The Tracker

CULTURE & PUBLIC POLICY

A Policy Monitoring Tool

🏛 **unesco**

This monthly Tracker is produced by UNESCO to monitor culture in public policy with regards to the UN Sustainable Development Agenda. It highlights developments within national and regional contexts, as well as emerging debates on culture's contribution to sustainable development. Drawing on a variety of sources, it provides a broad overview of cultural policy trends worldwide at the national, regional and international level and looks at ways in which countries integrate culture into other policy areas.

COUNTDOWN TO MONDIACULT 2022

Special Issue n°2: Heritage and Creativity in the Digital Environment

I n this second part of a special series counting down to the UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022, we take a look at how the cultural sector is being transformed by the digital transformation. Whilst there are huge challenges, the digital environment also offers great opportunities for innovation. How public policies for culture should respond to this new landscape will be a major issue to be discussed by Ministers and concerned stakeholders at MONDIACULT 2022, due to take place in Mexico in September.

-120 days

Mondiacult 2022 México

Creativa Images/Shutterstock.com*

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63% global internet penetration 🌍
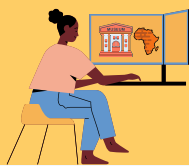
Only **5%** of museums in Africa and SIDS have an online presence

Streaming represented **62.1%** of global music revenues in 2020

Local & Urban

Indigenous Peoples

Climate Action

Small Island Developing States (SIDS)

Culture & Education

Jobs & Infrastructure

Digital

Gender Equality

Youth

Regulatory Frameworks

Social Inclusion

CULTURAL POLICY HIGHLIGHTS

This section showcases a selection of the latest developments in cultural policy from UNESCO Member States. Recovery measures in response to the impact of the COVID-19 pandemic on the cultural sector have shown that countries are moving towards more adaptive and longer-term strategies to build resilience in their cultural sectors, and to anchor more deliberately culture across the broad public policy spectrum.

The Ministry of Culture in Tunisia has launched a project to save 30,000 film and audiovisual archives and digitize them. The archives were at risk of damage, since they were stored in unsuitable conditions.

Sergio Schnitzler/Shutterstock.com*

The Foreign Ministry of **Hungary** has joined forces with the Hungarian Art Academy (MMA) to support cultural diplomacy programmes. The joint programs will mainly be organized with the involvement of Hungarian cultural centers — the Liszt Institutes — which will devote special attention to the promotion of the MMA's artists.

The Ministry of Culture and the National Statistics Office of the **Dominican Republic** have jointly launched a project to strengthen statistics on the cultural sector. The initiative includes updating indicators and boosting statistical capabilities within the Ministry.

In the **Seychelles**, the National Institute for Culture, Heritage and the Arts and the Ministry of Youth, Sports and Family have joined forces to support and accelerate the development of youth in the arts. The programmes and projects specifically aim to expand knowledge and build career paths for Seychellois youths in the arts, culture and creative industries.

The National Museum of **Singapore**, in collaboration with the Maybank Foundation, is holding an open call for artists to submit videos exploring the theme of Intangible Cultural Heritage (ICH). Artists are invited to take inspiration from the National Collection as part of the efforts to raise awareness of the role of museums in safeguarding ICH in Southeast Asia.

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CULTURAL POLICY HIGHLIGHTS

The city of Hanoi in **Viet Nam** has announced several programmes and projects as part of its status as a UNESCO Creative City for Design. Local initiatives include building the Hanoi Creative Design Centre, developing and supporting creative spaces, and producing a TV show for creative talents. At the international level, the city will host the Hanoi Creative Design Festival and a UNESCO Creative Cities Network (UCCN) forum in Southeast Asia, as well as develop a network for young creative designers.

everything possible/Shutterstock.com*

Elizaveta Galitckaia/Shutterstock.com*

The Ministry for Culture of the **Republic of Azerbaijan** has established the Cinema Agency of the Republic of Azerbaijan, which aims to promote the country's film industry. The Agency will provide funding and skill-development initiatives, as well as international co-production opportunities in the audiovisual sector.

Switzerland has revised its Federal Act on Film Culture and Production, which will require global streaming platforms (such as Netflix) to help finance Swiss film production.

The Ministry of Culture of the Syrian Arab Republic, in cooperation with the United Nations Development Office, has launched the "Protecting, Preserving and Promoting Intangible Cultural Heritage" project that aims to strengthen capacities for digital documenting, inventorying and archiving the elements of intangible cultural heritage in the Sarouja neighborhood, in the capital, Damascus.

The Government of **Kenya** has entered into a two-year partnership with Netflix to invest in three Kenyan films. Netflix will also allocate funds to support local scholarships for Kenyan creatives as part of its bid to support human capital development and subsequently enhance the country's digital content ecosystem.

Gorodenkoff/Shutterstock.com*

The Ministry of Culture and Heritage of **Ecuador** during May organised its first networking event for the video games sector with the aim of connecting creators, producers, programmers, designers and distributors in the video games sector, and opening new opportunities.

CULTURAL POLICY HIGHLIGHTS

Creative **New Zealand** has launched a storytelling series focusing on the benefits that the arts, culture and creativity provide for wellbeing. Working with a range of established and emerging writers, the Creative Wellbeing series will be run in conjunction with the Mental Health Foundation and several publishing partners.

In **Mauritius**, the Department of Arts and Cultural Heritage, in collaboration with the National Heritage Fund, has launched the mobile application MauHeritage. The app contains information on the history of the 197 sites classified as national heritage, as well as images. Two of the sites - Aapravasi Ghat and Le Morne – are on the UNESCO World Heritage List.

As part of the 2022 World Turkic Capital of Culture festivities of the International Organization of Turkic Culture, the Bursa City Council in **Turkey** and the Ministry of Culture and Tourism held a handicrafts festival in Bursa. It showcased thousands of works by 112 artists from 80 branches of art to guests from Azerbaijan, Kazakhstan, Uzbekistan, Tatarstan, Bashkortostan, Kyrgyzstan, Bosnia-Herzegovina and Hungary.

Sychov Serhii/Shutterstock.com*

The Ministry of Culture of **Argentina** has presented a "Programme for the Promotion of the Book Sector", to support the book and cultural magazine publishing sector, as well as boost access to culture. The initiative aims to stimulate publishing production, support bookshops, promote Argentinian publishing abroad, professionalise the sector and promote reading.

Rawpixel.com/Shutterstock.com*

The Ministry of Youth, Culture, and Communication of **Morocco** is set to digitize 200 public libraries across the country. In the wake of COVID-19, the ministry has adopted various approaches to support remote learning and allow Moroccans to access research content digitally.

CULTURAL POLICY HIGHLIGHTS

The Ministry of Culture of **Egypt** has launched the People's Cinema project to encourage equal access to and participation in culture. The project includes reduced prices to different documentaries and films showings. It also aims to support the work of creators.

guruXOX/Shutterstock.com

The Ministry of Culture and Youth of **Costa Rica**, together with the Ministry of Public Education, the National Theatre, the AcciónArte Association and some museums, have launched several arts and various cultural education programmes. Entitled Once Upon a Time, Think Art and Museum Route, the three programmes target children and youth participation in cultural life, in line with the National Policy on Cultural Rights.

The Ministry of Culture and Sports of **Kazakhstan** has announced plans to develop new tourist routes in the country drawing attention to unique natural and cultural heritage in the country.

The Ministry of Science and Culture of **Finland** and City of Helsinki have established the Foundation for the Finnish Museum of Architecture and Design, which is in charge of establishing a new Museum of Architecture and Design in the capital.

The Ministry of Communication and Culture of **Madagascar** has unveiled proposals to improve of the management of the Malagasy Office of Copyright. Among the innovations is a new software that facilitates extending copyright to musicians and performers.

DisobeyArt/Shutterstock.com

# THE DIGITAL TRANSFORMATION AND THE CULTURAL SECTOR

Creativa Images/Shutterstock.com*

The digital era is shaking up the entire cultural sector, from heritage safeguarding to museum outreach, from artists and artisans reaching new global audiences to preserving linguistic diversity. The global shutdown to the COVID-19 pandemic put the spotlight on culture's crucial role in times of crisis and accelerated the need to reassess the challenges of culture in the digital environment, including the rights of creators and the right of access to culture. Today, the rate of change is practically exponential, ranging from the familiar technologies of web platforms and social media to the emergence of new tools, artificial intelligence, blockchain, big data and extended reality (XR, which includes immersive technologies such as augmented, virtual and mixed realities). They are opening a wealth of new opportunities whose full potential is yet to be understood.

So profound is the impact of these technologies that we are witnessing a structural transformation in the culture sector. It has also made clear that the sector is under-prepared: whilst many countries have taken initiatives to digitalise parts of the sector, few have developed a national digital culture plan. During the consultative process for the World Conference for Culture and Sustainable Development - MONDIACULT 2022 – the issue of digital technologies was strongly emphasised, pointing to a major shift in priorities. This structural transformation requires an urgent reassessment of approaches across all domains of culture and an overhaul of policies.

The impact of digital technologies is particularly visible in the creative sector. It presents burgeoning opportunities to push creativity, as well as the distribution of cultural goods and services, access new markets and build innovative business models. However, these new technologies have also reconfigured the entire value chain: from creation to production, distribution, access and participation, posing a new challenging landscape. This new digital model is not merely the modernised version of a traditional one but is structurally different and requires a new approach. No longer does each actor in the chain contribute to adding value to a product or service and then pass it on to the next stage, like a pipeline. The digital model is a more networked one, with data at its heart, in which all five processes are taking place almost simultaneously. Understanding this underlying change in the economic model is vital for understanding how best to design public policy to make the most of the creative sector, which, prior to the pandemic, was one of the fastest growing sectors.
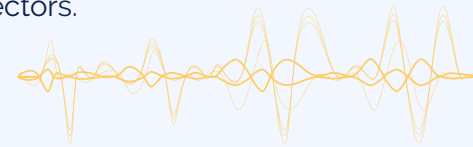
> **Protecting and promoting human rights and the freedom of creation, expression, information and communication in the digital environment means supporting the principles of Internet universality that promote a Human Rights-based open Internet, which is accessible to all and characterized by multi-stakeholder participation"**

UNESCO Guidelines on the Implementation of the Convention in the Digital Environment

DIGITAL TECHNOLOGIES HAVE TRANSFORMED THE CULTURAL VALUE CHAIN

Creation — Production — Distribution — Access

Pipeline model

Network model
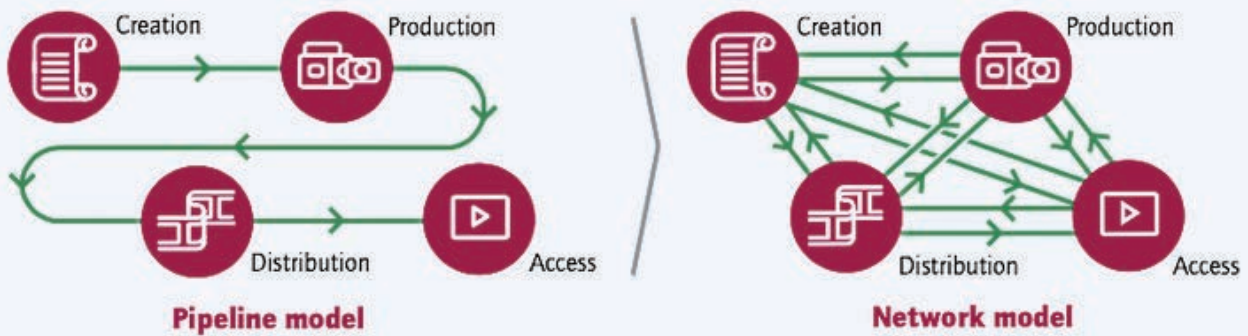
UNESCO Re|Shaping Cultural Policies Global Report, 2018

PERSPECTIVE: Digital technology and copyright
World Intellectual Property Organization (WIPO)

"There are significant structural differences between creative industries and other, more traditional sectors of the economy. The future of the creative sector is also interwoven with an exponential increase in the amount of digital content and data produced on a daily basis all around the world. Legal authorities, creators and managers alike need to determine how Intellectual Property structures and agreements can accommodate the use of new technologies and "trust based" forms of exchange, such as blockchain, to reinforce trust in individual copyright in a way that will complement and underpin existing legislation."

How to Make a Living in the Creative Industries (2017)

This new economic model of the creative sector means, however, that current monetization models in the digital environment are not sustainable for most artists and cultural professionals. Although it has never been easier to share art and creativity with the world, paradoxically it has never been harder to get paid for doing so. Since the pandemic began, artists have had to rely much more heavily on streaming and, for all except the biggest acts, it does not provide enough revenue to support a professional career. This is partly because the platforms are still expanding, but it is also due to the economics of streaming, which remain complex, geographically imbalanced and competitive. Artists have become increasingly vocal about the small remuneration paid out by the platforms, which represents an oligopoly concentrated in certain parts of the world.

> **In order to provide decent and adequate working environments we need to ensure fair pay to artists and cultural professionals by creating good working conditions for them, ensuring social security, respectful cooperation and fair practice, including a strengthened copyright system."**

Austria, written contribution for MONDIACULT 2022

One of the consequences of the pandemic and a huge shift to digital distribution of cultural goods and services was to starkly demonstrate the repercussions on artists. UNESCO's 2022 Re|Shaping Policies for Creativity report estimates that 10 million artists lost their jobs during this period. This in part can be explained by unsuitable models for remuneration in the digital environment. In its 2021 Global Collections Report, the International Confederation of Societies of Authors and Composers (CISAC) stated that 2020 saw a worldwide decline in royalty collections for creators of music, audiovisual, art, drama and literary works of 9.9%, with losses amounting to more than €1 billion. The decline was partly mitigated by a strong rise in digital royalties, which increased by 16.6%, particularly driven by the sharp increase in audio and video streaming consumption worldwide. However, the report concludes that digital revenues still substantially underperform, representing slightly more than one quarter (26.2%) of total global collections. This mismatch is particularly significant for sectors such as music, which, according the International Federation of the Phonographic Industry's (IFPI) 2021 Global Music Report, some 62.1% ($13.4 billion USD) of total global recorded music revenues come from streaming.

2020 saw a drop of 9.9% in royalties collections for creators, representing losses of **€1 BILLION**

CISAC

The increasingly dominant role of platforms in the production and distribution of content poses the threat of restricting the diversity of content. A new oligopoly is at risk of emerging, which could recreate the gatekeeper function that traditional media companies enjoyed when spectrum capacity limited broadcast output and a handful of TV and radio network controllers effectively decided on content during the 1980-1990s. This time, however, the oligopoly would exist at the global rather than the national level. Yet, whilst being global in reach, the oligopolies are concentrated in certain parts of the world and not global in content. Furthermore, rather than expanding the scope of the diversity of cultural expressions globally, production and distribution are increasingly concentrated in the global North to the detriment of the global South, as illustrated by the fact that 95% of the app market is concentrated in just 10 countries. Such imbalances pose the risk of a homogenisation of culture at the global level, and that digital divides within countries can lead to the dominance of certain cultural features or expressions to the detriment of valuing all cultural diversity.

Artificial intelligence (AI) is a frontier issue posing ethical challenges in the creative sector, from AI-generated work by the potential restriction of the diversity of cultural expression. Whilst it can help to empower numerous creators, make the cultural industries more efficient and increase the number of artworks, which is in the interest of the public, there are still very few artists and entrepreneurs that know how to use tools, such as machine learning. Technical and vocational education and training (TVET) and educational systems are still lagging behind and are slow to adapt. Furthermore, these technologies risk exacerbating existing inequalities, not just in the creation of cultural content, but also in the business models for cultural and creative value chains by tilting the balance even further in favour of a few AI superpowers, risking the impoverishment of cultural expressions in the long term. This could further reduce the agency of States by severely impeding their ability to protect and promote the diversity of cultural expressions within their territories, protect human jobs, talent and innovation in the cultural and creative industries, as well as copyright.

PERSPECTIVE: Digital social security systems
International Labour Organization (ILO)

"It is particularly important that social security affiliation for CCS (cultural and creative sector) workers is simplified and encouraged, and that the gains to be made by using technology and the tools of the globalized world are optimized. In that regard, IT (information technology) platforms could be used to facilitate CCS workers' enrolment and payment of social security contributions. Social security agencies could thus consider innovative digital solutions, such as using SMS, digital access to artistic creation applications, or digital applications for registration, contribution collection and payment of benefits."

Social Protection in the Cultural and Creative Sector (Working Paper 28, 2021)

Andrey_Popov/Shutterstock.com"

The cultural and creative industries: A key job market

Cultural and creative industries (CCI) are among the most rapidly growing sectors and employ more people aged 15–29 years than any other sector. Employment in these sectors favours women and youth.

CCIs generate

3.1%

of global Gross Domestic Product

&

at least

48.4 MILLION

JOBS

full-time equivalent

6.2% of all employment

UNESCO Re|Shaping Policies for Creativity, 2022

In 2013, according to data found in the <u>Cultural Times: The first global map of cultural and creative industries</u> report, the sector was already reported to employ 29.5 million people. Informal CCI sales in emerging countries were estimated to total $33b USD in 2013 and to provide 1.2 million jobs, particularly in performing arts.
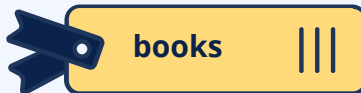
Master1305/Shutterstock.com*

TOP 3 EMPLOYERS

visual arts — **6.73M**

music — **3.98M**

books — **3.67M**

<u>Cultural Times</u>, EY, 2015

However, the pandemic has highlighted the extent to which cultural employment is fragile due to the informal working conditions in many private art spaces, cultural projects and freelance-based collaborations, especially for women.

10M jobs were lost in CCI only in 2020

UNESCO, 2022

THE HEALTH CRISIS INCREASED THE CONSUMPTION OF CULTURAL PRODUCTS ONLINE
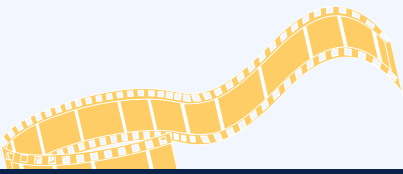

Africa Studio/Shutterstock.com*

Streaming represented

62.1%

of total global recorded music revenues in 2020

(IFPI)

Subscriptions to online video services reached

1.1 billion

a **26%** increase since 2019

It is projected that...

Digital music streaming in Africa will reach

$500 MILLION

by 2025

(World Bank Group)

&

The creative economy could represent

10%

of global GDP by 2030

(G20 Insights)

Space Images/Shutterstock.com*

> By adapting current business models and cultural policies, testing new models and policies, and formulating innovative policies for digital inclusiveness, we aim to bridge the digital divide and ensure that culture reaches equal access to all segments of society alike."

H.H. Prince Badr Bin Abdullah Bin Farhan Al-Saud
Minister of Culture
Kingdom of Saudi Arabia

PERSPECTIVE: Protection of artists in the digital sphere
Prof. Veronique Guévremont, UNESCO Chair for Cultural Diversity, Université Laval, Québec, Canada

The digital environment represents an astounding space for access to culture and the dissemination of an infinite diversity of cultural expressions, while digital technologies offer amazing tools to stimulate the creativity of artists. However, these spaces and tools also carry threats to artists. Firstly, they can be used for censorship, thus violating their fundamental rights, including their freedom of artistic expression. The digital environment also encourages the free and illegal circulation of copyright works or allows works to circulate without their author being fairly remunerated. It is, therefore, the status of the artist – even his existence – that is threatened, the reduction in his remuneration being able to deprive him of all of his economic and social rights. The digital environment can also jeopardize the relationship that the artist maintains with the public, preventing the public from benefitting from the work that the artist is no longer able to produce or disseminate. The danger is a progressive impoverishment of the diversity of cultural expressions.

Through a wide range of cultural policies, several States have historically succeeded in protecting artists and their relationship with the public, as well as promoting the diversity of cultural expressions. These policies must now be rethought for the digital environment. Whilst digital technologies now allow cultural expressions to circulate freely in a public space without borders, easily accessible to all, cultural expressions from certain regions of the world or certain States are still virtually absent from this universe, while the cultural expressions of minority groups and indigenous peoples only exceptionally benefit from the influence that digital technologies can offer. Faced with the development of certain business models that are not conducive to diversity, cultural policies must stimulate the discoverability of these cultural expressions in the digital environment.

A cross-cutting approach to these issues and the mobilization of other policies is also necessary. National strategies, action plans or other initiatives aimed at supporting the development of the digital market must take into account the impact of these technologies on culture. Not only does the future of the diversity of cultural expressions depend on it but also the right of each individual to participate in cultural life, which has to be considered in its virtual dimension, particularly the rights of young people and of vulnerable people and groups, who are often marginalized within this universe. The protection of everyone's cultural rights in the digital environment is an essential condition for dialogue between cultures. It is also an essential step in the journey that should lead to full recognition of the invaluable contribution of culture to the well-being and sustainable development of our societies.

Harnessing digital technologies for heritage protection

> **Digital has become the language of our time. The only alternative to teaching it diversity is to suffer annihilation; a prospect that our humanity cannot accept. Through digital technologies, we must inculcate diversity to save our humanity."**

HE Mr. Abdoulaye Diop
Minister of Culture and Communication
Senegal

The fight against illicit trafficking is also finding an ally in digital technologies. At the time of the drafting of the 1970 Convention, the internet was not a main channel for sales of cultural property. Today, the use of internet platforms and social media to sell these cultural objects is a matter of serious concern and constitutes a major threat to cultural heritage. Indeed, the exponential growth of e-commerce has translated into an increase in online sales of cultural objects that are stolen, clandestinely excavated from archaeological sites, or illegally exported. In particular, the internet offers a valuable tool for traffickers to sell stolen cultural artifacts found on archaeological sites more easily and more rapidly.

With looters exploiting tools such as social media, online forums and the deep web, public authorities can deploy remote sensing to detect and monitor excavations; as well as machine learning and 3D-imagery-fed blockchain technology to trace provenance records. In the World Heritage site of Comoé National Park in Côte d'Ivoire, drones have been used to fight against illegal panning for gold. The sharing of data between countries, through the use of technologies, is also vital due to the transboundary nature of this criminal activity. Just last year, INTERPOL launched an app to help identify stolen cultural property, reduce illicit trafficking, and increase the chances of recovering stolen works and artefacts. However, training and capacity building is still very much insufficient and uneven across the world, as are employment opportunities and investment in these areas.

Increasingly, digital technologies can also be harnessed for documenting, transmitting and revitalising intangible cultural heritage. As intangible cultural heritage cannot be seen or held in physical form, documentation, particularly through media production projects, allows us to understand the evolutionary trends of a certain element of intangible cultural heritage and formulate measures for its safeguarding. For example, an innovative project to document indigenous knowledge of plants for medicinal, agricultural, economic and religious uses in the Subanen community of the Philippines ensured that this ancestral knowledge would be available to present and future generations in multimedia format. The UNESCO 2003 on Convention on living heritage clearly places communities at the heart of safeguarding of intangible cultural heritage practices and the community-based negotiations for the documentation and digital circulation of representations of local intangible expressions remain key in ensuring that digital technologies are harnessed correctly.

The development of digital technologies is also playing an increasingly significant role in safeguarding cultural, natural or intangible heritage. At World Heritage sites, for example remote sensing systems are being used to better define buffer zones to protect properties, such as the Silk Roads corridors in Asia, the Archaeological Sites of the Island of Meroe in Sudan, and the Qhapaq Ñan Andean Road System in South America. Unmanned aerial

vehicles- drones - have also been used to strengthen protection and monitoring of the Djoudj National Bird Sanctuary in Senegal, protecting the integrity of the site for heritage conservation.

Drones are already being deployed at World Heritage sites
Mila Supinskaya Glashchenko/Shutterstock.com*

Digital technologies have proven particularly vital in the wake of conflicts, natural disasters and other emergencies. In Syria, for example, UNESCO has been working with UNITAR-UNOSAT, to produce an assessment of damage to the Ancient City of Aleppo, using satellite imagery, whilst in France architects and engineers designing the reconstruction of Notre Dame Cathedral in Paris are using digital 3D models that predate the devastating fire. The digitisation of museum's collections – these repositories of some of the unique and vital objects of our common story – is also vital for ensuring that most cultural heritage is preserved, as demonstrated by the disastrous fire at Brazil National Museum in Rio de Janeiro in 2018, whose loss of 90% of the 20 million objects is incalculable.

As heritage is facing pressures from tourism, digital technologies can be applied for conserving World Heritage sites, as well as enhancing the visitor's experience. For example, the Mogao Caves in China, a UNESCO World Heritage site that contains the largest collections of Buddhist cave painting in the world, were beginning to decay as a result of growing contact with visitors. A state-of-the-art visitor centre was built, featuring exact replicas of the caves and drastically reduced the time visitors spent in the original site. In a similar move to change the visitor experience of cultural heritage, the World Heritage Journeys in Europe platform features 34 lesser-known World Heritage sites from 19 European Union countries to reduce the pressure on Europe's most visited sites and share the benefits of cultural tourism more equally in way that is more environmentally and economically sustainable.

There are many applications of digital technologies for the conservation and safeguarding of heritage that remain under-explored. For example, internet-of-things sensors, surveillance cameras and satellite imagery could be further deployed to observe and detect changes at heritage sites, providing real-time information to site managers. This could be triggering alarms in case of looting or extreme weather events, or even monitoring the longer-term consequences of climate change. Three-dimensional replicas of fragile parts can be manufactured with 3D printers so that they can be experienced by visitors without damaging the original. In the future, extended reality or virtually-assisted story-telling may be expanded to enhance the visitor experience, or extend access to people living with disabilities. Digital technologies could also have a broader role in education making online resources of museums and cultural institutions – as well as books, audio materials and artwork – available, providing opportunities for lifelong learning about heritage and the arts and opening up channels for intercultural dialogue.

PERSPECTIVE: The importance of digital heritage resources

Nirvana Persaud, Vice Chair
Caribbean Heritage Network

Our network serves as a resource-rich digital platform that allows members, professionals, students and interested public to access a large repository of heritage records, knowledge, skills and even experts and practitioners that can aid any Caribbean territory in their respective heritage programmes. It supports sharing and learning from each other.

It is time we impress upon various State parties, governments and support systems to not only recognize that our lives cannot delink from heritage but rather the resources in this sector are irreplaceable and are not hindrances to progress and development but rather complementary. They add value in every sector as they overlap and can and will always provide direction and guidance to present and future plans.

This calls for stronger synergy among stakeholders, for interconnectedness and - more importantly - an action-oriented plan that supports each of our calls as a collective to prioritise cultural heritage preservation. It also requires updating legislation and supporting policies, strengthened capacity building and sharing of skills across borders, as well as improving our interconnected partnerships and dialogues that can produce tangible results for the sector and to improve the sector and respective cultural entities and countries. We need to improve content and virtual platforms and maximize the current demand for this public good for all to offer everyone safe, digital spaces to engage, including for practitioners, youth, beneficiaries of culture and heritage among others.
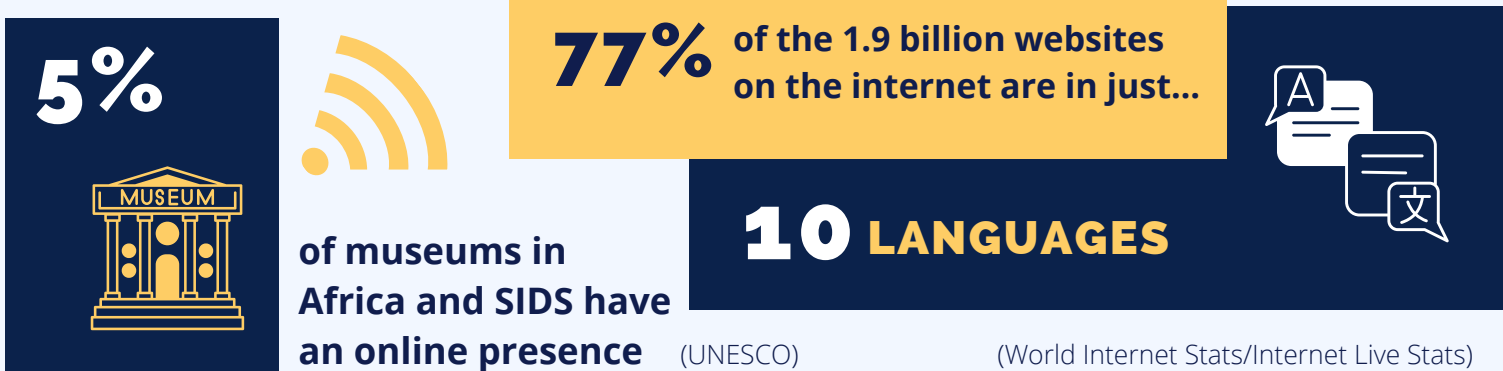

Dance and music of the Garifuna, from Belize, Guatemala, Honduras and Nicaragua, inscribed on the Representative List of the Intangible Cultural Heritage of Humanity
SALMONNEGRO-STOCK/Shutterstock.com'

Whilst there is a myriad of new possibilities, not everyone is currently included in this digital transformation. According to the latest International Telecommunication Union data, overall global Internet user penetration stands at 63% however that figure also reveals a connectivity 'grand canyon' separating the digitally empowered from the digitally excluded, with 96 per cent of the 2.9 billion still living offline in the developing world. Gender remains a factor: globally, 62 per cent of men are using the Internet compared with 57 per cent of women. Historically, the digital divide has been driven by factors including lack of Internet access (either due to lack of infrastructure or cost), lack of basic digital literacy and lack of net neutrality (which guarantees non- discrimination of users).

63%

overall global Internet user penetration   **BUT**

96% of the **2.9 billion** people still living offline are in

the developing world
(ITU)
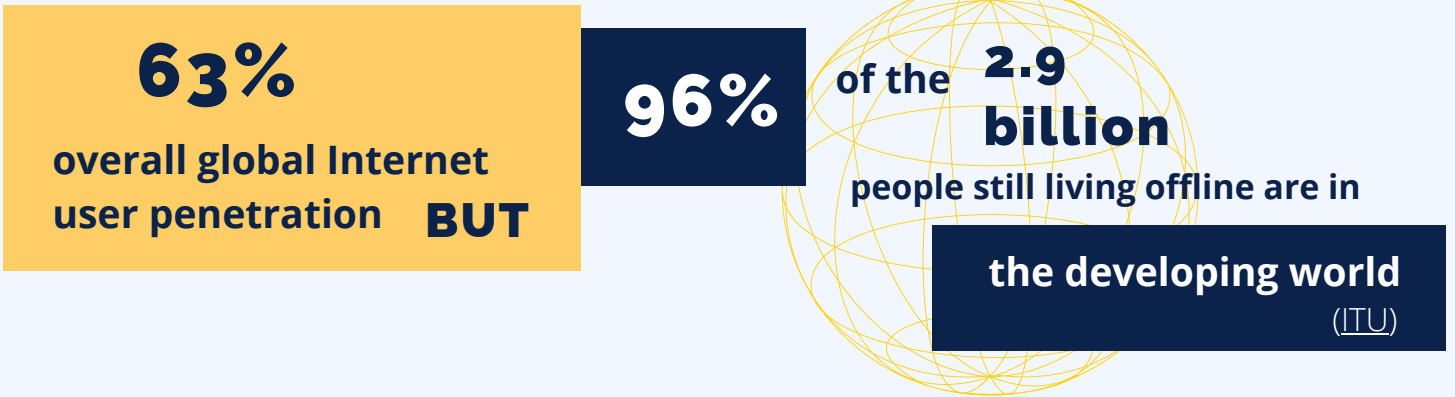
Education is vital for making the most of the digital transformation and turning it into effective opportunities for all. This calls for the adaptation of educational policies and the revision of educational systems, as well as closer and systemic synergies between culture and education in order to fully encompass culture into education. Furthermore, there should be an expansion of the training of trainers, the development of TVET, and increased public investment in infrastructure and employment opportunities.

Inequalities in access to digital technologies have huge consequences for culture in the networked era, undermining cultural diversity and the right to participate in cultural life. Furthermore, whilst many World Heritage sites and museums worldwide switched to virtual formats during the global lockdown, a UNESCO survey found that only 5% of museums in Africa and the Small Island Developing States are able to offer online content to their audiences. The digital divide also means that artists in certain parts of the world are unable to expand their audiences, tilting an already uneven playing field. As well as restricting the diversity of cultural expressions, linguistic diversity is impacted by mass digital technologies. Currently, 77% of the 1.9 billion websites on the internet are in just 10 of the world's estimated 7,000 languages, although the development of artificial intelligence potentially provides opportunities for automatic translation to expand the linguistic reach of the internet and increase access.

5%

of museums in Africa and SIDS have an online presence (UNESCO)

77% of the 1.9 billion websites on the internet are in just...

10 LANGUAGES

(World Internet Stats/Internet Live Stats)

Advances in the protection of cultural diversity in the digital environment

For over a decade, UNESCO has been working on tools and guidelines to help Member States navigate this new digital landscape for the cultural sector. The UNESCO 2005 Convention for the Protection and Promotion of the Diversity of Cultural Expressions in particular has developed tools to preserve cultural diversity and protect the rights of artists. The Convention itself builds on the UNESCO 1980 Recommendation concerning the Status of the Artist calls upon Member States to improve the professional, social and economic status of artists through the implementation of policies and measures related to training, social security, employment, income and tax conditions, mobility and freedom of expression. It also recognizes the right of artists to be organized in trade unions or professional organisations that can represent and defend the interests of their members.
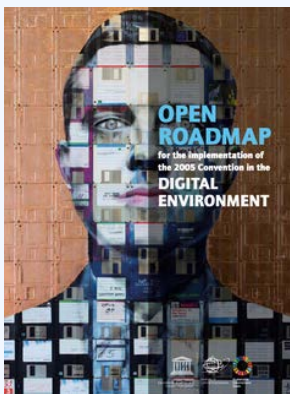
In response to the challenges posed in protecting the status of the artist in the digital environment, States Parties to the 2005 Convention approved in 2017 the Guidelines on the Implementation of the Convention in the Digital Environment, although the issue of intellectual property rights still remains merely addressed from an individual perspective and not from the perspective of the collective rights of communities, in particular as regards cultural expressions of Indigenous Peoples. The guidelines provide a strategic framework for understanding, interpreting and implementing the Convention in a digital environment where cultural goods and services are created, produced, distributed, disseminated, consumed and stored electronically. These goods and services transmit cultural expressions through, for example, a computer programme, a network, a text, a video, an image or an audio recording and are distributed through constantly evolving digitally-encoded platforms. Building on these guidelines, an Open Roadmap tool was developed in 2019 to provide a range of concrete activities and expected results for its implementation. With the overall aim of protecting the means of creation, production, dissemination, access, and exchange of cultural goods and services in the face of rapid technological changes, governments are invited to take ownership of the Open Roadmap and adapt it according to their needs, resources and priorities. However, there has been a poor level of information-sharing which seems to indicate that countries are encountering serious challenges in this process.

In relation to heritage and digital technologies, UNESCO has also made progress in advising Member States. For example, the 2003 Convention Operational Directives encourage "the production of audiovisual and digital material, as well as publications and other promotional material such as maps, stamps, posters or stickers on the intangible cultural heritage, including the elements inscribed on the Lists". A project by a UNESCO category II centre, for example, is supporting Asia-Pacific Member States to digitise damaged analogue audio-visual resources so that these may be preserved and managed. It must be noted, however, that digital tools are not without their complications in relation to intangible cultural heritage, as they particularly raise questions of local cultural property rights. UNESCO, along with partners Interpol and the International Council of Museums, in 2006 developed guidelines on Basic Actions concerning Cultural Objects being offered for sale over the Internet to support countries in responding to the illicit trade in cultural objects via the Internet by taking the appropriate measures.

Another major tool developed by UNESCO in recent years is the <u>2021 Recommendation on the Ethics of Artificial Intelligence</u> to ensure human-centered regulatory frameworks for AI. Covering a broad range of issues related to UNESCO's mandate, it also specifically addresses the impact of AI on cultural identity and diversity. It acknowledges that whilst AI technologies can enrich cultural content, it can also lead to an increased concentration of supply of cultural content, data, markets and income in the hands of only a few actors, with potential negative implications for the diversity and pluralism of languages, media, cultural expressions, participation and equality.

The Recommendation presents a number of specific measures for the culture sector, including encouraging Member States to:

▶ incorporate AI systems, where appropriate, in the preservation, enrichment, **understanding, promotion, management and accessibility of tangible, documentary and intangible cultural heritage**, including endangered languages as well as indigenous languages and knowledges,

▶ promote AI education and **digital training for artists** and creative professionals to assess the suitability of AI technologies for use in their profession,

▶ promote awareness and evaluation of AI tools among **local cultural industries and small and medium enterprises** working in the field of culture

▶ foster **new research** at the intersection between AI and intellectual property (IP)

▶ encourage **museums, galleries, libraries and archives** at the national level to use AI systems to highlight their collections and enhance their libraries, databases and knowledge base, while also providing access to their users

"

To succeed the digital transition, we need strong corporate societies with the right tools to protect the right of the artists in the digital space. A legislation framework is needed to reinforce the protection within the digital area.

Samuel Sangwa
Africa Regional Director
CISAC

## Digital technologies and the culture sector: a major concern for Member States

> **It is necessary to consider developing digital culture through the formation of legal frameworks and policy mechanisms in the context of digital society and digital economy in order to create opportunities and leverage for the Asia-Pacific region to breakthrough, develop, spreading positive message of culture in regional linkages."**

HE Hoang Dao Cuong
Deputy Minister of Culture, Sports and Tourism
Viet Nam

The multifaceted impact of the digital transformation across all cultural domains opens up immense opportunities, while raising serious challenges. The need to harness digital technologies in the cultural sector to expand access to culture as a public good was a major theme that emerged during the regional consultations held between December 2021 and February 2022. The new tools open prospects for broadening access to culture, strengthening the documentation, conservation, safeguarding, interpretation, enrichment, understanding, promotion and management of cultural heritage in all its forms and stimulating creativity and innovation. Some Member States also underlined the renewed power of culture to strengthen and expand bilateral and multilateral cooperation through digital technologies fostering dialogue between and across countries. Concerns were particularly related to cultural and linguistic diversity, as well as cultural production, distribution and consumption patterns.

Only states can guarantee that the great power invested in digital technologies can ensure access to a diversity of cultural content and protect fundamental rights, such as freedom of expression, respect for cultural diversity, the economic and social rights of artists and cultural professionals, the collective cultural rights of minority communities and access to culture for all, including the most marginalised. Structural policy measures are needed, within and beyond cultural policies, at both the national, regional, and international levels, also requiring the adaptation of norms and regulation frameworks. With Member States, UNESCO is championing artistic freedom online.

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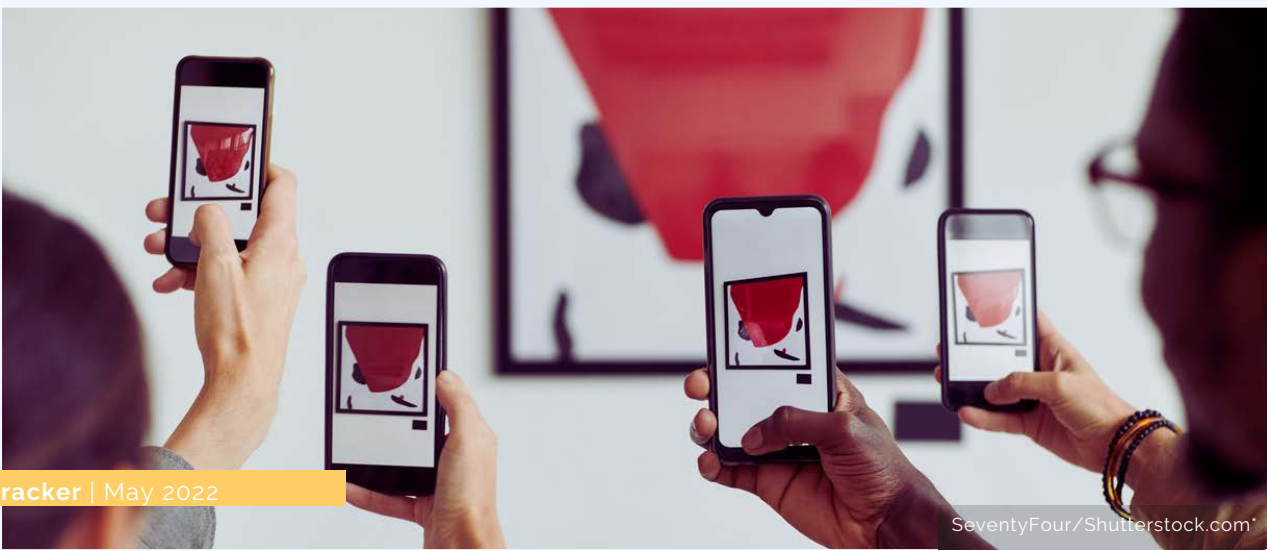
The value of indigenous languages have been downplayed and even resulted in discrimination in our countries and should now be given rightful places throughout each sector of society to facilitate and promote inclusivity among all our cultural diverse peoples. Linguistic diversity is an area that should be strongly reflected as we determine our future strategies for the culture sector."

Debra Kay Palmer
Ministry of Culture, Gender, Entertainment and Sport
Jamaica

Collaboration with civil society and a diverse range of digital distributors of cultural content (online platforms, Internet Service Providers (ISPs), search engines, social networks) is key to upholding these rights as guaranteed by the State to ensure the visibility and discoverability of national and local cultural content. Investing in education and technical and vocational education and training (TVET) in the cultural sector, is also a critical priority to scale up the necessary adaptation of skills and sustain culture-related employment, notably for youth, through the systemic integration of culture into formal and non-formal educational systems.

Robust public cultural policies are vital in ensuring the safeguarding of heritage for future generations, developing diverse, vibrant and prosperous creative ecosystems and ensuring that expanding access to culture is a vehicle for more peaceful and tolerant societies. The challenges remain great and whilst progress is being made on many fronts, finding truly robust and long-lasting solutions requires a collective reflection and collective effort, in the run-up to MONDIACULT 2022 and beyond.

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ResiliArt x MONDIACULT 2022

ResiliArt was launched by UNESCO in April 2020 as a global movement to capture the resilience and concerns of artists and culture professionals in the face of the COVID-19 crisis through virtual debates. In the run-up to MONDIACULT 2022, the ResiliArt movement has evolved, inviting the cultural and creative communities, leaders and thinkers to reflect deeply on the current state of culture. The recommendations, data and results of the ResiliArt x MONDIACULT 2022 debates are gathered through an online survey and analysed by UNESCO to inform the high-level discussions by identifying needs, gaps and opportunities on the ground. All debates are organised independently and views reflected are those of the organisers and the participants.

78% of ResiliArt debates proposed ways to harness the **digital transition for heritage or creativity**

> Our society today uses images to **communicate through social networks**. Cultural policy should make better use of the potential of these new technologies **for the dissemination of cultural heritage**, **and** promoting the **development of research** actions conducted by universities and institutions on the subject.
>
> **University of Pavia, Italy**

> Having a presence online and e-commerce is not as easy as people think. You have to be able to manage the platform, drive customers to your platform and manage those who come to your platform to buy your product. So simple **courses in e-commerce** and how to run online business, budgeting and bookkeeping **would be very useful courses for artists to undertake.**
>
> **Torque Atelier, Fiji, Vanuatu, Palau**

> The virtual modality of approaching the public was already being handled. Nowadays it should be something that is always there. The **public should be attracted with new museography proposals that combine the exhibition part with the digital part**.
>
> **Cultura Tabasco, Mexico**
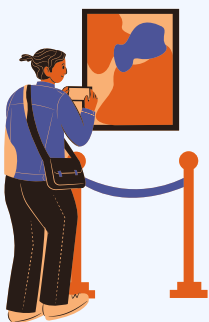
> We believe that **technologies** are an important support to **open bridges** between cultures **but must not definitively replace direct contact,** fundamental for a more engaging meeting based on empathy and mutual inclusion.
>
> **RWYC Indonesia**

> **Libraries must be included in** the drafting and implementation of national plans on **digital inclusion and cultural participation**. Libraries must be able to preserve their collections and make them accessible to their users.
>
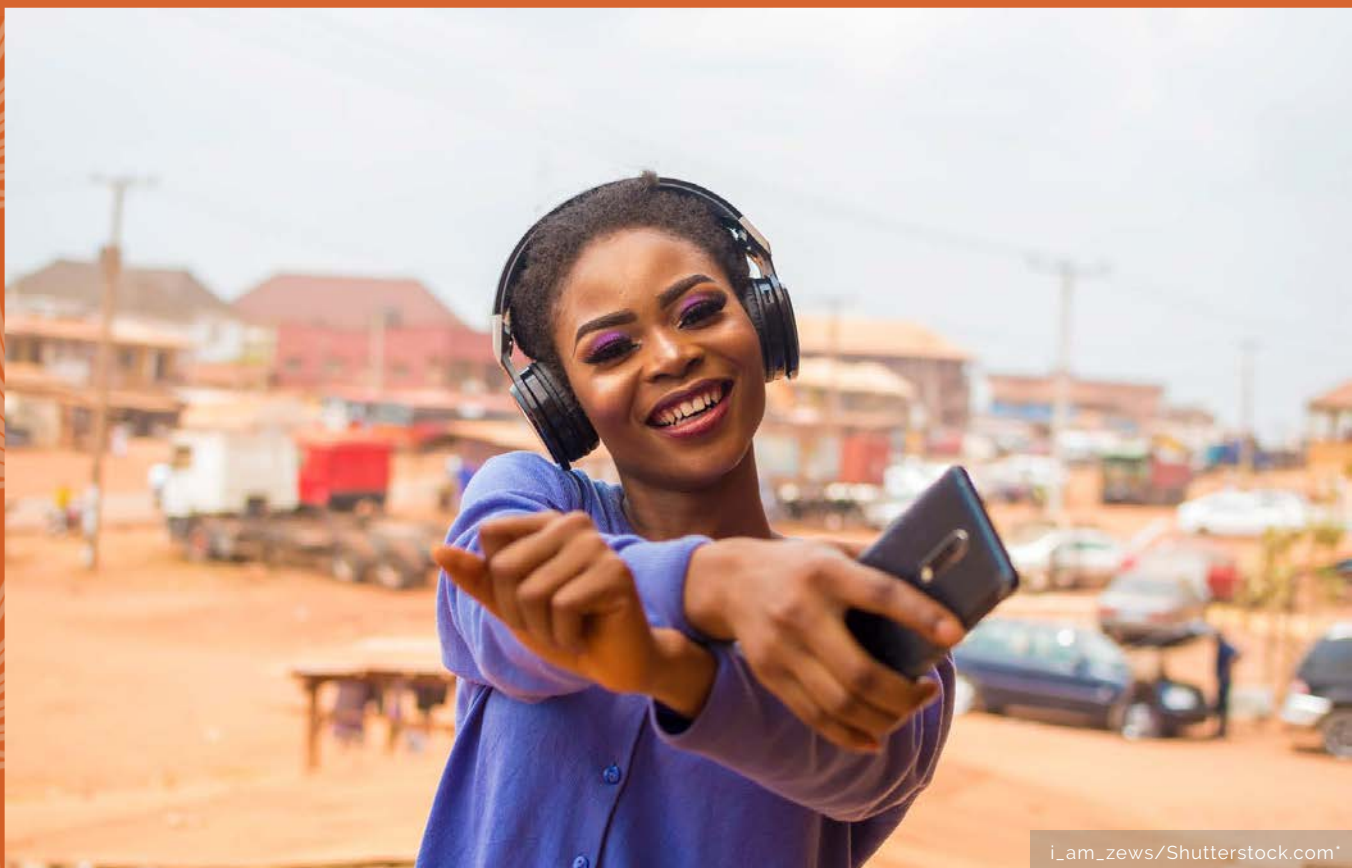> **International Federation of Library Associations and Institutions**

> It is necessary to create more **training and educational programmes** that also include digital literacy. NGO organizations can help with this.
>
> **Aigine Cultural Research Centre, Kyrgyzstan**

AFRICA

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Participants in the African Regional Consultation for MONDIACULT 2022 emphasised their commitment to developing laws on the status of artists, establishing copyright offices and strengthening intellectual property regulations. Employment in the cultural sector on the continent remains largely precarious when it comes to working conditions, remuneration or access to basic social protection. The growing role of digital technologies were cited as exacerbating existing vulnerabilities, necessitating new tools to monetise culture and ensure fair remuneration to artists in the digital space. Furthermore, the professionalisation and capacity building of cultural players was frequently cited as a priority during the exchanges, with several countries mentioning national training courses dedicated to creation in the cultural and creative industries, project management, and management that are under development.

### EXISTING REGIONAL POLICY FRAMEWORKS LINKING CULTURE AND THE DIGITAL ENVIRONMENT

AFRICAN UNION

The African Union (AU) Digital Transformation Strategy for Africa (2020-2030) works towards achieving the AU Agenda 2063 vision, including Aspiration 5: An Africa with a strong cultural identity, common heritage, values and ethics. Furthermore, one of the resolutions of the Forum on Artificial Intelligence in Africa, held in Morocco in 2018, was the need to use AI to foster the development of the creative economy by embracing the dynamism of young people and ensuring they are equipped with the skills to contribute to the development of the cultural and creative industries.
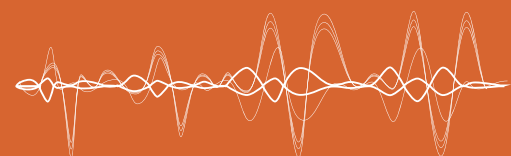
ARAB STATES
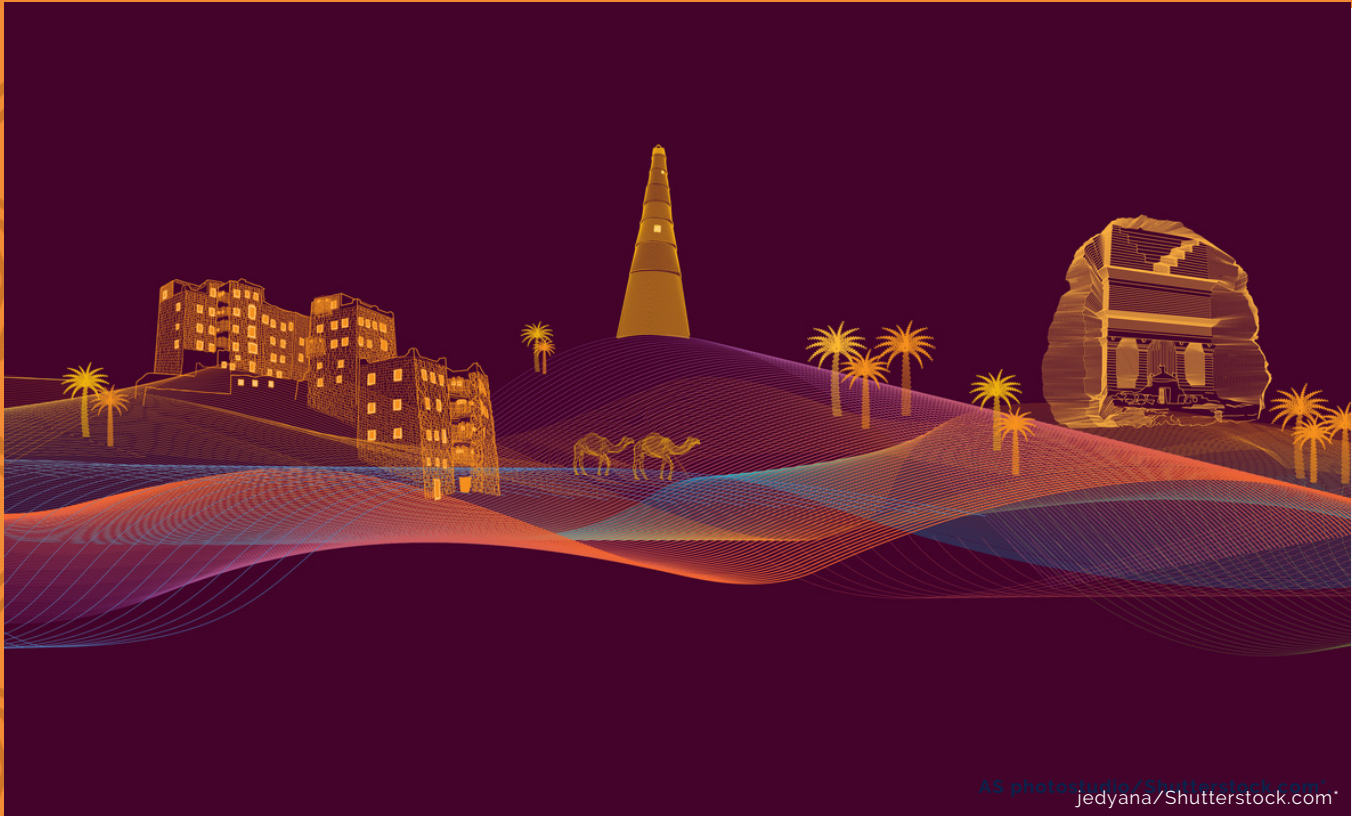
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The digital transformation has been a concern for many Arab States in recent years, particularly regarding heritage. During the Arab States Regional Consultation for MONDIACULT 2022, the role of digital technologies was cited particularly for the digitalisation of archives to support cultural institutions, including libraries, in the preservation of the knowledge and of documentary heritage. However, there was also agreement that the COVID-19 pandemic had accelerated the digital transformation of the creative sector and that the development of the sector and the digital transformation need to be addressed simultaneously through national institutions. Participants advocated for the development of new cultural policies with long-term cultural projects that reduce the digitalisation gap and ensure equitable access to culture, as well as disseminate a wider diversity of cultural products. Furthermore, there was a call to extend legislation related to the protection of the creators' intellectual property and copyright within the region, particularly in the digital environment. One of the recommendations for regional inter-governmental organizations was to financially support countries to migrate cultural products to online platforms.

ICESCO

" Everything linked to the digital transformation changes the equation; we have not yet absorbed the new opportunities in terms of developing policies which utilize culture as a vehicle for change. Culture represents a percentage of GDP and can be used to develop our resources, so when we talk about the digital transformation we need to talk about these new fields and how culture cuts across all industries…The State must encourage and support innovation in the private sector. We must raise awareness in governments about these developments and innovate to raise budgets for cultural activities."

DR MOHAMED ZINELABIDIN, DIRECTOR OF CULTURE AND COMMUNICATION, THE ISLAMIC WORLD EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION

ASIA AND THE PACIFIC

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Regarding the digital transformation in the Asia and Pacific region, many participants in the MONDIACULT 2022 Regional Consultation cited their concerns regarding the loss of local heritage. Participants cited the opportunities brought about by the digital transformation – including the democratization of culture, the expansion of economic opportunities, the search for solutions based on creativity and innovation – and also new challenges, in particular the weakening of cultural diversity as a result of the concentration of markets and digital technologies, and the exacerbation of the digital divide. The need to support artists and cultural institutions in the current Covid crisis through new investments and income support was also raised whilst exploring the need for policy review to reinforce the resilience of the sector, with issues around intellectual property rights and copyright being highlighted as a priority. Recommendations for international cooperation included the development of a digital transformation policy or the adoption of a resolution for the protection of culture in digital transformation, as well as funding and training.

EXISTING REGIONAL POLICY FRAMEWORKS
LINKING CULTURE AND THE DIGITAL ENVIRONMENT

SPC

Goal 2 of the four in the Pacific Community's (SPC) Strategic Plan 2022-2031 is "all Pacific communities and cultures are empowered and resilient". The achievement of these goals is based on five pathways, including digitalization and technology.

Pacific Community's Strategic Plan 2022 to 2031

ASEAN

Connectivity in ASEAN (Association of South East Asian Nations) encompasses the physical (e.g., transport, ICT, and energy), institutional (e.g., trade, investment, and services liberalisation), and people-to-people linkages (e.g., education, **culture, and tourism)** that are the foundational supportive means to achieving the economic, political-security, and socio-cultural pillars of an integrated ASEAN Community."

Master Plan on ASEAN Connectivity 2025 (adopted 2016)
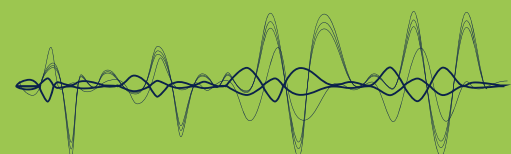
EUROPE AND NORTH AMERICA

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Promoting cultural diversity in the digital environment and advancing the status of artists was a major priority cited during the Europe and North American MONDIACULT Regional Consultation. Emphasis was placed on the need for more transdisciplinary research and working methods to harness the potential of culture for sustainable development in promoting creators, particularly in the digital creative market. Participants further cited the need to invest in digitization and new technologies - in terms of infrastructure, knowledge advancement, and training - as a new tool in and for the culture sector. This included training of cultural actors in the use of digital tools and platforms to expand outreach and to increase knowledge on norms and regulations of the digital sector, as well as ensuring access to culture in the online space. Deploying digital technology to support data collection and analysis in heritage protection, sustainable tourism and other areas of the culture sector was also raised. There was a strong call for MONDIACULT 2022 to contribute to advancing fair and rules-based creative digital markets and reducing digital divides and inequalities, perhaps through a review of the status of the artist normative frameworks.

EXISTING REGIONAL POLICY FRAMEWORKS LINKING CULTURE AND THE DIGITAL ENVIRONMENT

EUROPEAN UNION

The EU copyright directive of 2019 clarifies existing European guidelines pertaining to copyright and related rights to cover "digital and cross-border environments". It also outlines policy related to the dissemination of out-of-commerce works and other subject matter and the online availability of audiovisual works on video-on-demand platforms. It explicitly aims to achieve "a well-functioning and fair marketplace for copyright" that respects transparency of authors' and performers' contracts, authors' and performers' remuneration, as well as a mechanism for the revocation of rights that authors and performers have transferred on an exclusive basis.

EU Copyright Directive 2019
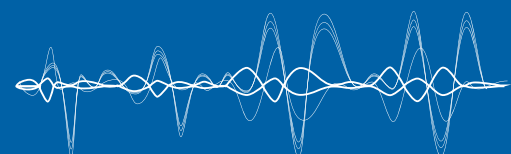
LATIN AMERICA AND THE CARIBBEAN

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Concerns related to culture in the digital environment raised in the Latin America and Caribbean MONDIACULT 2022 Regional Consultation included the low-level of intra-regional trade within the creative industries and the preservation of the cultural and linguistic rights of Indigenous and Afro-descendent populations. Participants in the consultation recommended strengthening the right to access cultural goods and services in the digital sphere, particularly the audio-visual sector. Improving the regulatory framework for copyright in digital environments, together with the World Intellectual Property Organization and UNESCO was also recommended, particularly as regards the collective rights of Indigenous and Afro-descendant populations - including in the context of the International Decade of Indigenous Languages - to safeguard linguistic diversity and boost diversity on digital platforms. It was further proposed that digital platforms be created for the dissemination of good practices.

EXISTING REGIONAL POLICY FRAMEWORKS
LINKING CULTURE AND THE DIGITAL ENVIRONMENT

SEGIB & OEI

The Ibero-American Cultural Charter, developed by Ibero-American General Secretariat (SEGIB) and Organization of Ibero-American States for Education, Science and Culture (OEI) in 2006, not only recognises the need to balance the rights of creators with a guarantee of universal access to information, knowledge and culture but also the challenges posed by new technologies for copyright protection.

Ibero-American Cultural Charter (2006)

CARICOM

One of 5 strategic objectives of the Caribbean Community (CARICOM) Regional Digital Development Strategy is to "establish a culture of innovation and quality, and to enable sustainable production of regional digital goods and services, the development of cultural, creative and other cultural industries and the inclusion of local content in delivery of information."

Regional Digital Development Strategy

Digital in the 2030 Agenda

In his vision outlined in Our Common Agenda, United Nations Secretary-General, Antonio Guterres proposes setting up a Global Digital Compact, with States aims including the promotion of human rights online and the creation of a digital commons as a global public good. Protecting the status of the artist in the digital environment contributes to both of these objectives through protecting the rights of artists and ensuring cultural diversity in the online space.

UNESCO's work on culture in the digital environment already contributes to the United Nations 2030 Agenda for Sustainable Development through at least five of the Sustainable Development Goals.

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4 QUALITY EDUCATION

Technical and vocational education and training in the arts, including new technologies that are opening up fresh creative avenues, is vital to ensure artists can continue to work and innovate. Furthermore, digital technologies open up new opportunities for arts and cultural education.

90% of jobs require some digital skills
Broadband Commission

1.2 bn youth worldwide
UN

With a burgeoning youth population - some 1.2 billion 15-24 years olds worldwide - the cultural and creative industries provide huge opportunities for employment. In some regions, the creative sector already employs more youth than any other sector.

8 DECENT WORK AND ECONOMIC GROWTH

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10 REDUCED INEQUALITIES

Digital technologies have the power to open up opportunities for artists from around the world to share and disseminate their work, reducing inequalities due to geography.

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

Enhancing access to culture and participation in cultural life has been shown to create more inclusive and harmonious societies. Protecting the rights of artists and cultural professionals, including in the digital environment, is therefore key for building democratic institutions and stable democracies.

16 PEACE, JUSTICE AND STRONG INSTITUTIONS

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EXAMPLES OF UNESCO'S ENGAGEMENT

UNESCO PUTS ARTISTIC FREEDOM IN THE SPOTLIGHT ON WORLD PRESS FREEDOM DAY

UNESCO organised two events focusing on artistic freedom and artists at risk in the digital sphere, as part of World Press Freedom Day. Issues discussed included surveillance, censorship, monitoring through algorithms and artificial intelligence. The theme of this year's World Press Freedom Day was "Journalism under Digital Siege".

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HERITAGE IN EMERGENCIES:LI-BEIRUT INITIATIVE

UNESCO, with the support of the Heritage Emergency Fund and in cooperation with Directorate General of Antiquities of Lebanon and the French company ICONEM, documented Beirut's affected cultural and architectural heritage by facilitating the creation of a geo-referenced 3D model of three historic areas of Beirut to guide the rehabilitation of urban cultural spaces and selected historic landmark buildings

READ MORE

UNESCO CREATES A WORLD HERITAGE ONLINE MAP PLATFORM

UNESCO is collecting Geographic Information System data from States Parties to the World Heritage Convention to populate a new online platform aimed at better protecting World Heritage sites. The Europe and North America region has been chosen as a pilot for this web-based platform; which will include the georeferenced boundaries and buffer zones of World Heritage properties.
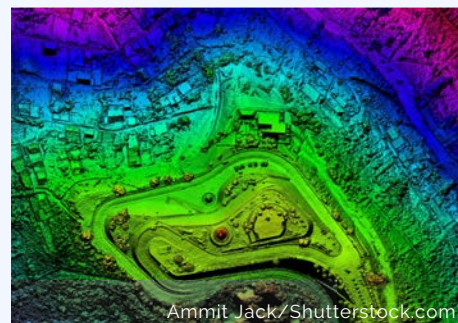
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