

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

**Twelfth Session  
Paris, UNESCO Headquarters  
11-14 December 2018**

**Item 9 of the provisional agenda:** Road map for the implementation of operational guidelines to promote the diversity of cultural expressions in the digital environment

In the work plan adopted by the Committee at its eleventh session, it invited the Secretariat to submit an open road map, including examples of good practices for the implementation of operational guidelines to promote the diversity of cultural expressions in the digital environment ([Decision 11.IGC 5](#)). This document presents a road map with examples of good practices for consideration by the Committee.

Decision required: paragraph 15

## Background

1. Four years after having initiated a process based on dialogue, reflection and the definition of common priorities,<sup>1</sup> the guidelines for the implementation of the Convention in the digital environment were approved by acclamation in June 2017 by the Parties to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Convention”) ([Resolution 6.CP 11](#)). The Parties also agreed on the future activities of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Committee”), including the identification of priority actions, including the collection of examples of good practice to promote the diversity of cultural expressions in the digital environment ([Resolution 6.CP 12](#)).
2. To recall, during the fifth session of the Conference of Parties (June 2015), the Parties established a list of priorities, identifying several areas of action to implement the Convention in the digital age:
  - adapt national policies on cultural goods and services to the digital environment;
  - implement international cooperation mechanisms designed to promote the diversity of cultural goods and services within the digital environment at the global level;
  - provide technical assistance for the introduction and implementation of policies and measures to support the production and distribution of digital cultural content in developing countries;
  - promote the objectives of the Convention within other international bodies, including those responsible for trade, intellectual property rights and telecommunications;
  - build infrastructure to facilitate access for all individuals to a wide range of cultural content in digital environments.
3. In its discussion on the adoption of its work plan for the biennium<sup>2</sup> during its eleventh session (December 2017), the Committee recalled the general framework provided by the operational guidelines to guide Parties in their efforts to meet the challenges and seize the opportunities offered by the digital environment that have an impact on the means of creation, production, dissemination and access to cultural goods and services and their exchange, as well as the mobility of artists, especially from the Global South, and violations of artistic freedom. The

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<sup>1</sup> See paragraph 8 of the document entitled “Towards Operational Guidelines on digital issues” ([CE/15/9.IGC/7](#)), ninth ordinary session of the Committee, December 2015.

See also the following working and information documents:

- “Draft operational guidelines on the implementation of the Convention in the digital environment” ([DCE/17/6.CP/11](#)), sixth ordinary session of the Conference of the Parties, June 2017;
- “Preliminary draft operational guidelines on the implementation of the Convention in the digital environment” ([DCE/16/10.IGC/7](#)), tenth ordinary session of the Committee, December 2016;
- The impact of digital technologies on the diversity of cultural expressions in Spain and Hispanic America, Octavio Kulesz ([DCE/16/10.IGC/INF.4](#)), tenth ordinary session of the Committee, December 2016;
- “Summary of the exchange session: The diversity of cultural expressions in the digital age”, 9 June 2015, UNESCO Headquarters, Paris ([CE/15/9.IGC/INF.6a](#)), ninth ordinary session of the Committee, December 2015;
- “Digital issues and their impact on promoting the diversity of cultural expressions” ([CE/15/5.CP/12](#)), fifth ordinary session of the Conference of Parties, June 2015;
- “Current state and action to address the challenges posed by digitization” ([CE/14/8.IGC/12](#)), eighth ordinary session of the Committee, December 2014;
- “UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions: Analysis of Parties’ periodic reports and contemporary digital trends”, Octavio Kulesz ([CE/14/8.IGC/INF.5](#)), eighth ordinary session of the Committee, December 2014;
- Challenges and opportunities for the diversity of cultural expressions in the digital era in East Asia Hye-Kyung Lee (King’s College London) and Lorraine Lim (Birkbeck College, University of London), ([CE/15/9.IGC/INF.7](#)), ninth ordinary session of the Committee, December 2015.

<sup>2</sup> See Annex to the document entitled “Adoption of the detailed summary record of the eleventh session of the Committee” (DCE/18/12.IGC/3), twelfth session of the Committee, paragraphs 51 to 101.

Committee also stressed the need for Parties to have a clearer idea of the work to be carried out for the implementation of the Convention in the digital environment. The Committee noted, in particular, that the guidelines could be understood as providing a range of possibilities from which the Parties could choose the provisions they wished to take ownership of and implement.

4. The rapid evolution of the digital environment and the changes in new technologies prompted the Committee to request the Secretariat to propose an open road map for the Parties so that they may be better equipped to implement the Convention in the digital environment and thus contribute to the implementation of several provisions of the guidelines. It was requested that this open road map should be illustrated by examples of good practices ([Decision 11.IGC 5](#)).

### Open road map<sup>3</sup>

5. The *open road map* is primarily addressed to Parties, who are responsible for implementing the Convention in the digital environment. The Parties are to work in cooperation with several stakeholders in the development and implementation of the road map including specialists working in the cultural industry sectors and other non-governmental, civil society stakeholders such as culture professionals, artists, UNESCO Chairs, so that they can make informed decisions in a transparent, participatory and inclusive manner.
6. The proposed open road map is presented to the Committee in Annex I and takes into account a number of factors. First, that each Party's context, needs and level of resources to operate in and benefit from the digital environment are different. Also, that the Parties do not face the same opportunities and challenges. They will have different starting points for the implementation of the Convention in the digital environment and will have to select the relevant provisions of the operational guidelines that will respond to their respective needs and means.
7. Finally, the Parties may not necessarily decide to act in the same sectors of the cultural and creative industries (for example, music, publishing, audiovisual, visual and performing arts). Therefore, each Party shall select the starting point for its own road map and the sector to be targeted, following an analysis of its current status, needs and available resources. The development of an open road map requires a sound knowledge of the Convention and of the functioning of the cultural and creative industries sectors in their country. Thus, the Parties may not all be involved in the same areas of action, at the same time.
8. The *results of the open road map* will, nevertheless, be common to all. The overall impact will be to strengthen the capacities of the Parties to promote the diversity of cultural expressions in the digital environment through the implementation of some provisions of the guidelines, while responding to one or more of the four goals of the Convention,<sup>4</sup> as well as specific targets set by the Sustainable Development Goals (SDGs) of the 2030 Agenda related, in particular, to SDGs 4, 5, 8, 10, 16 and 17.<sup>5</sup>

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<sup>3</sup> An open road map implies that it can be updated and amended.

<sup>4</sup> The four overarching goals of the Convention are: support sustainable systems of governance for culture (goal 1); achieve a balanced flow of cultural goods and services and increase the mobility of artists and culture professionals (goal 2); integrate culture in sustainable development frameworks (goal 3); promote human rights and fundamental freedoms (goal 4).

<sup>5</sup> These goals are:

SDG 4 – Quality education

**Target 4.4.** By 2030, substantially increase the number of youth and adults who have relevant skills, including technical and vocational skills, for employment, decent jobs and entrepreneurship.

SDG 5 – Gender equality

**Target 5.c.** Adopt and strengthen sound policies and enforceable legislation for the promotion of gender equality and the empowerment of all women and girls at all levels.

SDG 8 – Decent work and economic growth

**Target 8.3.** Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalization and growth of micro-, small- and medium-sized enterprises, including through access to financial services; **Target 8.a.** Increase Aid for Trade support for developing countries, in particular least developed countries, including through the Enhanced Integrated Framework for Trade-related Technical Assistance to Least Developed Countries.

9. The open road map proposes *20 benchmark activities* as examples for which implementation by the Parties could take between two to three years. In the development of their own road map, Parties shall be guided by the following methodology:
  - undertake a mapping, audit and/or diagnostic to identify the needs and challenges faced by the cultural and creative industry sectors in the digital environment;
  - establish a multi-stakeholder and multisectoral team and hold consultations at the national and/or other levels (e.g. state, regional, local, etc.);
  - build human and institutional capacities of professionals working in the digital environment as a transversal exercise;
  - develop and review regulations, measures and strategies for the implementation of the Convention in the digital environment.
10. The implementation of activities by the Parties in this sequential manner will promote the attainment of five high-priority expected results:
  - regulatory frameworks, cultural policies and measures are designed or revised to meet the challenges of the digital environment in a participatory and informed manner;
  - policies and measures support digital creativity, enterprises and markets to ensure a diverse digital ecosystem;
  - international agreements promote the balanced flow of cultural goods and services and promote equality between countries in the digital environment;
  - digital literacy, skills and competences are reinforced;
  - human rights and fundamental freedoms are promoted in the digital environment.
11. The Committee and the Parties are invited to consider the 20 activities presented in Annex I and to use this framework to assess whether some have or have not been accomplished. The Committee and the Parties are also invited to share their experiences with the Secretariat in order to further build the database of good practice examples. Parties are invited to provide specific details on the individuals and/or groups who are responsible for the successful design and implementation of the good practice examples. This information will contribute to the Convention's stakeholder outreach programme based on peer to peer learning and knowledge exchange prepared by the Secretariat for the Committee's consideration. For example, if a government has already undertaken a mapping of cultural and creative industries in the digital environment, it may check off this activity from its road map and share all the details of the implementation of this activity with the Parties and the Secretariat. The experts who carried out the mapping could be made available to other Parties that have not yet undertaken such an exercise and that intend to do so in the near future.

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SDG 10 – Reduced inequalities

**Target 10.a.** Implement the principle of special and differential treatment for developing countries, in particular least developed countries, in accordance with World Trade Organization agreements.

SDG 16 – Peace and justice and strong institutions

**Target 16.7.** Ensure responsive, inclusive, participatory and representative decision-making at all levels; **Target 16.10.** Ensure public access to information and protect fundamental freedoms, in accordance with national legislation and international agreements.

SDG 17 – Partnerships for the goals

**Target 17.19.** By 2030, build on existing initiatives to develop measurements of progress on sustainable development that complement gross domestic product, and support statistical capacity building in developing countries.

## Good practices

12. Examples of good practice are presented in Annex II to illustrate the different types of activities proposed in the open road map. These examples were identified from the information presented in the two editions of the global report monitoring the Convention “[Re|Shaping Cultural Policies](#)” (2015 and 2018), the policy monitoring platform (<https://en.unesco.org/creativity/policy-monitoring-platform>) and the Parties quadrennial periodic reports.
13. The Secretariat will continue to collect examples of good practice to promote knowledge exchange and peer to peer learning. It will monitor the implementation of all activities in the open road map and will provide an overview of what the Parties have done and areas where international cooperation activities could be developed in the future. The Secretariat could also undertake advocacy activities with policy-makers in developing countries to draw their attention to strategic issues specific to the challenges they face and which would require longer term capacity building efforts to promote the diversity of cultural expressions in the digital environment.
14. At this session, the Committee and the Parties are invited to consider the open road map contained in Annex I, and to share their experiences. In order to provide input to the Committee’s discussions, an Information Document containing a study entitled “Culture, platforms and machines: the impact of artificial intelligence on the diversity of cultural expressions” was prepared (see Information Document DCE/18/12.IGC/INF.4). Moreover, within the framework of the activities initiated by the Secretariat and carried out under the UNESCO *Create / 2030* Talks, a panel entitled “Artificial intelligence: a new working environment for creators” is organized within the framework of this twelfth session, on 13 December 2018, prior to consideration of this agenda item.
15. The Committee may wish to adopt the following decision:

## DRAFT DECISION 12.IGC 9

*The Committee,*

1. *Having examined Document DCE/18/12.IGC/9 and its Annexes, and Information Document DCE/18/12.IGC/INF.4,*
2. *Takes note of the road map on the implementation of the operational guidelines to promote the diversity of cultural expressions in the digital environment contained in Annex I of Document DCE/18/12.IGC/9 and appended to this decision, and the examples of good practice contained in Annex II of the same document;*
3. *Requests the Secretariat to transmit to the Conference of the Parties at its seventh session an information document containing the road map, together with examples of good practices and a summary of discussions held at its twelfth session;*
4. *Also requests the Secretariat to continue collecting examples of good practices implemented by Parties in the digital environment and to undertake peer to peer learning, knowledge exchange and advocacy activities, in particular with policymakers in developing countries, to support Parties in the implementation of the Convention in the digital environment, should extrabudgetary funding become available;*
5. *Invites the Parties to develop a road map to enable them to implement the Convention in the digital environment in line with their needs and available resources.*

ANNEX I

OPEN ROAD MAP FOR THE IMPLEMENTATION OF GUIDELINES TO PROMOTE THE DIVERSITY OF CULTURAL EXPRESSIONS  
IN THE DIGITAL ENVIRONMENT



## ANNEX II

### EXAMPLES OF GOOD PRACTICE

The good practices presented in this Annex are derived from the two editions of the Global Report “Re|Shaping Cultural Policies” (2015 and 2018), the policy monitoring platform (<https://en.unesco.org/creativity/policy-monitoring-platform>) and the Parties quadrennial periodic reports.

The list below is not exhaustive but aims to illustrate some of the types of activities presented in the open road map with some relevant and succinct examples. Parties are invited to share their experiences with the Secretariat in order to enhance this list of examples and inform the development of a larger database of good practices.

#### **Output 1 – Regulatory frameworks, cultural policies and measures are designed or revised to meet the challenges of the digital environment in an informed and participatory manner**

- In Argentina, statistics have been collected to assess the impact of the digital environment on culture, including indicators on “digital content” in its cultural satellite account, thereby allowing the production of essential information and data on Argentine digital content.
- In Brazil, the Creative Economy Observatory of the Ministry of Culture incorporated the indicator “digital culture and software” into surveys on the country’s creative economy, thus ensuring the collection and dissemination of the country’s cultural data of relevance to the digital environment.
- In 2014, Burkina Faso established the National Agency for the Promotion of Information and Communication Technologies, an autonomous body attached to the ministry in charge of the digital economy, in order to support all sectors, including culture. The Government subsequently initiated a comprehensive process to prepare the strategy “Digital Burkina 2025”.
- Quebec (Canada) developed a digital cultural plan for 2014-2020 (C\$110 million) providing support to the cultural sectors to invest in the digital environment so that it could remain competitive in the global markets. The plan was followed by a digital strategy in 2017, which enables Quebec to develop a vision for ensuring the coherence of government action in collaboration with professionals in different cultural industry sectors.
- In France, the 2016 law on freedom of creation, architecture and heritage calls for the establishment of a fee to remunerate the authors of works of visual art, graphic and photographic works, or their beneficiaries, charged for the use of images made available to the public through search engines on the Internet without obtaining prior authorization.
- The French High Authority for the Dissemination of Works and the Protection of Rights on the Internet (HADOPI), established by law on 12 June 2009, promotes the dissemination and protection of creative works on the Internet. Through this Authority, France promotes and protects the diversity of cultural expressions in cultural industries against the challenges of digitization and the Internet, and has prepared a digital strategy “Digital France 2012-2020”.
- Adopted in 2014, the Indonesian law relating to copyright aims to establish greater transparency of the system for collecting royalties, and to regulate the commercial use of music distributed online.
- In 2016, the Tunisian Ministry of Cultural Affairs launched the OpenCulture portal ([www.openculture.gov.tn/fr/](http://www.openculture.gov.tn/fr/)), which provides a wide range of information on the creative sector, in line with the national policy on open data.

- At the end of 2013, Uruguay's National Directorate of Culture developed a Cultural Card, a tool enabling artists, actors and the general public to gain access to information on the cultural sector in a geo-referenced and interactive format.
- The European Union has undertaken a review of its copyright directive, to include related rights in the digital environment. In this context, on 12 September 2018, Members of the European Parliament voted to adopt a series of amendments to the proposed directive on copyright in the digital environment, in order to ensure, among other issues, that big platforms better remunerate artists and creators of content distributed online.
- Several European Union countries have amended their national legislation on book pricing; in particular, Austria, Luxembourg, Italy and France have adapted existing legislation on fixed book prices to e-books.

## **Output 2 – Policies and measures support digital creativity, enterprises and markets to ensure a diverse digital ecosystem**

- In Austria, the Agency for Creative Spaces, established in 2016, helps entrepreneurs and artists to identify office space, which helps to support key players in the digital economy and to stimulate laboratories or incubators engaged in digital creation.
- The Brazilian NGO Thydêwa has empowered the country's indigenous creators in order to ensure their participation in digital publishing, the expected result of which is the establishment of a digital publishing start-up producing e-books in several languages.
- Since 2015, Brazil has been developing an extensive network of creative forums throughout the country, thereby ensuring spaces devoted to digital creativity and innovation enabling artists and culture professionals to experiment artistically in the digital environment.
- In 2013, the Canada Media Fund along with several independent media funds signed a Framework for International Digital Media Co-production. New mechanisms that encourage co-production were then established with partners in New Zealand and Belgium (Walloon), ensuring the successful completion of five projects since 2014. Other projects involving co-producers in the United Kingdom, France, Colombia and Denmark have also been financed through the Fund.
- In 2013, the National Film Board of Canada developed a partnership with the company Phoenix New Media Ltd. to create the NFB Zone, the first online channel with Canadian content in China. In addition, the 2020 strategy "A space for us all" was developed in 2014 by CBC/Radio Canada to provide the national public broadcasting company with the tools necessary to adapt to a rapidly changing media environment, in particular for the distribution of local content through online and mobile platforms.
- The programme *Vive Digital* (2014-2018) is an integral part of technical upgrading in Colombia to improve Internet access significantly, particularly in rural areas, in order to strengthen the technical skills of the population and to establish itself as a world leader in terms of content development and digital applications for the most disadvantaged communities. Among the programme's many successes, it should be noted that in 2017, more than 10,100 municipalities were equipped with optical fibre and 6,885 *Vive Digital* kiosks were installed to improve access to digital content and its distribution.
- The Government of Côte d'Ivoire has set itself the goal of ensuring the development of information and communication technologies, in order to create a basis for the deployment of a long-term digital economy that should have a lasting impact on the economy, radically

changing the way the social economy works and laying the foundations for a knowledge economy to serve the Ivorian people.

- Launched in March 2016 by the Superintendency of Information and Communication (SUPERCOM) in Ecuador, the platform Latitud1x1 enables Ecuadorian musicians to promote their songs and track their media broadcasting. This measure not only facilitates the distribution of Ecuadorian music, it also encourages creators to record their works and join collective management organizations.
- France has established a set of development paths for legally available online cultural content to improve the remuneration of creators and the financing of cultural industries through the “Creation and Internet” law, adopted on 12 June 2009. The aim is to enable consumers, as well as creators, to reap the full benefits of the new legal framework, through the development of an attractive legal supply and new sources of funding and remuneration for artists and the businesses that support them.
- Inaugurated in September 2012, at the initiative of the Mexican Ministry of Culture, the Digital Culture Centre focuses on the cultural, social and economic impact of using digital technology. The Centre aims to promote a constructive approach to digital knowledge and information sharing, a critical perspective, self-management and the production of quality content in a context where users become creators.
- The *Cinema Digitaal BV* programme, launched in 2011 in the Netherlands, has served to coordinate the modernisation or transition of the film industry to the digital environment through an alliance between associations of film producers, distributors and operators throughout the country.
- Tunisia, through efforts supporting the promotion of the digital arts and platforms such as the E-Fest festival, contributes to a better understanding of the country’s contemporary artistic practices and its artists.
- Supported by film institutes in six Latin American countries – Bolivia, Colombia, Ecuador, Peru, Mexico and Uruguay – and supported by the Inter-American Development Bank (IDB) and the Conference of Ibero-American Cinematographic Authorities (CACI), the *Retina Latina* portal has been offering a wide selection of movies online since March 2016 in order to introduce local films to new audiences in the region. In the long term, the project aims to strengthen the Latin American film market and facilitate the international distribution of films produced in the region.

**Output 3 – The balanced flow of cultural goods and services is promoted to achieve equality among countries in the digital environment including through international agreements**

- The free trade agreements concluded by New Zealand with trading partners (China, Australia, Republic of Korea) since the adoption of the Convention contain a cultural exemption clause that excludes a broad category of cultural goods and services including digital cultural products.
- A number of free trade agreements concluded by Canada, the European Union<sup>6</sup> (as well as by Australia, China and Chile, contain provisions that call upon States to not impose customs duties on goods delivered in electronic form.

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<sup>6</sup> Agreements concluded with the CARIFORUM, the Republic of Korea, Colombia and Peru, Georgia, the Republic of Moldova, Ukraine and Viet Nam.

- *Mediterradio* is a North-South co-production agreement involving France, Italy and developing countries located along the southern shores of the Mediterranean. The agreement in the field of radio broadcasting allows cultural production from the Southern Mediterranean to enter markets of the North and pursues several objectives, such as improving the capacity of developing countries to develop, promote and sell their radio programmes.
- The CaribbeanTales Media Group (CTMG) initiative was conceived as a “one-stop shop” for buyers and creators of audiovisual content in the Caribbean region and its diaspora, to produce, market and distribute Caribbean-themed films and television content for audiences worldwide.
- The World Music Expo (WOMEX), launched in 2017, is a dedicated space for international music from the seven continents, taking into account the impact of the digital environment on the music industry by offering an event specifically focused on the subject. It brings together professionals committed to promoting the diversity of musical content and ensures a more balanced flow of cultural goods and services in the digital environment.

#### Output 4 – Digital literacy, skills and competences are reinforced

- In order to reduce the digital divide between children from different socioeconomic classes, the Argentine Government has started providing individual laptop computers to all children attending public primary and secondary schools in Buenos Aires. The objective is not only to provide digital content for children and young people, but also to turn the city into a hub for the production of Spanish content.
- The Austrian Broadcasting Corporation (ORF) has established a public-private partnership with *Flimmit*, a local video-on-demand (VOD) platform. The objective of the partnership is to strengthen diversity in the national audiovisual sector through initiatives such as collaboration between the Austrian Film Academy and Austrian film festivals; the collaboration seeks to promote national film production. The platform currently contains more than 6,000 films, children’s movies, documentaries, and operas, most of which are from Austria or elsewhere in Europe.
- In order to bridge the digital divide and improve media and digital access for vulnerable target groups, the Government of Flanders has established *Mediawijs*, a knowledge centre for digital and media literacy. Through several initiatives, including information campaigns, training, and knowledge exchanges, aimed particularly at young people, *Mediawijs* fosters active, critical, and creative participation in the use of information and communications technologies. A mapping of digital-media education has also been carried out in order to help identify the various actors in the sector and the fields where additional efforts are still required.
- The International Image Festival (Manizales, Colombia) offers spaces for dialogue and has developed projects to reinterpret the complex reality of digital creativity in order to find new ways of understanding culture in the digital age. Organized by the University of Caldas, the Festival has focused in particular on research, experiments and transversal creative processes that have led to the renewal of its programmes, with the creation of a PhD in design and creation and a Master’s degree in interactive design and creation.
- In 2007, Uruguay established a national digital literacy plan through which all school children and teachers had access to a laptop computer, while investments have been made in infrastructure.

## **Output 5 – Human rights and fundamental freedoms are promoted in the digital environment**

- Mexican NGO Artes Escénicas Teatro de Aire A.C. is setting up a training programme for young women to learn virtual-reality production skills. Training will enable these women to use virtual-reality technologies to produce content; through their productions, they will be establishing a new space for women of their generation and creating a new market for digital creative industries in Mexico.
- Theatre Day Productions (TDP) is a Palestinian NGO that develops programmes centred on three key elements: digital audiovisual animation, theatre, and storytelling. These programmes enable young women to create short videos using new technologies and smartphones. Upon completion of the TDP programmes, participants will be able both to produce more audiovisual material specific to the Palestinian context and to present their work at international festivals and in regional markets.
- In 2018-2019, Senegalese NGO Africulturban will train young women musicians in music-production technologies (for the purposes of mixing and mastering) to enable them to start up their own businesses, thereby contributing to women's entrepreneurship in the digital environment.
- In Dushanbe, Tajikistan, the ACTED - Bactria Cultural Centre is establishing a digital academy for Afghan and Tajik women cultural entrepreneurs who are under the age of 40. The academy offers courses on digital creation (covering topics such as coding, animation, graphic design, web design, and video editing) and entrepreneurship. Through their digital artistic creations, the young women who participate in these courses will, for the first time, be contributing to the cultural industries and the digital arts scene in Central Asia.