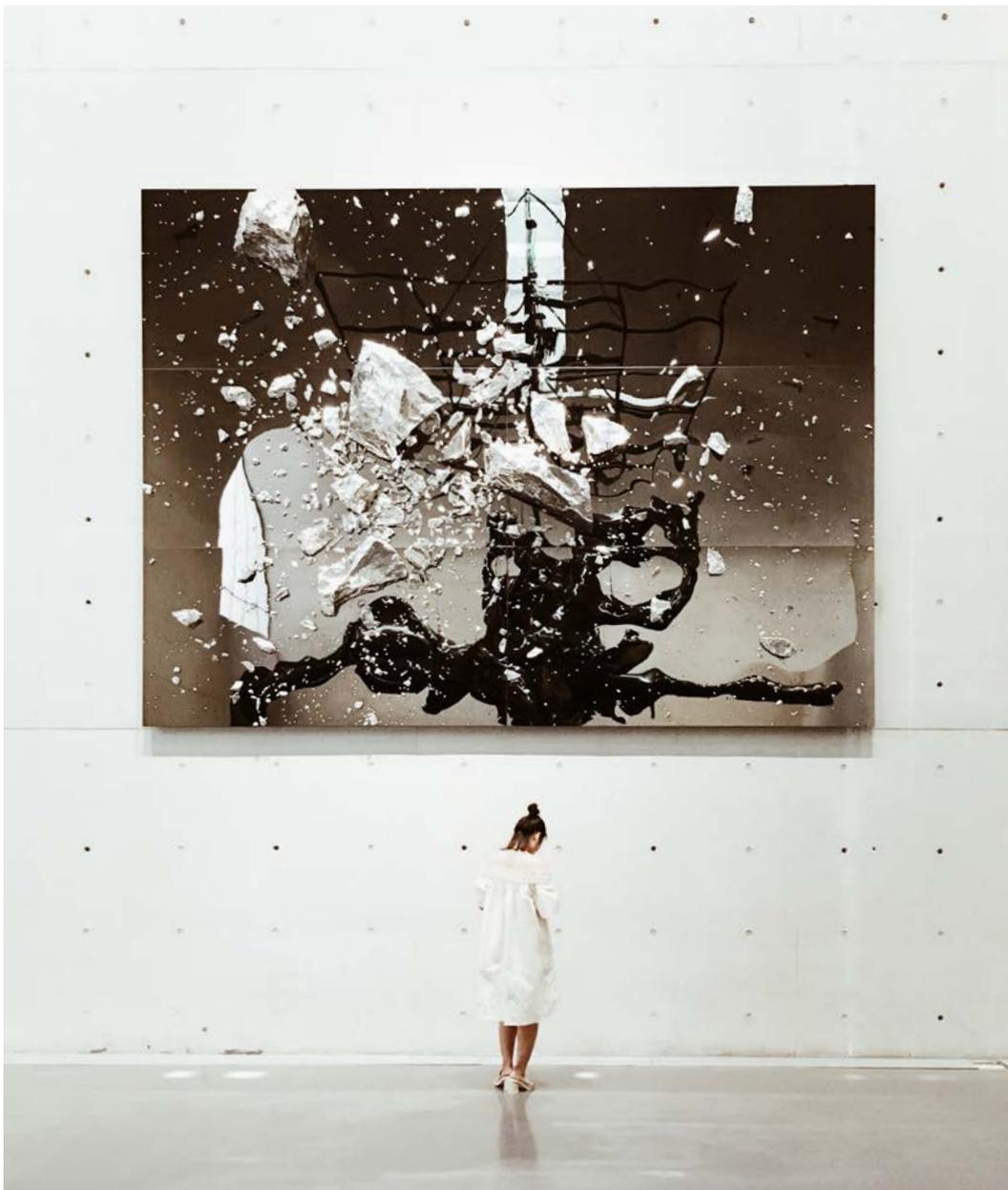
Since 2007, **gender equality** has been one of UNESCO's two global priorities, including in the culture and media sectors, which is the focus of the ninth chapter. In 2020, Parties reported more measures and policies than ever aiming to enable women to access and excel in the creative economy, as well as to diversify the ways in which girls and women are represented across the spectrum of cultural expressions. However, gender equality remains one of the main challenges encountered by governments and CSOs in implementing the Convention. While culture and entertainment are among the sectors with the highest employment rate of women, at a global level, women in the creative industries are far from being granted the same rights, financial support, career opportunities and professional acknowledgement as their male counterparts. The lack of data regarding women in the culture and media sectors remains an ongoing concern. Gender diversity stands out as one of the emerging areas of importance in protecting and promoting the diversity of cultural expressions, with full respect for human rights.

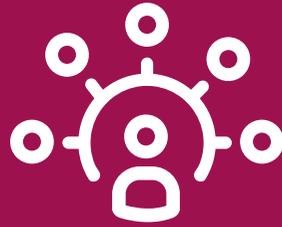
The closing chapter of the Report considers the state of **artistic freedom** – a concept that speaks both of the right to freedom of artistic expression and the social and economic rights of artists and cultural professionals. Many States (54%) report introducing measures to improve the status of artists, while some have also removed legislation that can be used to curb artistic freedom, such as blasphemy and defamation laws. In addition, CSOs continue to play a vital role both in monitoring the state of freedom of artistic expression and in protecting artists at risk. Nonetheless, attacks on artistic freedom have increased since 2018 and there remains a worrying disconnect between protective law and practice. The working conditions of artists and cultural professionals have long been difficult, marked by a lack of fair remuneration and social security coverage, meaning that many are not able to live from their creative profession. This situation was only exacerbated during the COVID-19 pandemic and, although emergency measures were deployed by many countries (mainly to provide social protection and compensate for the loss of income), it remains to be seen whether they can be sustained to overcome pre-existing challenges. Much also remains to be done to ensure artistic freedom, beginning with the need to improve understanding of the concept. Artistic freedom encompasses the freedom to create, as well as the economic and social rights frameworks and strategies that need to be in place for artists to do decent work and contribute fully to the development of societies.

The fact that this report was produced during the COVID-19 pandemic, based on periodic reports submitted by Parties under unprecedented conditions (in close consultation with CSOs) and data collected and analysed while this global crisis was still unfolding, speaks of the high importance placed on cultural expressions in times of need. Faced with a challenge that exceeds any one Party's unilateral response, the call for the integration of culture into national economic and social recovery and longer-term development strategies was relayed by 130 Ministers and Vice-Ministers of Culture convened by UNESCO in April 2020 and, more recently, by the G20 Rome Leaders' Declaration in July 2021.

A consensus is emerging on the need to strengthen global dialogue and cooperation on culture to mobilize joint efforts to support a sustainable, inclusive and resilient recovery of the cultural and creative sector from the COVID-19 crisis; and to accelerate progress in the implementation of the SDGs. It echoes one of the loudest calls emanating from the consultations on the 75th anniversary of the United Nations, as captured in the United Nations Secretary-General's report *Our Common Agenda*: to strengthen the governance of our global commons and global public goods that are provided to, shared by, and benefit us all. Cultural resources count among them. The protection and promotion of cultural diversity have traditionally emerged from global aspirations of peace, and no country can achieve this alone. These aspirations, which gave rise to the Convention, fall on the shoulders of government, civic and public bodies from the local to the international levels, for current and future generations.

*Re|Shaping Policies for Creativity: Addressing culture as a global public good* is published at a time when its findings and recommendations can be used to foster creative ecosystems that work for all and benefit the path towards a sustainable world by 2030 and beyond.





Goal 1

# SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE

Ensure the sovereign right of States to adopt and implement policies to protect and promote the diversity of cultural expressions, based on informed, transparent and participatory processes and systems of governance



# 2022 REPORT CARD

National policies and measures support creation, production, distribution and access with regard to diverse cultural activities, goods and services and strengthen informed, transparent and participatory systems of governance for culture

4 QUALITY EDUCATION



8 DECENT WORK AND ECONOMIC GROWTH



16 PEACE, JUSTICE AND STRONG INSTITUTIONS



17 PARTNERSHIPS FOR THE GOALS



## Cultural and creative sectors

## Media diversity

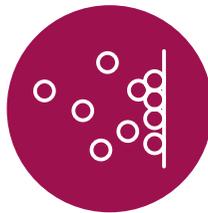
## Digital environment

## Partnering with civil society



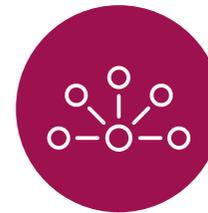
### PROGRESS

- More integrated policies resulting from interministerial collaboration and multistakeholder engagement mainstreamed in the governance of culture
- Spaces for public-civil dialogue are opening up
- Domestic content regulation and support for local media outlets are increasingly popular among States
- Significant efforts to support digital adaptation in cultural and creative industries, spurred on by COVID-19



### CHALLENGES

- Public investment in culture has been declining for ten years
- Financial resources available to civil society are insufficient and opportunities to engage in policy processes, beyond dialogue and consultation mechanisms, are still scarce
- Media monopolies and the continued under-representation and misrepresentation of some social groups threaten media diversity and freedom
- Insufficient or inappropriate regulations and skills gaps in the digital environment increase inequalities



### RECOMMENDATIONS

- Foster innovative funding and transversal collaborations at all levels
- Allocate targeted budgets and sustain transparent and participatory mechanisms
- Support community media, invest in diverse content production and design holistic media monitoring systems
- Guarantee fair remuneration for creators and foster discoverability of content online



### DATA REQUIREMENTS

- Cultural and creative industries' contribution to GDP and cultural employment statistics
- Standardized and open public data on cultural expressions available online
- Data on media ownership and workforce and level of diversity in media content
- Access to digital media, revenues and copyright and digital content consumption



The Convention is a roadmap for dynamic cultural and creative sectors

**PROGRESS**

**ECONOMIC IMPACT**

Culture and creativity contribute significantly to the global economy.



**3.1%**  
of global GDP



**6.2%**  
of all employment

**INTEGRATED POLICIES**



Culture is being more and more integrated across the policy spectrum



Permanent mechanisms are being set up for interministerial dialogue



Almost **80%**

of Parties have decentralized cultural policy mechanisms

**CHALLENGES**

**PUBLIC INVESTMENT**



Public investment in culture has been declining over the last decade

**EDUCATION**



There is a mismatch between education, training and employment opportunities

Cultural management is under-represented in higher education

**POLICY PRIORITIES**

**Most attention**



Cinema/  
Audiovisual  
arts



Music



Performing  
arts

**Least attention**



Media arts



Design

**COVID-19 PANDEMIC**



Global job losses estimated at **10 million** in 2020

Global demand for cultural content has increased but distribution of work opportunities and revenue remains unbalanced



Persisting data gaps hinder transparency and informed policy-making



**WHOLE GOVERNMENT**

Foster a whole-of-government approach to culture through multistakeholder and multilevel collaborations



**WORK OPPORTUNITIES**

Retain creative talent through integrated policies and regulatory frameworks, decent work and training



**PUBLIC INVESTMENT**

Increase public investment and support mechanisms



**DATA**

Make use of available data and invest in new data collection, monitoring and evaluation

**RECOMMENDATIONS**

# Building resilient and sustainable cultural and creative sectors

Magdalena Moreno Mujica<sup>1</sup>



## KEY FINDINGS

- »»» *The 2005 Convention for the Protection and Promotion of the Diversity of Cultural Expressions serves as a roadmap and stabilizing force, particularly during times of crisis, as it provides continued, integrated and flexible direction for cultural policy-making and legislation.*
- »»» *While significant improvements in participatory cultural governance have been observed through the Convention's reporting mechanisms – particularly with regard to the engagement of civil society and multiple levels of government – the whole-of-government approach to cultural policy is only progressing slowly, mainly due to limited cross-portfolio and cross-agency collaboration.*
- »»» *With a few exceptions, over the last decade public investment in culture has been steadily decreasing, and this has had a strong impact on the resilience and sustainability of the cultural and creative sectors – particularly in times of crisis.*
- »»» *Although there are a relatively high number of education and training programmes in culture and creativity, there remain strong disparities among regions and in the cultural fields covered – especially in digital skills and cultural management.*
- »»» *While the creation of decent economic opportunities for artists and cultural professionals has been a growing concern, the pre-existing vulnerabilities amplified by the COVID-19 pandemic call for a better recognition of the specific needs of artists and cultural professionals (including social security and well-being).*
- »»» *Although some progress has been made in data collection and the development of cultural information systems (especially through the impetus from the Convention's Monitoring Framework), there remains a need to develop internationally agreed indicators on the cultural and creative industries, and work remains pending to fill the data gaps and build capacities for evidence-based policy-making and monitoring.*

1. With contributions from Meredith Okell, research assistant.

**PROGRESS**

**PROMOTING DIVERSITY**



**87%** of Parties have public service media, which promotes diversity



**68%** use quotas for local content, languages, and social groups

**LOCAL MEDIA CHANNELS**



Several States support community media through 1) financing, 2) facilitating access to permits, 3) removing restrictions

**INCREASED MONITORING**



Regulatory authorities increasingly monitor Video on Demand

**ACCESS TO INFORMATION**



More countries adopt Access to Information Laws

**From 40 countries** in 2009

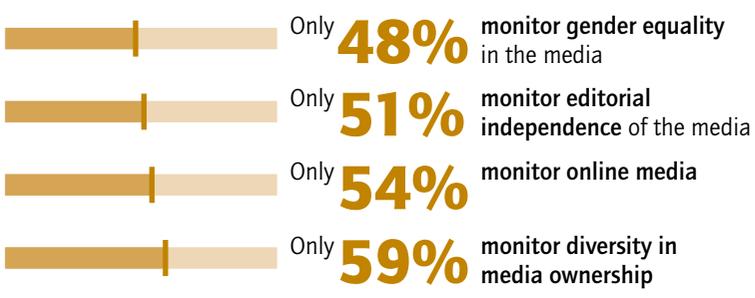


**To 126** in 2019



**CHALLENGES**

**MONITORING GAPS AMONG STATES**



**COVID-19 PANDEMIC**



Media channels closed and productions shut down worldwide

And the presence of free and independent media declined while restrictions on fundamental freedoms grew



**LOCAL CONTENT**

Content quotas are not a magic solution to the lack of local productions and hardships of local creators



**MEDIA MONOPOLIES**

The media are often controlled by a few corporations and influential families



**REPRESENTATION**

Women, ethnic minorities and persons with disabilities remain poorly or wrongly represented



**OWNERSHIP**

Limit concentration of media ownership, ensure transparency, and support local media outlets



**REPRESENTATION**

Set targets for diverse representation on and off screen



**LOCAL PRODUCTION**

Financially support local creation to enable media outlets to comply with content quotas



**MONITORING**

Invest in data collection, monitoring and evaluation of media systems

**RECOMMENDATIONS**

# Ensuring a diversity of voices in the media

Luis A. Albornoz<sup>1</sup>



## KEY FINDINGS

- »»» *While there has been a deterioration of global media freedom since 2006, the number of countries with Access to Information Laws has risen from 40 in 2009 to 126 in 2019.*
  - »»» *Many States see the need not only to have quality public service media, but also to diversify their media landscape by supporting community-based outlets and local media.*
  - »»» *While content quotas continue to be a popular tool (used by 68% of Parties), broadcasters in many countries struggle to comply with domestic content quotas due to a lack of local productions. More financial support is needed to change the situation.*
  - »»» *Online services remain less regulated than public and private broadcasting, but media regulatory authorities are expanding their areas of responsibility, which increasingly cover the Video on Demand domain and more complex media monitoring systems.*
  - »»» *Most Parties (87%) have public service media with a legal remit to promote a diversity of cultural expressions, and they are starting to adopt measures in response to the absence, under-representation or misrepresentation of different social groups in the stories circulated by the media.*
- 
- »»» *Gender inequality in the media persists both on and off screen, and concrete and evidence-based action is lacking – as most States do not monitor gender equality in the media.*
  - »»» *The COVID-19 pandemic led to a proliferation of disinformation, the closure of media outlets and a scapegoating of certain groups in the media.*

1. With the collaboration of Josep Pedro, research assistant at the Universidad Carlos III de Madrid.

**PROGRESS**

**ONLINE CONTENT**



Online activity is growing exponentially:  
 • **62.1%** of total music revenues came from streaming in 2020



Major distributors of cultural content are funding creation and production

**DIGITIZATION**



**80%** of Parties support the digital transformation of cultural institutions and industries



**INTERNATIONAL STANDARDS**  
 International standards for digital are emerging:  
 • 2021 UNESCO Recommendation on the Ethics of Artificial Intelligence  
 • 2019 Open Roadmap for the Implementation of the Convention in the Digital Environment

**ARTIFICIAL INTELLIGENCE**



Artificial Intelligence is already generating high profile music and visual artworks

**CHALLENGES**

**INEQUALITIES**



Digitization could worsen existing inequalities:  
 • Lack of Internet access  
 • Digital illiteracy  
 • Unfair pay for creators  
 • Under-representation of women

**POLICIES AND DATA**



Culture is neglected in digital and Artificial Intelligence policies and strategies  
 Data on access to digital media are lacking

**COVID-19 PANDEMIC**



The digital transformation of production, distribution and access to creative content is accelerating

From 2016 to 2021, online activity has exploded:

Hours watched on **Netflix** per minute:  
 from **69,444** to **584,222**



Hours listened on **Spotify** per minute:  
 from **38,052** to **196,917**



**DIVERSITY OF PLAYERS**

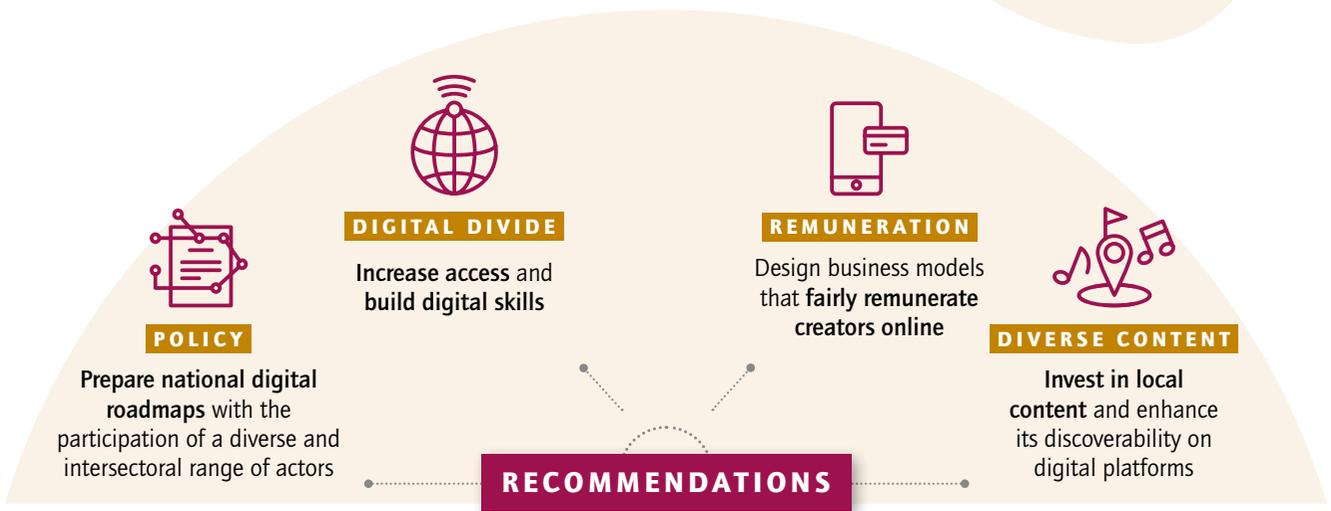


Less than half of Parties promote the diversity of e-players in domestic digital cultural and creative markets

**SUSTAINABILITY**



Digital technologies leave a significant environmental footprint



# New opportunities and challenges for inclusive cultural and creative industries in the digital environment

Ojoma Ochai



## KEY FINDINGS

- »»» *There is an increasingly apparent multifaceted digital divide due to a lack of Internet access, digital literacy, net neutrality, an imbalanced landscape of platforms/algorithms and unsustainable remuneration models.*
  - »»» *COVID-19 has accelerated the ongoing digital transformation, thereby altering the operational context of the cultural and creative industries (including forms of creation, production, distribution and access), as well as their business models.*
  - »»» *Although the majority of countries have policies aimed at the digital transformation of cultural institutions and cultural and creative industries, more action is needed to ensure that a diverse range of actors (especially in terms of size, geographical location and gender) can participate in the digital creative economy.*
  - »»» *Emerging forms of international and regional cooperation are supporting the diversity of cultural expressions in the digital context, as demonstrated by the Guidelines on the Implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions in the Digital Environment and the related Roadmap (which has yet to be widely applied at the national level), as well as the newly adopted UNESCO Recommendation on the Ethics of Artificial Intelligence.*
- 
- »»» *National digital strategies often fail to address the specific concerns and needs of the cultural and creative sectors. There is a need for more intersectoral governance models involving ministries of culture, communication (or those with a portfolio on media and broadcasting), trade and industry (or those responsible for copyright regulation), private actors, civil society and other relevant agents, as well as regional strategies.*
  - »»» *Within the digital economy, the major distributors of cultural content are also funding the production of some content. This means they have a direct impact on the promotion of cultural expressions. However, the operations of these large companies are not subject to many regulations that could effectively promote and protect the diversity of cultural expressions.*

**PROGRESS**

**PARTICIPATORY GOVERNANCE**



**90%**  
of Parties have implemented dialogue mechanisms with civil society organizations

**PUBLIC FUNDING**



**78%**  
of Parties report having public funding schemes for civil society organizations

**TRAINING AND MENTORING**



**71%**  
of Parties report supporting or organizing training and mentoring for civil society organizations

**CHALLENGES**



But civil society organizations are rarely involved in joint decision-making and monitoring

**COVID-19 PANDEMIC**



The UNESCO ResiliArt movement fostered global discussion:

**275** virtual debates in more than 115 countries



However, a lack of connectivity and digital skills hinder digital adaptation, especially in developing countries

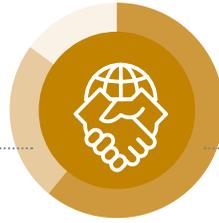
**PUBLIC-CIVIL PARTNERSHIPS**



#1 barrier to collaboration: lack of funding



Only **35%** (net) of civil society organizations surveyed think that existing laws enable them to partner with public institutions



Subnational level **24%**

National level **61%**

**TRANSPARENCY**



More civil society organizations disagree than agree that cultural policy-making is generally transparent



**OPEN GOVERNANCE**

Foster transparency, accountability and trust for sustainable participatory mechanisms and their evaluation



**SUSTAINABLE PARTNERSHIPS**

Foster public-civil partnerships at all levels, including through sustainable funding schemes



**CAPACITY-BUILDING**

Build the capacities of civil society organizations in civic engagement, digital technologies, management and fundraising



**INNOVATION**

Implement open data principles and develop shared information systems

**RECOMMENDATIONS**

# Opening up cultural governance through civil society participation

Mauricio Delfin



## KEY FINDINGS

- »»» *Civil society organizations manage and contribute to a broad range of activities in the cultural and creative sectors, especially in capacity-building, advocacy and policy development. They are most active in the fields that are least covered by public action and they build cross-sectoral connections – making them front-line players in nurturing and promoting the diversity of cultural expressions.*
- »»» *Most Parties report the existence of participatory dialogue mechanisms. However, civil society organizations are still rarely involved in decision-making, monitoring and evaluation to (re)shape policies for creativity, which suggests a need for more inclusive and transparent processes.*
- »»» *Although the use of open data principles and practices in the cultural and creative sectors is still very limited, the multiple data gathering and dissemination strategies involving civil society organizations and Parties would benefit from the use of these practices to foster civic engagement and innovation.*
- »»» *While collaborations between national public institutions and civil society organizations remain most common, civil society organizations involved in partnerships with local authorities at the subnational level tend to achieve stronger outcomes in participatory cultural governance, expanding the reach of the Convention.*

»»» *The level of structuring and organization within civil society is uneven across developed and developing countries. Similarly, there are persistent imbalances in access to funding, with civil society organizations in Africa, Asia and the Pacific and Latin America and the Caribbean receiving considerably less public support at the national and subnational levels.*

»»» *The COVID-19 pandemic pushed civil society organizations to adapt to the digital environment, not only to continue to reach out to citizens, but also to engage with governments and advocate for policy reforms. However, there remain striking imbalances in terms of capacity, access to technologies and skills to use them – especially in developing countries.*



## Goal 2

# ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

Facilitate equitable access,  
openness and balance in the flow  
of cultural goods and services  
as well as the free movement of  
artists and cultural professionals



# 2022 REPORT CARD

National policies and measures, including preferential treatment, facilitate a balanced flow of cultural goods and services and promote the mobility of artists and cultural professionals around the world

8 DECENT WORK AND ECONOMIC GROWTH



10 REDUCED INEQUALITIES



17 PARTNERSHIPS FOR THE GOALS



## Mobility of artists and cultural professionals

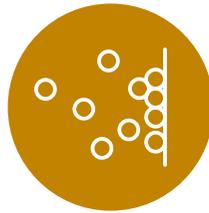
## Flow of cultural goods and services

## Treaties and agreements



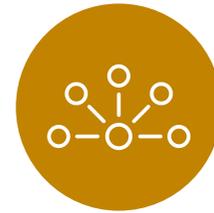
### PROGRESS

- Outward mobility has gained increased support and civil society organizations play an increasingly important role in providing training, funding and information
- Exports of cultural goods and services have surged dramatically worldwide, with the audiovisual and related services remaining the largest cultural service sector
- The use of clauses recognizing the specific nature of cultural goods and services is more and more common in trade agreements



### CHALLENGES

- Developing countries face persistent visa and funding barriers to mobility
- Global trade shows no signs of opening up to cultural services from developing countries
- No preferential treatment provisions have been included in trade agreements in recent years



### RECOMMENDATIONS

- Re-imagine mobility in more sustainable, inclusive and digitally accessible ways, and correct mobility imbalances through preferential treatment mechanisms
- Invest in Aid for Trade and support diversified Foreign Direct Investment in developing countries
- Grant preferential treatment to developing countries and pay close attention to data flow commitments in trade agreements



### DATA REQUIREMENTS

- Visas granted and travel bans issued for artists and cultural professionals
- International flows of cultural goods and services, including Foreign Direct Investment
- Aid for Trade for the cultural and creative sectors



**Outward mobility:** local artists travelling abroad  
**Inward mobility:** foreign artists coming in

**PROGRESS**



**83%**

of Parties report supporting outward mobility



**57%**

report supporting inward mobility

Civil society actively supports transnational mobility in the cultural sector



For inward mobility, funding schemes, cultural infrastructure and enabling visa policies are imperative



Number of Mobility Information Points has increased, especially in Europe and North America

**CHALLENGES**

**ONGOING GLOBAL IMBALANCES IN MOBILITY**

Artists, especially from developing countries, face challenges in accessing funding, visas, information, training and cultural infrastructure



Passport-holders from **developed countries** can visit an average of **169 countries visa-free**



**79%** of international artist residencies are in Europe and North America

Passport-holders from **developing countries** can visit **86 countries visa-free**



No new preferential treatment measures for artists from developing countries



South-South mobility remains difficult, in part due to poor regional connectivity

**COVID-19 PANDEMIC**



International interactions could only happen online

Grants turned digital, cultural events went online, and emergency funding kept many civil society organizations alive

But a focus on digital can also lead to:

- Inequality due to asymmetric access
- Talent drain due to unfair pay
- Funding shifts from physical mobility

Cultural mobility will be impacted for years to come, as travel becomes increasingly expensive and restrictive



**BETTER MOBILITY**

Re-imagine mobility in more digitally accessible and sustainable ways



**ADMIN SUPPORT**

Provide administrative support to artists, in addition to funding



**REPRESENTATION**

Ensure equal representation in mobility opportunities



**PROXIMITY**

Improve support for intra-regional mobility among developing countries

**RECOMMENDATIONS**

# Re-imagining mobility for artists and cultural professionals

Anupama Sekhar



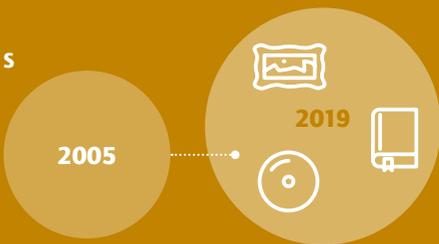
## KEY FINDINGS

- »»» *A progressive understanding of mobility as a fundamental part of the professional trajectory of artists and cultural professionals is steadily growing among governments and funders.*
  - »»» *An increasing number of States – both developed and developing – are supporting the outward mobility of artists under the principle of internationalizing the arts in cultural policy strategies and legal frameworks.*
  - »»» *Global inequality in freedom of movement persists due to unequal distribution of funding and burdensome visa regulations.*
  - »»» *In the last four years, no preferential treatment measures for artists and other cultural professionals from developing countries have been implemented, except a few actions triggering positive but unintended collateral effects. As a result, the ability of cultural professionals from these countries to access markets in developed countries remains extremely weak.*
  - »»» *Transnational mobility in the cultural sector is one of the policy areas in which civil society organizations are more actively contributing to the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.*
- 
- »»» *The number of Mobility Information Points has increased in Europe and North America, while advisory services are increasingly in demand – suggesting growing complexities in mobility.*
  - »»» *The COVID-19 pandemic has heralded a seminal shift in mobility. While rising costs and health certifications create new access barriers, there are renewed opportunities to re-imagine mobility in more digitally accessible, sustainable and environmentally friendly ways.*

**PROGRESS**

**CULTURAL GOODS**

Export doubled in value from 2005 to **US\$271.7** billion in 2019



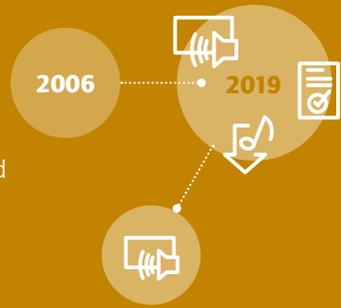
The export value from developing countries almost tripled to **US\$144.5** billion in 2019\*



\*India and China alone accounted for at least 40% of these exports

**CULTURAL SERVICES**

Export doubled in value from 2006 to **US\$117.4** billion in 2019



The 'audiovisual and related services' is the largest cultural service sector, at **US\$47.9** billion in 2019

**CHALLENGES**

**DEVELOPING COUNTRIES**



Participation of developing countries in the global flows of cultural goods has stagnated over the last three years

Trade from least developed countries is less than **0.5%** of the global cultural goods trade

Lack of Aid for Trade towards developing countries adds to ongoing imbalances and limits sustainable growth

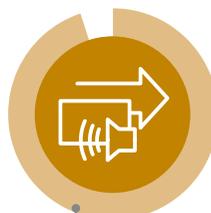


**DEVELOPED COUNTRIES**



For visual arts and publishing, developed countries are trading almost exclusively among themselves

Developed countries still dominate the cultural services trade with **95%** of total exports



**COVID-19 PANDEMIC**

The pandemic amplified the investment gap between developed and developing countries



Global music revenues increased by **7%** largely due to music streaming

Digitization is also an opportunity as trade and engagement barriers are lower

Preferential treatment measures are not common: only **12%** of developed countries report having granted them



**BALANCED FLOW**

- Developed countries:**
- Increase the Aid for Trade for developing countries
  - Strengthen preferential treatment measures
  - Exchange know-how with developing countries



**INFORMATION SYSTEMS**

All countries:

- Improve information systems to collect accurate data
- Evaluate international flows of cultural goods and services



**OPEN MARKETS**

- Developing countries:**
- Adopt a sectoral approach to diversify Foreign Direct Investment
  - Open markets more to other developing countries

**RECOMMENDATIONS**

# Global flow of cultural goods and services: still a one-way trade

Lydia Deloumeaux



## KEY FINDINGS

- »»» *The participation of developing countries in the global flows of cultural goods has stagnated over the last three years. Global trade has also shown no signs of opening up to cultural services from developing countries.*
- »»» *The lack of Aid for Trade towards the culture and media sectors of developing countries contributes to ongoing imbalances in the flow of cultural goods and services and limits the overall capacity of the cultural and creative sectors to promote sustained, inclusive and sustainable economic growth.*
- »»» *An increased number of export and preferential treatment measures have been put in place to enhance the flow of cultural goods and services among developing countries, demonstrating a growing determination to open their markets to each other, in response to limited trade with developed countries.*
- »»» *COVID-19 has accelerated the shift towards digital trade, making the availability of data on the flows of cultural services, including in the digital sphere, increasingly important to capture.*
- »»» *The triple challenge of measurement, data and reporting alignment needs to be addressed so there can be better trend analysis and a deeper understanding of the cultural goods and services traded.*
- »»» *Measures aimed at expanding developing countries' know-how in export practices of cultural goods and services and mastering digital skills are crucial to redress persistent imbalances in the flow of cultural goods and services.*



All agreements and instruments mentioned were signed between 2017 and 2020

**PROGRESS**

**PROMOTING DIVERSITY**



**25** free trade agreements or economic partnerships involving at least one Party to the Convention were signed, of which:



**19** recognize the specific nature of cultural goods or services

**1** explicitly mentions the Convention

**MULTILATERAL INSTRUMENTS**



At least **40** multilateral and regional instruments mention the Convention, of which:



link culture and the digital environment



link culture and sustainable development



is the UNESCO Recommendation on the Ethics of Artificial Intelligence

**DIGITAL ENVIRONMENT**



At least **17** include commitments relating to the digital environment:



have a chapter on digital trade:



include a commitment to non-discrimination for digital products...

and **4** of these have no cultural clause

+ Improve digital cultural exchanges  
+ Reduce digital divide between developed and developing countries

- Possible limitation of the right of Parties to promote local cultural content in the digital environment

**CHALLENGES**

**BILATERAL AGREEMENTS**



Out of **85** Bilateral Investment treaties signed, only **5** contain cultural clauses

**NEW SYNERGIES**



Collaboration is needed between the Convention and frameworks for:

- Intellectual property
- Taxation
- Artificial intelligence

**COVID-19 PANDEMIC**



COVID-19 has raised public awareness of the tax inequalities resulting from the **special status of multinational companies**

**PREFERENTIAL TREATMENT**



No agreements signed by developed countries included preferential treatment provisions



**E-COMMERCE**

Exclude the cultural sector from the scope of non-discrimination commitments related to e-commerce in trade agreements



**INEQUALITIES**

Developed countries: make additional efforts to grant preferential treatment to developing countries



**POLICY PROVISIONS**

Include provisions in agreements that preserve a Party's capacity to design new public policies when necessary



**DATA**

Pay close attention to data flow commitments, as some may limit how a Party acts in the cultural sector and monitors its cultural policies

**RECOMMENDATIONS**

# Protecting diversity: still room to pursue a legitimate public policy objective outside the framework of the Convention

Véronique Guèremont



## KEY FINDINGS

- »»» A large majority (84%) of the 25 trade agreements concluded between 2017 and 2020 contain clauses recognizing the specific nature of cultural goods or services and protecting the right of Parties to the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions to take action in the cultural sector.
  - »»» While 15 of these trade agreements have been concluded exclusively between Parties to the Convention, only one agreement contains an explicit reference to the Convention.
  - »»» Most of the 25 trade agreements concluded between 2017 and 2020 include provisions on e-commerce and data flow that could have an impact on the implementation of the Convention in the digital environment.
  - »»» A new generation of trade agreements exclusively related to e-commerce have recently emerged; the incorporation of clauses to preserve the right of signatories to protect and promote the diversity of cultural expressions in the digital environment would be worth considering in future negotiations.
  - »»» The Convention receives more attention in non-trade forums than in trade forums, as at least 40 multilateral and regional instruments contain a reference to the Convention.
- 
- »»» To date, Parties to the Convention have paid little attention to promoting the objectives and principles of the Convention in international forums dealing with artificial intelligence issues, even though artificial intelligence and recommendation algorithms have the potential to introduce bias and undermine the visibility of local content, and thus the diversity of cultural expressions.
  - »»» Tax issues also deserve attention, since outdated tax regimes can create significant imbalances between domestic and foreign cultural and creative industries, and add to other kinds of inequality that may impact the diversity of cultural expressions. This is the case when foreign competitors operating online are exempt from domestic fiscal regimes.
  - »»» Article 16 of the Convention on preferential treatment for developing countries is not widely implemented in trade agreements and other international instruments, with the main exception being co-production agreements that may facilitate access by developing countries to the markets of developed countries.



Goal 3

# INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS

Recognize the  
complementarity of economic  
and cultural aspects of  
sustainable development



# 2022 REPORT CARD

Sustainable development policies and international cooperation programmes integrate culture as a strategic dimension

**8** DECENT WORK AND ECONOMIC GROWTH



**17** PARTNERSHIPS FOR THE GOALS



## National sustainable development policies and plans

## International cooperation for sustainable development



### PROGRESS

- Culture's contribution is widely recognized in national development and sustainability planning
- Urban and cultural development agendas are increasingly intertwined
- Culture and creativity grow into key intervention areas in cooperation programmes
- Cooperation models based on peer-learning are spreading



### CHALLENGES

- Cultural and creative industries' potential and priorities remain overlooked
- Cultural expressions and creativity are undermobilized in climate action
- Official Development Assistance for culture remains dramatically low
- Limited earmarking of international development cooperation to support cultural and creative industries and market development in developing countries



### RECOMMENDATIONS

- Foster intersectoral coordination for holistic implementation of the 2030 Agenda
- Mainstream the culture/environment nexus across the policy spectrum
- Increase funding for culture and creativity in international cooperation, including in COVID-19 recovery plans
- Strengthen evaluation capacities and knowledge sharing



### DATA REQUIREMENTS

- Public investment in culture and creativity for sustainable development
- Social and territorial distribution of cultural participation and production
- Environmental impact of cultural and creative industries
- Official Development Assistance for culture and recreation with a breakdown by cultural domain

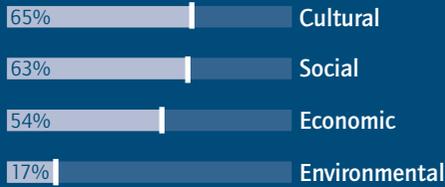
**PROGRESS TOWARDS**



**PROGRESS**

**DEVELOPMENT OUTCOMES**

Countries identify the role of culture in sustainable development as:



**DEVELOPMENT FUNDING**



There is increased interest in cultural sectors from multilateral organizations



However, they provided only half of the funding invested in developing countries by the private sector



**17%** of contributions to the International Fund for Cultural Diversity come from developing countries

**CHALLENGES**

**CLIMATE CHANGE**



Climate change reports and strategies rarely mention the role of the cultural sector

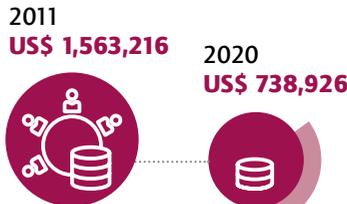
**CULTURE DRIVING SDGs**



Only **13%** of voluntary national reviews acknowledge the transversal role of culture for sustainable development

**IFCD CONTRIBUTIONS**

The International Fund for Cultural Diversity has yet to take off. Contributions have decreased:



In 2020, only 35% of Parties to the Convention contributed

**COVID-19 PANDEMIC**

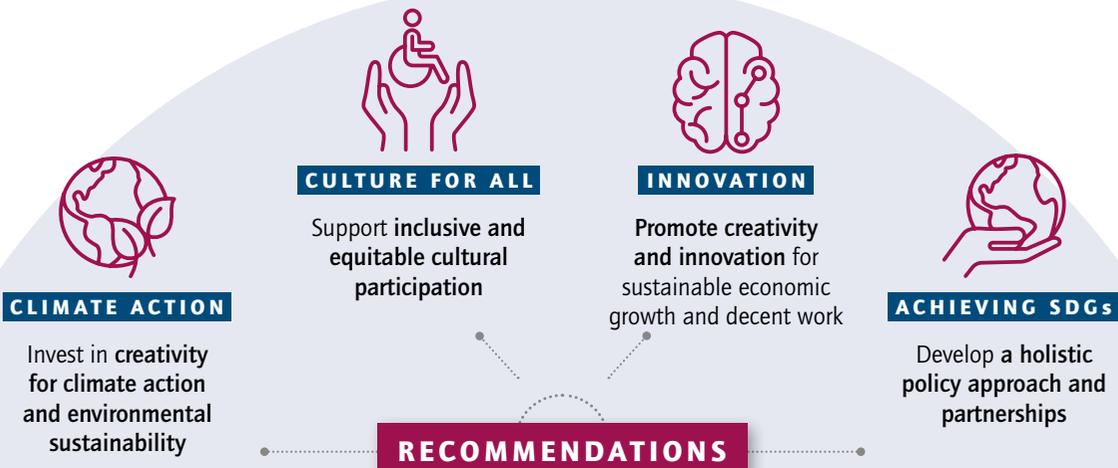
There is a risk that recovery plans overlook the sector  
A decline in development aid is predicted



**DEVELOPMENT AID**



Only **0.23%** of Official Development Aid was spent on culture and recreation in 2018



# Culture and sustainable development: a still untapped potential

Yarri Kamara



## KEY FINDINGS

- »»» *The holistic framing of sustainable development in the 2030 Agenda offers many pathways for integrating culture in a broad sense. However, only a limited number of concrete action lines to support the diversity of cultural expressions have been inspired by the 2030 Agenda.*
  - »»» *In national sustainable development planning, the cultural and creative sectors are recognized for their ability to advance cultural outcomes (65%) and drive societal transformations (63%), particularly in the realm of social inclusion. Resulting plans and strategies also harness the economic potential of the cultural and creative industries (54%), especially in developing countries.*
  - »»» *Culture and creativity are largely underinvested to bring about the change in mindsets and behaviours that is urgently needed to address the climate crisis. The cultural and creative sectors themselves need to accelerate their transition towards sustainable cultural production and consumption.*
  - »»» *New funding instruments have been established to increase international cooperation, while multilateral organizations (including development banks) are showing renewed interest in the cultural and creative sectors. However, the five largest private donors have contributed almost twice the amount of public multilateral funding to developing countries in these sectors.*
- 
- »»» *Overall, only 0.23% of development aid is allocated to culture and recreation. A decline due to COVID-19-related recessions is predicted in the coming years, which is worrying for the future of cultural cooperation.*



Goal 4

# PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS

Respect human rights and  
fundamental freedoms of  
expression, information  
and communication as a  
pre-requisite for the creation  
and distribution of diverse  
cultural expressions



# 2022 REPORT CARD

International and national legislation related to human rights and fundamental freedoms is implemented and promotes gender equality and artistic freedom



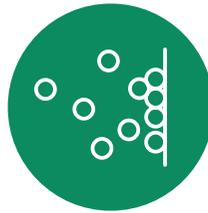
## Gender equality

## Artistic freedom



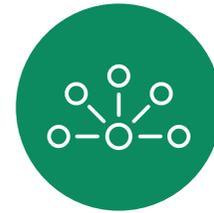
### PROGRESS

- Gender equality is a growing priority for public authorities and civil society organizations
- Increasing efforts to improve labour conditions and social welfare, especially through emergency COVID-19 measures
- Increased capacities of artistic freedom monitors



### CHALLENGES

- Gender imbalances in creative positions remain wide
- Income protection and career transition schemes remain rare
- Attacks on freedom of artistic expression continue to rise and digital censorship is becoming a growing concern



### RECOMMENDATIONS

- Take affirmative action and monitor gender equality and diversity
- Improve the status of the artist and build capacities to protect artists and cultural professionals' social and economic rights
- Support international human rights frameworks with local monitoring systems and concrete implementation mechanisms, including online



### DATA REQUIREMENTS

- Levels of women's participation, representation and advancement in culture and creativity
- Official national registers of artists and cultural professionals, disaggregated by gender and cultural domain
- Attacks on freedom of artistic expression

**PROGRESS**

**GENDER EQUALITY MEASURES**



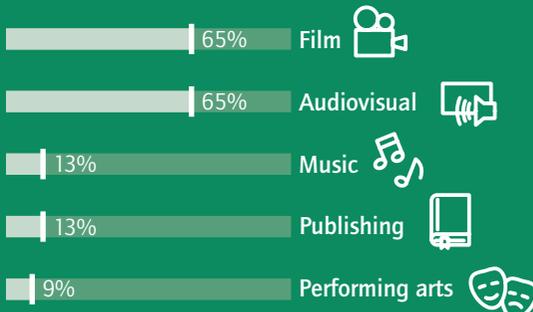
**77%**  
of Parties reported policies or measures on gender equality



Civil society organizations play an important role in advancing gender equality: **21%** of their measures addressed gender equality

**PROGRESS BY SECTOR**

Gender equality initiatives implemented by government and civil society organizations:



**CHALLENGES**

**FEMALE WORKFORCE**



More women are heading up National Arts or Cultural Councils globally, but women remain underrepresented



In 2017, from every 10 leading positions, on average **3 were women** and 7 were men



In 2020, **4 were women** and 6 were men, with significant differences between regions

Moreover, support for change is low: **27%** of policies support women's access to decision-making positions

**WOMEN'S REPRESENTATION**

Representation of women remains low in:



**COVID-19 PANDEMIC**



**48.1%** of work in the culture and entertainment sector is done by women – and, globally, women were more affected by employment loss than men

**DATA ON EQUALITY**



Only **53%** of countries regularly collect and share data to monitor gender equality in the sectors

In African States this is **17%**, illustrating the stark difference between regions



**GENDER PARITY**

Apply **affirmative action measures** in recruitment, promotion, funding and awards



**WORKING CONDITIONS**

Eliminate precarious labour practices in the cultural sector such as short-term contracts, long working hours and pay gaps



**DATA**

Make continuous efforts to measure and monitor progress towards gender equality and gender diversity



**POLICY**

Adopt and strengthen policies and enforceable legislation for the promotion of gender equality

**RECOMMENDATIONS**

# Gender equality: one step forward, two steps back

Anna Villarroya Planas



## KEY FINDINGS

- »»» *Gender equality is increasingly being recognized as a priority for the cultural and creative industries, as evidenced by the high percentage of Parties reporting measures to ensure gender equality in the sector. However, acting for gender equality remains one of the main challenges in the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.*
  - »»» *There is a critical lack of data regarding women in the culture and media sectors. However, existing evidence suggests that women remain under-represented in positions of leadership, have less access to public funding and their work is far less visible and acknowledged than their male counterparts.*
  - »»» *The COVID-19 pandemic may have taken a disproportionate toll on female artists and cultural professionals. For a sustainable recovery, gender equality needs to become a mainstreamed priority.*
  - »»» *Civil society organizations are proving to be key in advancing innovative measures for gender equality, building the capacities of female artists and creative professionals and stimulating networking.*
- 
- »»» *The film industry plays a leading role in advocating and benefitting from gender equality measures (65%) compared to music and publishing (each at 13%) and the performing arts (9%). However, only about a third (33%) of the awards for the main film categories of 60 major film festivals worldwide were given to female artists and producers in 2019. Under a quarter (24%) were awarded for best director and best screenplay.*
  - »»» *The female workforce in the gaming industry stands at just 30% worldwide. This confirms women's under-representation in some creative industries (particularly those linked to fast growing technologies) and overrepresentation in other, traditionally more precarious ones.*
  - »»» *Gender diversity and intersectionality are emerging areas of intervention, both contributing to advancing gender equality and fostering more diverse and inclusive cultural and creative sectors.*

Artistic freedom consists of:



**1** Freedom of artistic expression



**2** Social and economic rights of artists

**PROGRESS**

**LEGISLATION**



Harmful legislation, such as blasphemy and defamation laws, has been removed in many countries

**LINK TO HUMAN RIGHTS**



Artistic freedom is being integrated in national human rights frameworks and strategies

And collaborations increase between cultural and human rights organizations

**STATUS OF ARTISTS**



**54%** of States report economic measures to improve the status of artists



Improving the status of artists gives them similar rights and benefits to other workers

**CHALLENGES**

**DATA AND INFORMATION GAPS**



Despite progress, the term *artistic freedom* has not yet gained a common understanding among countries

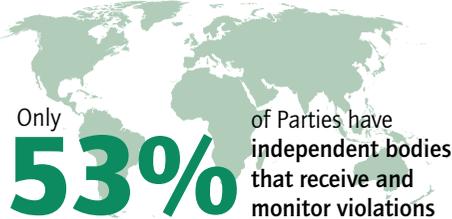
Persistent information gaps undermine the development of more targeted policies



**ATTACKS ON ARTISTS**



Attacks on freedom of artistic expression continue to rise globally - ranging from censorship to killings



**COVID-19 PANDEMIC**

Challenges to artistic freedom intensified: Artists were suddenly without income or social protection, and sometimes silenced for speaking up about COVID-19 measures



As digitalization accelerates, artistic freedom in the digital sphere becomes a growing concern



**COLLABORATION**

Foster interministerial and multistakeholder collaboration



**CIVIL SOCIETY**

Support civil society organizations, especially in the most challenged regions



**LEGISLATION**

Adopt and update status of artist laws and include artistic freedom in human rights legislation



**FREEDOM ONLINE**

Ensure protection of artistic freedom online

**RECOMMENDATIONS**

# Safeguarding the freedom to create

Sara Whyatt



## KEY FINDINGS

- »»» *While some States have amended or abolished laws affecting freedom of artistic expression, there remains a worrying disconnect between protective law and practice, with attacks on freedom of artistic expression continuing to rise in 2020. To be effective, protective laws must be supported by local monitoring systems and concrete implementation mechanisms.*
  - »»» *Cultural and human rights defenders, as well as civil society organizations, increasingly engage in monitoring and advocating for freedom of artistic expression, including through the provision of safe havens for artists at risk.*
  - »»» *There is a clear need for organizations with understanding and expertise of both human rights and culture in all regions to fill persistent gaps in monitoring and reporting on artistic freedom.*
  - »»» *In the last four years, 54% of Parties report having taken measures to improve the status of artists by adopting new or revising existing economic measures.*
  - »»» *States are putting in place measures to ensure fair pay, remuneration and access to social welfare benefits for artists, bringing them in line with the general workforce.*
- 
- »»» *Despite some progress, there remains a general lack of understanding of artistic freedom, signifying a need for more capacity-building on the subject.*
  - »»» *COVID-19 has exacerbated the pre-existing precariousness of working conditions among artists and cultural professionals. States have been trying to meet the challenge through emergency measures aimed at protecting the social and economic rights of artists and cultural professionals.*

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# RE|SHAPING POLICIES FOR CREATIVITY

The Global Report series monitors the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, as well as progress towards achieving the United Nations 2030 Agenda for Sustainable Development, *within* and *with* the cultural and creative sectors.

Its 2022 edition revolves around two major questions: What is the state of the cultural and creative sectors? What policy changes to promote sustainable, human rights-based systems of governance for culture and equitable access to cultural opportunities and resources have resulted from stakeholders' implementation and ownership of the Convention?

In line with the 2015 and 2018 editions, this third edition of the Report presents the latest policy developments to support creativity and sheds light on current and future challenges in areas such as the digital environment, media diversity, sustainable development, mobility of artists and cultural professionals, gender equality and artistic freedom.

The trends, innovative practices, gaps and recommendations that emerge from the 2022 edition provide valuable evidence to inform the policy dialogue leading up to the UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022. With the mission to contribute to the 2030 Agenda, it feeds into a renewed vision of cultural policies based on a better understanding of what impacts the diversity of cultural expressions and the avenues for anchoring culture and creativity in the broader public policy spectrum.

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Diversity of  
Cultural Expressions