1. INTRODUCTION

The development of the *Convention on the protection and promotion of the diversity of cultural expressions* represented an unprecedented collaboration between key states from every region, UNESCO and Civil Society. We worked together to promote and build support for the concept, and to consider its provisions. Since its adoption, civil society has been active in advocating for, developing, monitoring and evaluating the Convention. Many also work to achieve its fundamental objectives, including through the production and dissemination of diverse cultural expressions. Notably, we contribute to the elaboration, implementation and evaluation of policies for culture, the design and delivery of capacity-building and data collection projects, and the promotion of cultural expressions by all communities, especially minorities. Civil society also act as value-guardians. Actively campaigning for better investment in creativity and an increased integration of culture in development strategies, civil society also benefits from and fosters international cooperation, including cooperation for development, collaborating with Parties and local authorities. Whenever possible, we provide input to the Parties' quadrennial periodic reports (QPR).

In accordance with Article 11, the Conference of Parties (CP) and the Intergovernmental Committee (IGC) have created robust avenues for civil society to participate in the Convention processes. In June 2017, a significant civil society Forum was held, which provided an opportunity for civil society delegates to meet together, and to discuss key issues and priorities with Parties at the COP. In December 2016, the IGC invited civil society to present a report on their activities. It is in this spirit of collaboration that we submit this first-ever civil society Activity Report.

In the dozen years we have lived with the Convention, we have seen how digital technologies, the internet and the dominant global players are dramatically changing the ecosystems of arts, culture and media. Despite difficulties, and acknowledging the digital divide, civil society are working actively to broker the changes in business models, the way cultural goods and services are produced and disseminated, and to address issues of audience development and cultural participation.

Economically, globalisation has achieved its promise only for a very few, and inequality is growing. Our patterns of highly unsustainable resource consumption are degrading our environment, and we are witnessing the first significant effects of climate change. There is growing religious intolerance and an ongoing refugee crisis and, at a time of uncertainty, a tendency to "blame the other", and for political extremes to move into the mainstream.

Against this background, the key aim of the Convention – to sustain a diverse world through and in which artistic expressions reflect a range of ideas, beliefs and values – is all the more critical. But in the past decade, it has become increasingly difficult for artists as well as cultural practitioners to travel to other places, and we have seen a trend towards homogeneity. The Convention's goal of achieving preferential access to global north markets seems more distant.

The current climate in which the Convention needs to make sense is different from the global climate in which it was launched. There is an urgent need for more sustainable development, for more human rights and freedoms, for a greater balance in flows of cultural goods and services, and for better governance: in short, for more of the 2005 Convention!

We believe CSO are central to providing the evidence and solutions to meet the challenges of the way ahead. We welcome this opportunity to present to Parties and the Secretariat our reflections and key action priorities, in order to align our thinking and to collaborate on practical strategies for the next two to four years. We are delighted to table the 2017 Civil Society Activity Report.

2. METHODOLOGY

This work has been a challenging and exciting exercise, the first of its kind.

It has been informed by 20 replies to UNESCO's consultation in spring 2017, issues discussed at the June 2017 CSO Forum, and 70 responses to questionnaires designed by a group of CSOs, based on a report structure agreed at the Forum. Calls for volunteers were launched during the Forum and after the Conference of Parties to contribute to an editorial team in charge of the drafting for the report.[1] Given restrictions of time and resources, it was decided this first CSO Activity Report would be based on and limited to data provided among those attached to the Forum, since they were aware of the plan. Those CSOs included national, regional, international organisations, networks and some culture sector professionals. However, as the majority of the organisations at the Forum were based in developed countries, regional focus points were invited to distribute the questionnaire to additional organisations. International networks also provided insights on regional challenges through their members.

The report presents first an overall analysis of activities, challenges and recommendations made by international civil society on its contribution to the implementation of the Convention. Then follows a selection of information organized around one regional focus as well as a thematic focus on the diversity of media in the public service in Europe. The report finishes with a presentation of conclusions and a statistical note (annex).

This Report is a pilot project. The needs, strengths and limitations encountered during its drafting will inform future steps, governance and procedures, and this will strengthen future CSO representations.

3. ACTIVITIES OF CIVIL SOCIETY ORGANISATIONS – SURVEY RESULTS

3.1 GOAL 1: SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE

Across the world, there are major differences regarding the involvement of CSOs in the governance of culture. Similarly, the primary interests of CSOs in supporting sustainable systems of governance for culture vary across regions. In Europe, CSOs are very much concerned about the challenges for cultural diversity of the digital shift, including intellectual propriety rights of artists, creators and other rights holders. In other regions, especially Africa, CSOs are very engaged in issues relating to the rights and freedoms of creators and artists.

The main thematic areas in which CSOs implemented activities were:
  (1) intellectual property rights of artists, creators and other rights holders in the digital world;
  (2) other challenges for cultural diversity in the digital environment;
  (3) policies to fund the creation, production, distribution and access to a diversity of cultural goods and services;
  (4) policies at local level (particularly within Africa) where some cities are more responsive and have more resources to support creative endeavours;
  (5) policies and measures supporting a favourable operational environment, including:
    ■ health and safety of artists, creators and cultural professionals;
    ■ decent working conditions and fair remuneration;
    ■ ongoing support for skills development;

1This report has been drafted by a group of volunteers from the following organisations (in alphabetical order) : African Cultural Policy Network, Asia-Europe Foundation, Culture et Développement, European Broadcasting Union, Freemuse, French Coalition for Cultural Diversity, UNI MEI, UK Coalition for Cultural Diversity, International Music Council, International Theatre Institute, Traditions for Tomorrow, University of Hildesheim and Garry Neil.

- guaranteeing that artists and creators enjoy fundamental rights and freedoms
- mobility of artists and cultural professionals, including visas.

MAIN CSO ACTIVITIES – GOAL 1

The following examples provide a snapshot of the diversity of activities CSOs undertook in 2017:

- *Advocacy and lobbying actions to influence and inform national policies and measures to reinforce the goals of the Convention.* During their annual meetings, the UK Coalition for Cultural Diversity and the French Coalition for Cultural Diversity advised decision-makers in their countries and in Europe of the impact of digital technologies on cultural diversity, including challenges linked to corporate concentration of the leading digital players.

- *Organisation of seminars, conferences, workshops to contribute to informed and transparent policy-making or to promote the Convention at national or international level.* Regional and international organisations such as the European Coalitions for Cultural Diversity, CISAC and Eurovisioni organised conferences to inform and exchange about the challenges for creative industries, artists and cultural professionals, new digital business models and the transfer of value to the internet. CSOs also published studies and reports to inform policy makers and others on cultural diversity in the digital age[2]. The India Foundation for the Arts created a platform for dialogue and debate to actively engage civil society in deeper conversations about sectoral development.

- *Capacity building and training events to support CSOs*. A wide range of professional organisations in the European live performance and audiovisual sector, (UNI MEI, EBU, FIA, Pearle, FIM, CEPI, EFJ and AER) deepened their cooperation on skills development for artists and culture professionals through a joint project, *Creative Skills Europe* (http://www. creativeskillseurope.eu). Co-funded by the EU, the partners worked to increase capacity of stakeholders to adapt to the challenges of the new digital environment and the new business models. Another example of CSO capacity building is Africa's Arterial Network, which organised training workshops to address issues such as barriers that discourage women from taking leadership positions (*African Women in Cultural Leadership*).

- *The collection of information and data to contribute to informed and transparent policy making.* EBU and its members continued to provide important investment in original audiovisual production. Data underline that 87% of the 2016 programming schedule of public service media (PSM) were devoted to national and European content. In addition, EBU's permanent group of broadcasters specialised in intercultural dialogue gathered twice in 2017 to discuss cooperation amongst its members, and how to foster cultural diversity within the countries. Throughout 2017, the EBU also continued to collect specific data from national broadcasters about their activity in supporting local productions, local creators, diversity of languages and minority communities.

MAIN CHALLENGES – GOAL 1

- The need for appropriate regulation at all levels (international, national, and regional) to address the challenges and opportunities of the digital shift.

- The need to find the right balance between access to knowledge and culture, on the one hand, and protection of intellectual property rights of all rights holders.

- The need to ensure access to ongoing skills development for all artists and cultural professionals, including skills related to new digital business models.

- The need to counteract ongoing threats to media pluralism, freedom of expression and cultural diversity worldwide, in particular economic and political pressures on public service media (PSM) which restrict their remit and cut their public funding, as well as increased concentration in the private media sector and restrictions on free expression in some regions.

- The need for sustained and structured social dialogue between representative organisations of employers and workers, including on fair remuneration of artists and cultural professionals and decent working conditions.

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2 See for example: L. Richeri Hanania "European Union trade agreements and cultural exception in the digital age", in L. A. Albornoz & Maria Trinidad Garcia Leiva (eds.), Media Diversity in the Digital Era, Intellect Books.

- The need for CSOs to raise their capacities, both human and financial, to engage in more evidence-based advocacy work to support the cultural sector at national, regional and local levels.
- The need for agreement to standardise data collection related to cultural goods and services, and for better coordination between governments in this field.
- The need for better coordination and cooperation between UNESCO, WIPO and ILO on all issues that contribute to a sustainable cultural sector worldwide.
- The need to improve the investment and governance of ecosystems for the creative and media industries.

3.2 GOAL 2: ACHIEVE A BALANCED FLOW OF GOODS AND SERVICES, AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

The disparity in wealth and resources between regions, and between states within regions, particularly in Asia and Africa, impacts negatively on the flow of goods and services. This is aggravated by the rapid obsolescence of existing models for regulation. The mobility of artists and cultural professionals continues to be problematic not least between countries of the north and south.

From the reported activities, it is clear that CSOs play a very significant role in facilitating this important objective of the Convention.

MAIN CSO ACTIVITIES – GOAL 2

- *Organization of events, conferences, workshops and festivals to promote awareness.* Artists' Encounters held on 21 May, Cultural Diversity Day, Portuguese Coalition for Cultural Diversity. Events held by Arts21 Thailand. Promoting mobility around the African Continent, Creative Cities Network. Supporting mobility of artists, Arterial Network. Participation in encounters, Entretiens EuroAfricains, a collaboration between European and Latin American Film Institutes, UKCCD. Festivals to promote cultural exchanges and supporting 40 artists from West Bengal to participate in festivals across Poland, France, Lithuania, Czech Republic, USA and Sweden, Contact Base, India. International Forum on Creative Mobility to develop innovative multi-stakeholder projects using international cooperation on culture as a key tool for local development, Territoires Associes, France. International networks for connecting artists and organisations for sharing knowledge and resources, Res Artis. Creation of international performing arts market, Vrystaat Festival.
- *Advocacy and monitoring, including of governments, at national and regional levels.* Lobbying EU decision-makers, Members of European Parliament, other politicians and cultural organisations regarding trade agreements, current EU reforms of the Audiovisual Media Services Directive, Geo-blocking Regulation, E-commerce and Copyright, European Coalitions for Cultural Diversity.
- *Activities for capacity building in arts, and the culture and creative sector.* Training in arts entrepreneurship, upskilling and informing on the mobility of cultural professionals, Centre for Creative Activities, South Africa. Bringing education on the exchange value of arts to schools, Planters Programme, Catalonia. Brainstorming sessions on aspects of cultural policy inhibiting cultural exchange, a collaboration of 14 NGOs and cultural organisations including International Music Council and Culture et Développement. Symposium for cultural managers, Bamboo Curtain Studio, Taiwan.
- *Other activities.* Publications, consultancy, education, a focus on public service media, the promotion of international cooperation and territorially-based activities.

MAIN CHALLENGES – GOAL 2

- There is an absence of data on the circulation of creative goods and services via e-commerce. One problem is the lack of transparency of dominant internet companies which

have "privatised" data and are not delivering adequate information to public authorities and regulators.

- Limited public awareness of the impact of global internet distribution for the diversity of cultural expressions.

- Ongoing restrictions to the mobility and exchange of artists and cultural professionals and their works, most recently related to concerns about terrorism and security, and others.

- Lack of awareness at all levels of the importance and economic value of cultural cooperation.

- Language issues across different regions where communication is outside the widely used languages.

3.3 GOAL 3: INTEGRATION OF CULTURE INTO SUSTAINABLE DEVELOPMENT FRAMEWORKS

In the report *Reshaping Cultural Policies - A Decade Promoting the Diversity of Cultural Expressions for Development*, an assessment of policies, plans and programmes for the benefit of culturally sustainable development, is provided in Chapter 8. "While clear progress has been made, many challenges remain with regard to integrating a cultural dimension in sustainable development frameworks".[3] Further, it is argued that cultural and creative industries should be a major target for policy leading to development that is both economically and culturally sustainable.

The big question, particularly for the future, is the ability of the 2005 Convention to remain relevant in the context of shifting political agendas, notably the sustainable development agenda. Although the Convention is a standard-setting instrument in the field of culture and sustainable development, its practical impacts in this regard have been limited[4].

MAIN CSO ACTIVITIES – GOAL 3

Activities of CSOs address a wide field of actions: cultural interventions; projects in technical development assistance; capacity building within the arts, and the cultural and creative sector; research; advocacy; policy design and analysis, etc. The following examples show the diversity of activities CSOs undertook in 2017 related to Goal 3:

- *Generic awareness rising and advocacy activities of global and regional CSOs*. Initiatives of CISAC, European Coalition for Cultural Diversity, UK Coalition for Cultural Diversity, UNI MEI, University of Hildesheim, Culture et Développement, Arterial Network Africa, Publishers Copyright Platform Turkey, Centre Catholique International de Coopération avec l'UNESCO, and others.

- *Awareness raising initiatives through film, media, festivals, music, theatre and dance, art education.* 14 groups including International Music Council and Culture et Développement with EDD17 Special Event *Investing in Culture - The Future is Now.* Boitumelo Foundation Johannesburg with visual arts and crafts initiatives. Maitison Festival in Botswana to promote the arts and cultural sector. Vrystaat Arts Festival in South Africa.

- *Activities for capacity building in the culture and creative sector.* The eco-fashion project developed by the Centre for Cultural Industry in Pretoria. Development and revitalisation of rural areas in India via the establishment of regional creative hubs, a project by Contact Base India. Several technical assistance projects of Culture et Développement, with partners in Côte d'Ivoire, Senegal, Burkina Faso, etc.

- *Activities with spillover impacts in other sectors.* The Ketemu Project from Indonesia which is a social enterprise using arts for psycho-social rehabilitation ("Schizofriends Art Movement").

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3 UNESCO (2015): Reshaping Cultural Policies - A Decade Promoting the Diversity of Cultural Expressions for Development. An evaluation of the Implementation of the Convention. http://unesdoc.unesco.org/images/0024/002428/242866e.pdf

4 See for example the campaign to include culture in the Agenda 2030 Sustainable Development Goals (SDGs), www.culture2015goal.net/

- *Activities for capacity building and infrastructure development within the artistic or cultural sectors.* The Dance Forum South Africa aimed at establishing a sustainable dance industry in the country. The Foundation Festival Sur le Niger in Mali looking for talents between 15 and 30 years via a dance competition. Several ITI activities in capacity building for the next artistic generation, particularly within the ITI/UNESCO Network for Higher Education in the Performing Arts. Several other examples of initiatives for capacity building include performing arts, music and crafts promoted by other CSOs.
- *Activities for better monitoring and assessment of new developments in the cultural and creative sector in a development context.* Initiatives of the European Broadcasting Union.

MAIN CHALLENGES – GOAL 3

- The urgent need for a stronger articulation of culture's role in relation to systems and concepts for sustainable development, at global, regional, national and local levels.
- The main stakeholders are technical development agencies, donors etc., and the lack of adequate governance systems hinders collaborative actions.
- The activities of CSOs include a range of new initiatives, such as new cultural and social entrepreneur strategies, capacity building in emerging creative sectors, etc. As these are new areas in technical development cooperation, we need more evidence and stronger arguments to encourage financial, cooperation and other support.
- As most CSOs are challenged by resource inadequacy, access to finance for the implementation of Goal 3 initiatives is a challenge. Better cooperation and communication between development agencies would assist.

3.4 GOAL 4: PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEEDOMS

Human rights and fundamental freedoms are prerequisites for the creation, distribution and access to a diversity of cultural expressions. However there is a lack of focus and action among Parties, especially with regard to defending and promoting gender equality and the right to artistic freedom. The protection of artistic freedom is not a topic on which Parties have been asked to report specifically and regularly.

Among CSOs, the number and reach of artist-at-risk residence programs has grown in recent years and is reaching maturity in some regions; research on artistic freedom is only at a developmental stage; and advocacy efforts are at an elementary stage.

In 2016, more than 1,000 violations of the right to artistic freedom were documented across 78 countries, continuing a worrying trend of artists and artistic expression increasingly coming under threat[5]. Amongst the violations documented are killings, imprisonment, censorship and attacks on both artists and audiences. The violators are both state and non-state actors. When women artists are targeted it is often specifically related to their gender. In several countries, women artists are prohibited from performing solo or for mixed audiences. Such attacks and bans have had devastating effects on the diversity of cultural expressions.

MAIN CSO ACTIVITIES – GOAL 4

- The CSO response to these challenges includes research, documentation, publications, campaigning and advocacy at national, regional and global levels as well as conferences and the creation of networks to enhance synergies and share knowledge. A subset of these organisations has focused on providing short-term residencies for artists at risk. Training platforms and access to a deeper understanding of the sector and on relevant approaches for action have been established and broadened recently.
- In 2017, CSOs organised and hosted cultural and artistic events promoting human rights and fundamental freedoms, including festivals, art installations, theatre and fashion shows.
- CSOs give awards to acknowledge and encourage work promoting and defending human rights and fundamental freedoms.

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[5] http://artsfreedom.freemuse.org/resources/art-under-threat-in-2016 /

- In addition to the UN mechanisms, one avenue CSOs have pursued to address imprisonment and other direct violations against artists by states is the UNESCO complaint mechanism (Procedure of 104 EX/ Decision 3.3).
- CSOs in Africa have in addition promoted the right of access to arts education as well as rights of foreign African nationals (in South Africa), and produced plays promoting children's rights and the rights of people with disabilities.

MAIN CHALLENGES – GOAL 4

- The global rise of populist and nationalist movements that try to secure a single dominant narrative puts artists, the arts community and people participating and enjoying the arts at increased risk. Some state and non-state actors are thus actively working against the diversity of cultural expressions and questioning the universality of human rights.
- Women's right to artistic freedom is challenged in all societies and significantly restricted in some.
- There is a lack of international early warning and rapid response mechanisms to support artists at risk. In most cases artists find their way out of the country where they are at risk only through personal contacts.
- Violent non-state actors threaten the security of cultural events.
- There is a lack of sharing of international standards of artistic freedom among Parties as well as a lack of documenting and sharing of good practices on the promotion and protection of artistic freedom. Specifically, Parties' QPRs contain few references to artistic freedom or freedom of expression.
- There is a lack of global platforms and resources for international and national actors working on artistic freedom to exchange their knowledge, experience and lessons learned.
- Documentation of artistic freedom by CSOs is still at a relatively early stage, as the field of artistic freedom is generally under-reported and under analysed. Advocacy is very elementary.
- There is limited awareness at national level, including in government and in artistic communities, concerning the right to artistic freedom and what protections and complaint mechanisms are provided by the Convention and other international laws.
- CSOs lack funding to continue activities and tackle new challenges.

1. GENERAL CHALLENGES FACING CIVIL SOCIETY ORGANISATIONS

- **Governance**. At government level, including UNESCO National Commissions, there is a lack of a framework and resources to support CSO activities. Responsiveness to CSOs' seeking assistance, such as applying to the IFCD, varies dramatically between Parties.

- **Sustainability**. The independence and financial sustainability of many CSOs is at risk, particularly in countries of the South.

- **Digital Shift**. Negotiating the balance between access and creators' rights, and regulating the transfer of value from artists to the major digital firms, are two aspects of the challenge facing CSOs and governments.

- **Human Rights and Artistic Freedom**. Artists and CSOs continue to face censorship from Parties as well as increasing attempts by religious, social and cultural interest groups (the latter is the experience of women artists in particular) to limit freedom of expression. Cultural rights, such as the right to learn in and celebrate one's language, are also under threat in many societies. Cultural rights may also be used as an excuse to deny fundamental human rights.

- **Sustainable Development**. Coherent, regionally-nuanced and politically-persuasive arguments to advocate for the transversal integration of culture into development policies still evade us. The understanding of the "cultural dimension" (is it creative and cultural industries, transversal values and beliefs, or the arts?) is as unclear as is an understanding of "development" (is it human, social, or economic?).

- **Safeguarding the Cultural Exception**. CSOs are monitoring trade negotiations, such as the Comprehensive Economic and Trade Agreement (CETA), the Trans-Pacific Partnership (TPP) and the North American Free Trade Agreement (NAFTA) to ensure that each Party's right to regulate in favour of cultural diversity, confirmed in the 2005 Convention, is preserved. CSOs also monitored the TTIP agreement between the EU and the USA.

- **Decline in Distinctiveness**. The promise of the digital shift and globalisation was diversity, but the reality is increasing sameness. Local cultures find it increasingly difficult to express themselves, and the internet creates an artificial distance between citizens and their own local culture/s and media. The "globalised" offer can be mistaken as local.

- **Data**. There is an absence of data and common frameworks to inform effective government action and to monitor progress. In the digital environment CSOs have experienced a shift of data control from governments to powerful private firms and internet gatekeepers.

- **Circulation of Artists and Goods.** There are major obstacles to the mobility of artists and cultural professionals between nations and regions which impede exchange and cooperation, and the achievement of a balanced flow of goods and services.

5. RECOMMENDATIONS

5.1 GENERAL RECOMMENDATIONS

1. **Improve Promotion and Communication of the Convention**
   - UNESCO, Parties and CSOs should jointly devise and implement a comprehensive global campaign to educate all stakeholders about the Convention and its benefits.
   - UNESCO should publish a toolkit on the Convention for governments and National Commissions and ensure that each Commission has a point of contact for the Convention.
   - New tools and formats for information and communication need to be developed.

1. **Digital Shift**

   ■ The operational guidelines on the Convention in the digital environment need to be implemented effectively, notably through greater coordination with other international and regional organisations and forums, in accordance with Article 21 of the Convention. CSOs should increase their advocacy efforts in this area and in these other forums.

1. **Cooperation with CSOs**

   ■ In accordance with Article 11 and its operational guidelines, Parties should continue to develop effective consultation frameworks to ensure CSOs are full partners in implementing, monitoring, evaluating and reporting on the Convention.

   ■ Parties should include civil society (and local government) representatives in delegations to Conference of Parties meetings, and provide support (infrastructure, information, funding) to independent and representative civil society structures.

   ■ UNESCO and Parties should reinforce the capacity of CSOs to support the Convention, as well as to cooperate and exchange among themselves, across borders and among regions. National, regional and global CSO networks need to be supported with greater resources, training and capacity-building to promote synergies, avoid duplication and generally be more impactful in all of the goals of the Convention.

   ■ Parties should remove restrictions on foreign funding, barriers to registration and other forms of harassment that challenge CSOs.

1. **Governance**

   ■ The International Network for Cultural Policy, a network of Ministers of Culture, should be reconstituted, as an effective body through which to advocate for the promotion of the diversity of cultural expressions in all international fora, and to facilitate collaboration with civil society including on key issues, such as the digital shift.

   ■ The diversity and independence of CSOs need to be secured, notably by creating ad hoc spaces to exchange on best practices and on the work done on the four goals of the Convention. Based on the ongoing changes in the institutional, financial and legal environment nationally and internationally, this should include creating new instruments for promoting engagement with the public and private sectors, the banking system and others to address the economic health of the sector. This should include sustainability, investment strategies, and address the cash flow challenges faced by CSOs and the cultural and creative industries.

   ■ New initiatives are needed to address the ongoing precarious status of artists and creative professionals, including in the non-profit sector, in different regions, including in developed countries. The 1980 UNESCO Recommendation on the Status of the Artist needs to be to revisited and renewed and has to be fully included in the monitoring mechanisms of the 2005 Convention.

1. **Collecting data**

   ■ Encourage synergies between universities, statistical institutions and CSOs to gather data on the sector, including CSO activities and private sector firms, most particularly statistics on the exchange of cultural goods and services and the mobility of artists between the North and South.

   ■ Public institutions should be in charge of data on the sector, rather than private sector institutions, especially the internet gatekeepers. Private sector digital firms should be encouraged to be more transparent.

   ■ Parties should implement measures to facilitate CSO monitoring activities.

   ■ Statistical instruments need to be adapted to take into account the impact of the digital shift on the production and dissemination of cultural goods, services and the mobility of artists.

1. **Fundamental Freedoms, Balanced Exchange and Mobility of Artists**
   - UNESCO should initiate a global campaign in support of human rights and freedoms, including cultural rights, to raise awareness and to monitor and report annually to the IGC on contraventions of these rights and freedoms.
   - UNESCO should, in cooperation with CSOs and the artistic community, develop a UN Plan of Action for the Safety of Artists, Cultural Professionals and Audiences, with the goal of assisting countries to develop legislation and mechanisms favourable to artistic freedom and to support their efforts to implement existing international rules and principles. The Plan should include criteria for an early warning system to ensure that artists and cultural workers can call for urgent and effective government protection.
   - Parties, UNESCO and CSOs should collaborate to devise, research and publicise sources and innovative forms of funding that are regionally appropriate.
   - Parties, UNESCO and CSOs should collaborate to research and address the obstacles to the mobility of artists and preferential access that limit a more balanced flow of cultural goods and services.

5.2 OTHER GOAL SPECIFIC RECOMMENDATIONS

GOAL 1 – SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE

- Coordination should be reinforced between various sectors within UNESCO, for example between the Culture sector and the Communication and Information sector. Also, Parties and the Secretariat should reinforce the coordination between UNESCO and other UN bodies (UNDP, WIPO, ILO) and regional organisations (MERCOSUR, EU, etc.) to ensure a comprehensive implementation of the Convention, with a particular focus on the challenges in the context of the digital shift. UNESCO and Parties should reinforce joint efforts to standardise data related to the production, dissemination and exchange of cultural activities, goods and services and the mobility of artists and cultural professionals, and the methods of collecting such data.
- UNESCO and Parties, in cooperation with CSOs, should ensure a more systematic and independent monitoring of the threats to media pluralism and media freedom worldwide.
- Government and cultural professionals need to work together to design and/or proactively implement policies and programmes aimed at building the relevant skills and supporting career developments of artists and other professionals in the cultural sector, in particular in the context of the digital shift and emerging new business models. Parties should support sustainable systems of cultural governance at national, regional and sectoral levels, by establishing or reinforcing structured dialogue between CSOs, public authorities and the private sector, as well as social dialogue between organisations of workers and employers in the cultural sector. Notably, the challenges of the digital shift and its full impact on the diversity of cultural expressions and the cultural sector can only be addressed in a comprehensive way within sustainable and inclusive systems of governance.
- UNESCO should encourage Parties to ensure training and funding of CSOs to enable them to engage in advocacy and monitoring of cultural policies, and to participate actively in the preparation of the QPRs.
- Parties need to continue and improve investment and governance in ecosystems for the creative and cultural industries, especially the independent sector, as well as in the production and dissemination of local cultural activities, goods and services, both for-profit and not-for-profit.
- Media Pluralism and access to diverse media are a fundamental right and a prerequisite for a functioning democracy. Parties should therefore engage into an in depth examination of the way to ensure the right to regulate in the fields of media pluralism and cultural diversity in the context of the growing power globally operating platforms on the basis of the Charta of Fundamental Rights. The constituant and intrinsic value of media and cultural policies must be reinforced in the hierarchical order of international law.

GOAL 2 – ACHIEVE A BALANCED FLOW OF GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

- UNESCO and Parties should provide support for CSOs to gather data and monitor the diversity and value of work exchanged, particularly through the internet. This data can assist decision-makers to implement the obligations of Article 16.

- All relevant parties should work to ensure equality of access to all creative works distributed through the internet, with due respect to applicable rules on IPR

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

- UNESCO and Parties should support national, regional and international events and other activities which promote cultural exchanges between developed and developing country Parties.

- Parties, in cooperation with UNESCO and CSO, should organise a conference with the aim to devise a global action plan to address the challenges that prevent or restrict the mobility of artists and cultural professionals and to identify measures necessary to address the increasingly restrictive global environment. The results shall be presented in a report to inform Parties and cultural ministers' options for action.

- With reference to Article 14 and 16 encouraging exchange and cooperation, we recommend that parties collaborate on tools necessary to enhance diversity of media and the promotion of local languages in particular through sustaining the role of public service broadcasting (as provided in Article 6: 2,1).

GOAL 3 – INTEGRATION OF CULTURE INTO SUSTAINABLE DEVELOPMENT FRAMEWORKS

- UNESCO, Parties and CSOs should collaborate to raise awareness of the importance of culture in sustainable development processes.

- UNESCO should provide training to Parties and CSOs about the cultural dimension of development and its implications for policy-making.

- Parties should undertake a review of strategies prepared by development agencies in their countries aimed at integrating culture into sustainable development programmes to identify best practices as well as gaps.

- UNESCO, Parties and CSOs should encourage technical development agencies to further integrate culture into their sustainable development strategies, based on transparency of decisions, co-construction of instruments with the direct beneficiaries and targets, as well as an improved knowledge of the diversity of contexts and types of organisations active in the field.

- CSOs should continue to research relevant issues and further educate and advocate for initiatives to integrate culture and the arts into sustainable development frameworks. This should include regional and global CSO efforts, such as reports, seminars and conferences.

- UNESCO and CSOs should identify best practices in terms of relations between governments and civil society, and with the private sector.

- UNESCO should encourage the integration of CSOs into development planning and implementation across all sectors at national, regional and international levels.

GOAL 4 – PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS

- Parties should abolish prior-censorship bodies or systems where they exist and impose subsequent liability only when necessary under article 19 (3) and 20 of the International Covenant on Civil and Political Rights. Such liability should be imposed exclusively by a court of law, as recommended by Ms. Farida Shaheed, Special Rapporteur in the field of cultural rights in her 2013 report on the *Right to Freedom of Artistic Expression and Creation*[6].

6http://www.ohchr.org/EN/Issues/CulturalRights/Pages/ArtisticFreedom.aspx

- Parties with severe restrictions on women's artistic freedom should take immediate measures to allow women to exercise their cultural rights in full and enjoy artistic freedom. All states should adopt policies and measures that promote gender equality and that recognize and support women as artists and producers of cultural goods and services.

- Parties should conduct national assessments in close collaboration with CSOs, in line with the UN Special Rapporteur's recommendation, and develop national plans to promote and protect the right to freedom of artistic expression and creation.

- Parties need to show a deeper responsibility in helping artists at risk under repressive regimes by providing shelter for censored and/or threatened artists independently of where the shelter is provided and in supporting artists to continue their work.

- UNESCO should strongly condemn all cases of censorship, imprisonment and attacks on artists.

- Parties should abolish prior-censorship bodies or systems where they exist and use subsequent imposition of liability only when necessary under article 19 (3) and 20 of the International Covenant on Civil and Political Rights (ICCPR).

- UNESCO should strengthen and improve its mechanism for individual complaints (Procedure of 104 EX/ Decision 3.3) including making it more accessible for direct victims and CSOs, to ensure that States are consistently held accountable for violations that fall under UNESCO's mandate, including artistic freedom.

- CSOs should strengthen monitoring, advocacy and collaboration to ensure that Parties and non-state actors are held accountable for violations and lack of implementation of human rights and fundamental freedoms as they relate to the Convention.

- In the context of the future QPR exercise, assistance is required to ensure that Parties will be able to report on how they are implementing the goal of the Convention to ensure freedom of artistic expression.

- Parties in cooperation with CSOs and UNESCO should develop a UN Plan of Action for the Safety of Artists and cultural professionals, with the goal of assisting countries to develop legislation and mechanisms favourable to artistic freedom and support their efforts to implement existing international rules and principles. The plan should include criteria for an early warning system to ensure that artists and cultural workers can call for urgent and effective government protection.

6. REGIONAL AND THEMATIC FOCUS

For this first CSO report, CSOs have decided to provide Parties with a specific focus on activities CSOs carry out in the regions of Africa and Asia. CSOs also decided to include a specific thematic focus on Public Service Media in Europe.

6.1. ASIA REGION

Number of countries in Asia:	48
Number of countries that have ratified the Convention:	15 (31.25%)
Percentage of IFCD funding from which Asia has benefited:	8.3%
Countries that have submitted Quadrennial Reports:	Afghanistan (2016), Australia (2015), Bangladesh (2013), Cambodia (2013), China (2013), India (2015), Indonesia (2016), New Zealand (2012 & 2016), Republic of Korea (2015), Tajikistan (2015) and Viet Nam (2013 & 2016)

Asian representatives on the Intergovernmental Committee: China, Indonesia and Republic of Korea

CSOs in Asia report on the following types of activities carried out in 2017
- Artistic and cultural events including international festivals, art markets, networking platforms, conferences
- Access to information via digital platforms and active usage of social media
- Capacity building programmes for artistic as well as managerial skills
- Residencies for artists, curators and managers
- Offering grants to enrich practice and research

For each of the four goals, CSOs in Asia report on the following activities carried out in 2017:

Goal 1: Support sustainable systems of governance of culture
- Creating directories of opportunities, research reports and policy updates, and connecting artists and cultural practitioners (Res Artis - Australia office)
- Creating platforms for dialogue and debate to actively engage civil society in deeper conversations about sectoral development (India Foundation for the Arts)
- Grant making for activities for practice, research and education in the arts (India Foundation for the Arts)
- Building capacity within the creative sector to improve governance and sustainability (India Foundation for the Arts)
- CSOs setting up their initiatives as per the enterprise model (Ketemu Project)

Goal 2: Achieve a balanced flow of goods and services and increase cultural professionals' mobility
- Developing capacity building initiatives focussed not only on artistic work but also managerial skills (India Foundation for the Arts)
- Residency opportunities for artists, curators and managers (Res Artis)
- Accessing private resources to support the development of international festivals and fairs to present a better represented event (Ketemu Project, Live Square)
- International networks for connecting artists and organisations for sharing knowledge and resources (Res Artis)

Goal 3: Integrate culture into sustainable development frameworks
- The absence of curriculum development and capacity building programmes in the public system has been addressed by private initiatives (India Foundation for the Arts)
- Private organisations have taken lead in setting up social enterprise based models for their initiatives to address the need for long term sustainability (Ketemu Project)
- There has been some effort to bring about local awareness about the economic, social, environmental and political issues in the larger global framework (Mongolian Contemporary Art Support Association)

Goal 4: Promote human rights and freedoms
- Diverse models have been developed for supporting contemporary arts which are privately funded, given the lack/shortfall of public support for contemporary arts (India Foundation for the Arts, Ketemu Project, Mongolian Contemporary Art Support Association, Live Square)
- Private organisations are taking the lead in engaging in Public-Private Partnership projects (India Foundation for the Arts)
- Producing programmes for access to arts in education projects (India Foundation for the Arts)
- Producing conferences that bring together cultural practitioners from closed communities and creating international connections through residency opportunities (Res Artis)
- Producing research projects that focus on issues of gender and social issues (Res Artis, Ketemu Project)

• Grant making for research and practice that highlight the current realities for the sector (India Foundation for the Arts)

KEY CHALLENGES

CSOs across Asia identified the following challenges in respect to the implementation of the Convention:

1. Funding is definitely a challenge given the limited availability of resources from public sources;
2. Mobility issue is another factor that emerges as a key challenge for the sector in Asia, particularly around visa which can limit the quality of projects;
3. Lack of proper infrastructure to support the development and creation of work in the contemporary scenario and creating access to audiences;
4. Limited or complete lack of capacity building and training programmes particularly for cultural managers;
5. Issues in cooperation with the local governments due to fewer official channels of communication and complicated bureaucratic procedures which are difficult to negotiate for the private sector;
6. Limited access to regular and consistent updates about the new developments in the sector;
7. Identifying partners and new sources of funding who share the value and vision for the arts;
8. Language issues across different regions where communication is outside of the widely used languages.

RECOMMENDATIONS

CSOs in Asia put forward the enclosed regional specific recommendations:
• Need for wider awareness about the 2005 Convention - what does the Convention stand for, how does it benefit and whom does it benefit, how is it relevant in one's area of work;
• Better access to shared resources which support knowledge sharing and peer learning;
• Stronger and longer term capacity building programmes, in the area of cultural management which could be region wide;
• Training programmes which focus on developing enterprise models in the culture sector;
• Better access to international platforms for dialogue and collaboration;
• Exchange of ideas and recommendations to locate newer partners, donors and funders.

6.2. SECTORAL FOCUS: PUBLIC SERVICE MEDIA IN EUROPE

Within the framework of the 2005 UNESCO Convention and civil society, a special role is recognized for Public Service Media, which are identified and specifically evoked in the Convention as one of the principle tools that a state can use to sustain and promote cultural diversity[7]. For PSM the Convention constitutes a milestone in the field of international law. In affirming the legitimacy of policies to shape and foster cultural diversity and plurality of opinions it filled an important legal gap. With the exception of bilateral agreements regarding specific cultural cooperation, the only binding international law used to be trade law, which does not recognise, even at this stage, the legitimacy of cultural policies.

In the light of the dazzling developments of the digital economy since 2005, the Convention was a particularly forward-looking instrument. Today, audiovisual content constitutes a major part of the services offered on the global distribution platforms, which are the symbol of thriving globalisation.

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[7] *Article 6 - RIGHTS OF PARTIES AT THE NATIONAL LEVEL*
Within the framework of its cultural policies and measures as defined in Article 4.6 and taking into account its own particular circumstances and needs, each Party may adopt measures aimed at protecting and promoting the diversity of cultural expressions within its territory.
Such measures may include the following:
(a) regulatory measures aimed at protecting and promoting diversity of cultural expressions; (….)
(h) measures aimed at enhancing diversity of the media, including through public service broadcasting.

These platforms can certainly contribute to diversity and some of them engage in cooperation with local industries, including PSM. However, in general, their interests are not local per se. On the other hand, they have developed an impressive normative power over the production and distribution of local audiovisual content in a relatively short period of time, imposing particular logics for a global distribution network.

In this context, PSM constitute a highly relevant and indispensable element, since its very raison d'être is the production and distribution of national, regional and local content. Its contribution is critical and exceptional and in terms of quantity PSM dwarfs the production of the "new players" (as the slides attached prove clearly).

With regard to the "digital economy", the major contribution of the Convention with regard to the national, regional and local entities lies in its purpose-driven logic, legitimising the technology-neutral development of PSM services. PSM are themselves by definition purpose-driven and have to be accessible wherever and whenever the citizen-consumer wishes to do so.

However, the international legal framework still needs further development. Pluralism and diversity of opinions, as well as the non-discriminatory access thereto, are fundamental rights. European PSM is already considered to be a constitutive element of the fundamental rights framework and European Broadcasting Union members will continue to work to establish an international framework which enshrines that principle in a binding way.

The data presented in document INF are a first concrete example of the contribution that PSM in Europe provides to diversity of cultural expressions. It would be important to carry out the same exercise on a global scale, including the figures and contributions of other PSM around the world and of national broadcasters, where no PSM is present.

In parallel, throughout 2017, UNI MEI, representing over 170 unions and guilds in the media, entertainment and arts worldwide, carried out several solidarity actions across Europe and other world regions based on the UNI MEI Manifesto on independent and high quality public service broadcasting. The manifesto sets out key principles for independent public service broadcasting as a key instrument to safeguard freedom of speech, freedom of information, and a democratic functioning society (http://www.uniglobalunion.org/news/trade-unions-worldwide-call-independent-and-high-quality-public-service-broadcasting-0)

Table 1: Towards a Future Action Plan

Overarching	Awareness raising/promotion
Recommendation 1 A global campaign to educate stakeholders on the Convention, to be run jointly by Parties, Secretariat and Civil Society Organisations	A comprehensive global campaign is needed to be implemented jointly by UNESCO, Parties and CSOs to educate stakeholders (namely governments at national, regional and local level; the private sector; multilateral agencies; universities; the media, cultural organizations and artists and cultural operators) about the Convention and its benefits and with a particular focus on CSOs, artists and cultural professionals. In this respect, new tools and formats for information and communication need to be developed for example by: ▪ Capacity building/awareness raising/refresher workshops for National Commissions for UNESCO and National Ministries of Culture on the key messages of the Convention, to be organised in partnership with respective Parties, the Secretariat and civil society representatives. ▪ Developing short and easily digestible "2005 Convention 101" course material for raising awareness among CSOs and through partnering with key cultural events, training programmes and conferences in the cultural sector getting this included in their programming/curriculum ▪ Developing material for specific interventions in critical areas of contemporary governance such as cultural interests in trade relations, application of the Convention goals to the digital environment and on the role of culture in sustainable development. ▪ Promoting some of the above mentioned training through the existing mechanisms for bilateral and multilateral co-operation among Parties, in order to benefit from budgets and programmes which are already available
Recommendation 2 Reestablishing the INCP to reinforce political commitment to the Convention	The International Network on Cultural Policies (INCP) bringing together Ministers and senior level officials responsible for implementing the Convention, should be reconstituted as an effective body through which to advocate for the promotion of the diversity of cultural expressions in all international fora, and to facilitate collaboration with civil society.
Overarching	Cooperation with CSO
Recommendation 3 Measures to support the effective participation of civil society in the work of the governing bodies	Following IGC decisions in 2015 and 2016, Parties can facilitate CSO participation in the work of the governing bodies by: a) each party supporting the presence of at least one CSO representative at the meetings of the governing bodies. CSO representatives should be selected through transparent procedures and CSOs should be invited to nominate delegates; b) supporting the organization of civil society's ongoing contribution by financially contributing to a governance mechanism that would support a global advocacy network and support a coherent and representative CSO contribution to the work of the governing bodies.

Recommendation 4 Reinforce the contribution of civil society to the governing bodies	We recommend further measures by Parties to facilitate the full potential input of CSOs to the working documents and discussion frameworks.
Recommendation 5 Further research into the sustainability of CSOs working to implement Convention	We welcome the steps taken thus far by Parties and the Secretariat to address the issue of civil society sustainability, in particular the second edition of the global report. We recommend this research be extended beyond policy-making and a participatory action research plan be devised to assess the sustainability of civil society worldwide operating in culture and the implementation of the Convention. It should take into account questions of financial sustainability, governance, participatory role with government and measures designed to facilitate participation in policy-making/evaluation.

Overarching	Collecting information/Information systems
Recommendation 6 Measures to strengthen coherence in policy research, data gathering and sharing with CSO	Support for synergies between university, statistical institutions and CSO need to be increased to gather data on the sector, CSO activities and corporate organisations. There should be transparency in the data and information gathering processes which inform the QPR, even when produced by private institutions. We welcome the agreement to include indicators in the QPR framework to monitor the mobility of artists and cultural professionals, freedom of expression and the balanced flow of goods and services and recommend that CSOs should participate fully in the gathering and monitoring of data for future policy. We also suggest extending the monitoring work to a regular monitoring of the implementation of the 1980 UNESCO Recommendation concerning the Status of the Artist. Partnerships should be established or expanded further with international organisations, private sector and government agencies such as WTO, OECD, UNCTAD, ILO and WIPO, to inform the global monitoring report, particularly on issues of flows and consumption of cultural goods and services, on and off-line, the status of the artist, and trends in mobility of artists and cultural professionals, notably between the North and South as well as South-South cooperation. Increased support is needed for the development of national cultural policy profiles (such as the European Compendium of Cultural Policies, OIF country profiles & Trends and World CP model), and the facilitation of review by CSOs and Parties to build robust information systems (maintained on online platforms and publicly accessible) at the national level and also, to support the QPR process.

Goal 1	Support sustainable systems of governance for culture
Recommendation 7 Increase the coordination within UNESCO Sectors and UN agencies for the Convention	Coordination should be strengthened between various sectors within UNESCO , for example between the Culture sector and the Communication and Information sector. Also, Parties and the Secretariat should reinforce the coordination between UNESCO and other UN bodies (UNDP, WIPO, ILO, WTO, etc.) and regional organisations (MERCOSUR, EU, etc.) to ensure a comprehensive implementation of the Convention, with a particular focus on the challenges in the context of the digital shift.
Recommendation 8 Support for skills development of artists and cultural professionals	Government and cultural operators need to work together to design and/or proactively implement policies and programmes aimed at building the relevant skills and supporting career developments of artists and cultural professionals, in particular in the context of the digital shift and emerging new business models. Parties are encouraged to recognize and value the work of artists in the digital environment, by promoting: fair and equitable remuneration for artists and cultural professionals; transparency in the distribution of income between digital distributors, Internet service providers (ISP) and rights holders.
Goal 2	Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals
Recommendation 9 Conference and action plan to assist new policy to facilitate mobility	Parties, in cooperation with UNESCO and CSO, should organise a conference with the aim of devising a global action plan to address the challenges that prevent or restrict the mobility of artists and cultural professionals and to identify measures necessary to address the increasingly restrictive global environment, with due respect to balanced and legitimate measures to promote local employment and labour standards. The results of this conference shall be presented in a report to inform Parties and cultural ministers' options for action.
Recommendation 10 Support for diversity in production of local content	With reference to Article 14 and 16 encouraging exchange and cooperation, we recommend that parties collaborate on tools necessary to increase investment for international cooperation policies, to enhance the diversity of media and content, the promotion of local languages, in particular through sustaining the role of public service broadcasting (as specified in Article 6:2,1).

Goal 3	**Integrate culture into sustainable development frameworks**
Recommendation 11 Measures to strengthen knowledge and intitiatives to promote culture in development strategies	Parties should undertake a review of strategies prepared by development agencies in their countries aimed at integrating culture into sustainable development programmes and identify best practices as well as gaps. This review should be coordinated by the Secretariat and undertaken in cooperation with CSOs representatives in each country. In this review, a range of new initiatives should be identified such as new cultural and social entrepreneur strategies, capacity building in new or emerging creative sectors or branches and how they can further be integrated in a shared knowledge management system as well as in technical cooperation for development. The results could be presented to the Committee at its twelfth session.
Goal 4	**Promote human Rights and fundamental Freedoms**
Recommendation 12 Assist countries to develop legal frameworks and instruments to promote and monitor artistic freedom of expressions	Freedom of artistic expression is fundamental to the diversity of cultural expressions. Assistance is required to ensure that Parties will be able to report on how they are implementing this goal of the Convention in the context of the future QPR exercise. Parties in cooperation with CSOs and UNESCO should develop a UN Plan of Action for the Safety of Artists and Cultural Professionals, with the goal of assisting countries to develop legislation and mechanisms favourable to artistic freedom and support their efforts to implement existing international rules and principles. The plan should include criteria for an early warning system to ensure that artists and cultural professionals can call for urgent and effective government protection.
Recommendation 13 Abolish prior-censorship bodies	Parties should abolish prior-censorship bodies or systems where they exist and use subsequent imposition of liability only when necessary under article 19 (3) and 20 of the International Covenant on Civil and Political Rights (ICCPR).

7.   CONCLUSIONS

Despite the limited time and resources available to produce this first Activity Report, this process brought together a large number of civil society representatives. Together with the June 2017 Civil Society Forum held at the Conference of Parties, we are witnessing a renewed, and dynamic interaction among civil society representatives, and between CSOs and the Convention governing bodies.

This first civil society Activity Report confirms how CSOs daily engage in a diverse range of activities which protect and promote the diversity of cultural expressions worldwide.

Civil society is indeed an essential pillar for the creation, production, dissemination, distribution and access to a diversity of cultural expressions. However exchanges show that organisations and cultural professionals are often unaware that they contribute to the Convention provisions; they lack knowledge of the text and how effective implementation could create an environment conducive to the development of the cultural sector (both for-profit and not-for-profit) and better access to culture for all. The civil society Activity Report underlines the need for awareness raising.

Civil society needs opportunities for dialogue and exchanges among peers, locally, nationally, regionally and internationally. As reflected in the annexes, there is a rich diversity among CSOs, including the types of groups and institutions involved, the diversity of their geographical reach, and their scopes, fields of interests and activities. We need to maintain this rich diversity of CSOs as a pre-condition to ensure a diversity of cultural expressions. Cooperation rather than competition among CSOs should be encouraged, notably in a context of constrained public resources and the requirement to find new supports.

Needs and challenges for local civil society organisations may be very different, however those needs have to be considered as equally important when we have international-level dialogue among civil society, Convention Parties and others. North-South and South-South cooperation, solidarity and mutual understanding should be supported, both to promote cultural interactions while reducing inequalities in the creation of and access to a diversity of cultural expressions.

When dialogue is fostered, the challenges covered in this Activity Report can also represent sources for potential innovation, both in governance and in multi-level/multi-stakeholders approaches. Similar to the process leading to the Sustainable Development Goals, the Convention can be used as a set of common and universal principles and objectives requiring specialised implementation in each different context.

Finally, we call on Parties and the UN system to better integrate the transversal dimension of culture and the promotion of the diversity of cultural expressions in other international forums and intergovernmental instruments. CSOs are also committed to fostering collaboration with the CSOs active in those other forums.

This Report is a new beginning for civil society participation in the Convention. CSOs need support to take full advantage, in the long term, of the new avenues of dialogue with Parties and the secretariat agreed in the 9th and 10th Ordinary Sessions of the IGC. Solutions will be studied. A working meeting among CSOs is planned for December 2017, during the 11th Session of the Intergovernmental Committee, and proposals for future collaboration will be submitted to Parties and the secretariat.

ANNEX TO CSO REPORT

STATISTICAL NOTE

We received 70 completed questionnaires
60 of these questionnaires were sent directly to CSO coordination; another 10 were directly received via the Secretariat to the Convention.
The CSO report also includes the results of the Berlin forum held in May 2017 and of the CS forum held in Paris in June 2017.
Not considering international organisations, the majority of replies came from African organisations (43%), followed by European (42%), Asia/Oceania (10%), Latin America (3%). Only one from Arab states and regrettably no response came in from North America (including Canada). These figures are the result of outreach to Forum participants, regular CSO participants in governing bodies and a limited number of additional organisations, notably in Africa, Asia, Latin America and North America as those regions were under-represented among the first two groups (see also "Methodology")

When including the 11 international associations or unions (gathering members from more than one region of the world) which replied to the questionnaire, regional coverage is even larger. These international associations or unions represent 2627 organizations covering the whole globe (see table below) So the total number of those participating in answers to the questionnaire is by far larger than the number of received questionnaires.

INTERNATIONAL ANSWERS:

	ACRONYM	COMPLETE NAME	COUNTRIES	MEMBERS	REGIONS
1	CIRTEF	Conseil international des radios et télévisions d'expression francophone	31	45	EU-AF-AS
2	CISAC	Confederation Internationale des sociétés d'auteurs et compositeurs	121	239	global
3	EBU	European Broadcasting Union	56	72	EU-AF-AS
4	FIA		60	90	global
5	Federation International des Acteurs IAEA International Art & Entertainment alliance				
6	IAIP	International alliance of independent publishers	??	400	??
7	ITI	International Theatre Institute	90		global
8	IMC	International Music Council	150	120 (1000)	global
9	Res Artis	Worldwide network of artists residencies	70	600	global
10	UNIMEI		70	170	global
11	WLO	World Leisure Organization	4		AS-NA
		TOTAL		2627	

GEOGRAPHIC BALANCE:
If we exclude the 11 international organizations OF THE PREVIOUS TABLE, the others are shared as shown in the graphic below:

Latin America & Caribbean
3 %

Africa
43 %

Europe
42 %

Arab States
2 %

Asia-Oceania
10 %
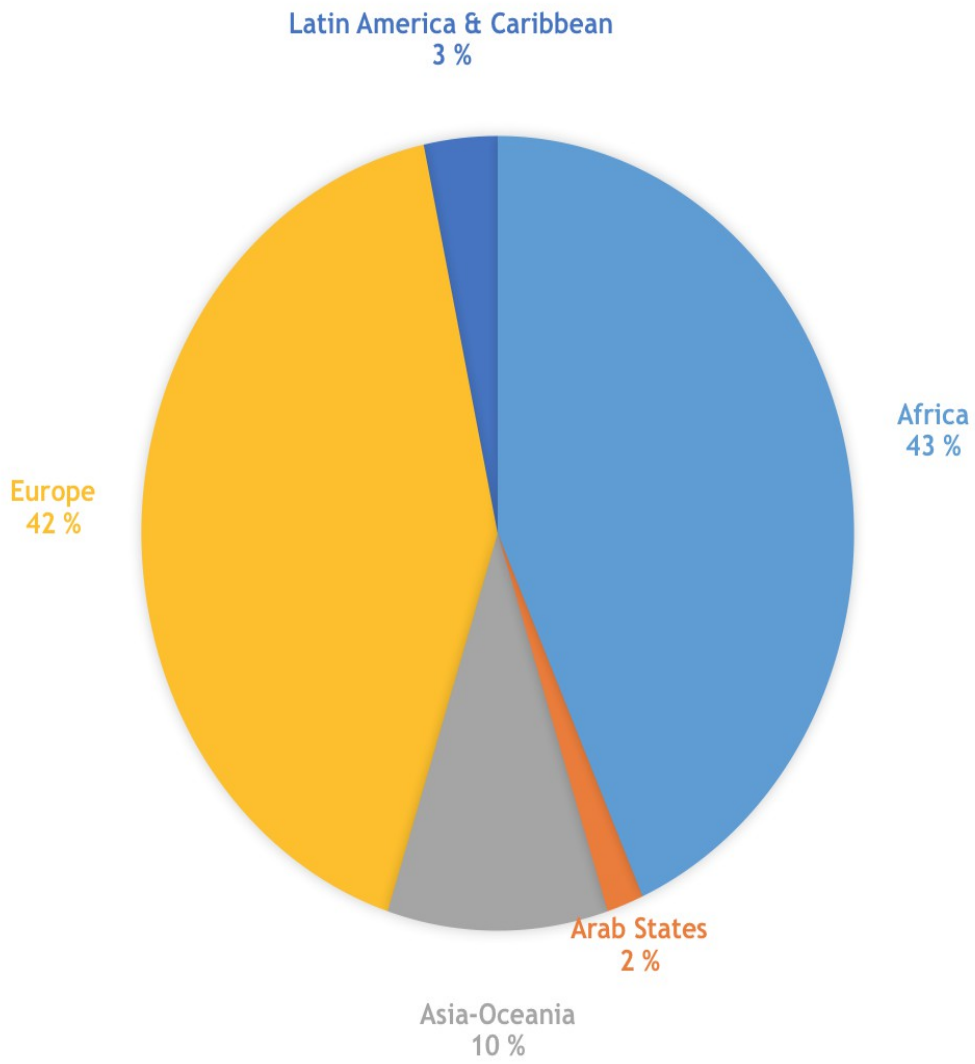
TYPES OF ORGANIZATIONS WHICH PROVIDED INPUT TO THE REPORT:

NGO/association	43
For profit	2
Network	12
Cooperative	1
Individual persons	2
Other	10
TOTAL	**70**

The graphic below illustrates the above figures.
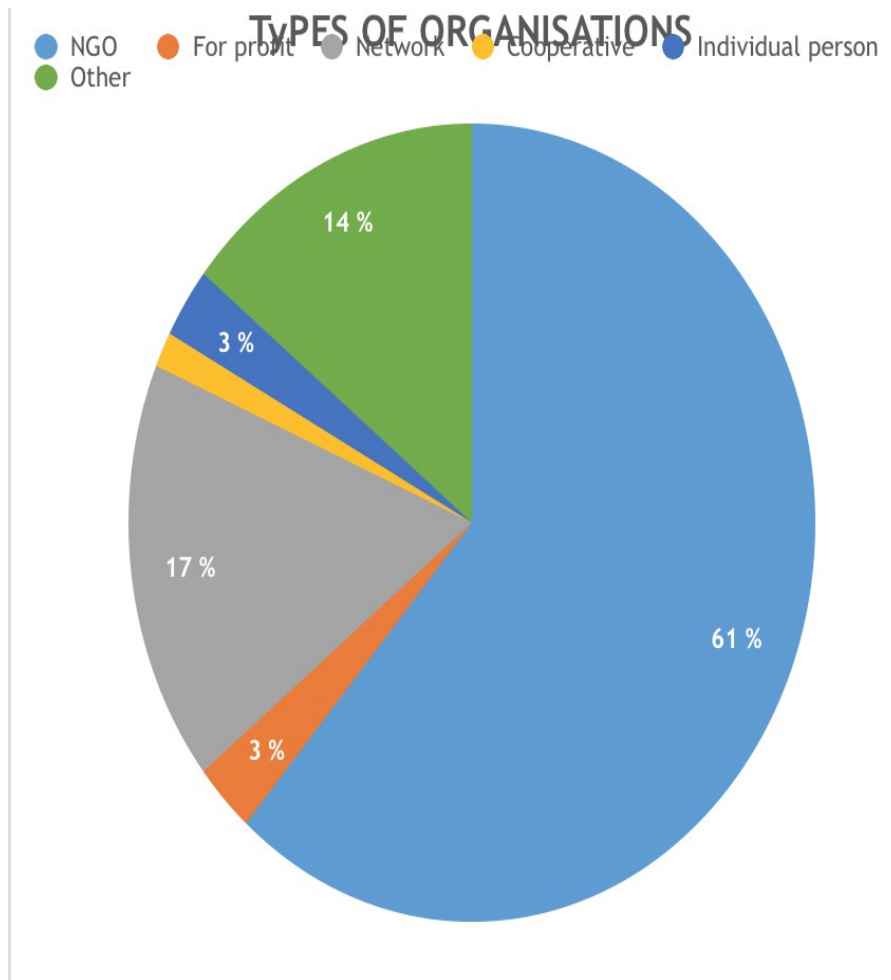
NUMBER OF VALID ANSWERS PER GOAL

Goal	Number of Activities	In %
1	47	24%
2	55	28%
3	53	27%
4	44	22%

**PREFERRED GOALS BY REGIONS
(FIGURE/TABLE)**

Taking into consideration the limitation of the process described in the methodology of the report, the graphic below shows trends in regional implementation for each of the 4 monitoring goals. While the number of activities reported by international organisations and those based in Europe is rather equal for all 4 goals, activities carried out by organisations from Africa focus on Goal 2 and 3. Asian organisations only reported one activity related to Goal 1.

It should be noted though that, except for replies to the UNESCO questionnaire, CSOs were able to choose more than one goal regarding the relevance of their activity.

Number of activities per goal per region