

For a diversified  
**Networked Culture**

Bringing the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (CPPDCE) in the digital age



 Centre d'études sur l'intégration et la mondialisation

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## CEIM

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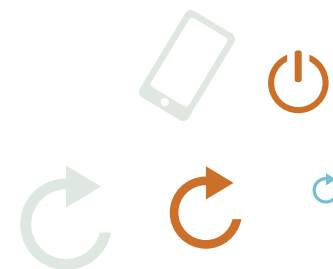
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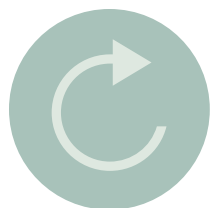
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# Acronyms

ACP	African, Caribbean and Pacific Group of States	NAFTA	North American Free-Trade Agreement
ACTA	Anti-Counterfeit Trade Agreement	OIF	Organisation internationale de la Francophonie
AFDEL	Association française des éditeurs de logiciels et solutions internet	P2P	Peer to peer
CALQ	Conseil des arts et des lettres du Québec	PwC	Price Waterhouse Coopers
CDI	UNESCO Culture for Development Indicators	RTA	Regional Trade Agreements
CEIM	Centre d'études sur l'intégration et la mondialisation	SODEC	Société de développement des entreprises culturelles du Québec
CETA	Comprehensive Economic and Trade Agreement	SOPA	Stop Online Piracy Act
CPPDCE	Convention on the Protection and Promotion of the Diversity of Cultural Expressions	TISA	Trade in Services Agreement
CRTC	Canadian Radio-television and Telecommunications Commission	TPP	Trans-Pacific Partnership
EU	European Union	UNCTAD	United Nations Conference on Trade and Development
HADOPI	High Authority for the Diffusion of Works and Copyright Protection on the Internet	UNDP	United Nations Development Programme
ICANN	Internet Corporation for Assigned Names and Numbers	UNESCO	United Nations Educational, Scientific and Cultural Organization
IFCD	International Fund for Cultural Diversity	UNGIS	United Nations Group on the Information Society
IFPC	International Fund for the Promotion of Culture	UQAM	Université du Québec à Montréal
IFPI	International Federation of Phonographic Industry	USTR	United States Trade Representative
IGC	Intergovernmental Committee	VoD	Video on Demand
IPR	Intellectual Property Rights	WEF	World Economic Forum
ISOC	Internet Society	WIPO	World Intellectual Property Organization
ISP	Internet Service Provider	WSIS	World Summit on the Information Society
ITC	Information and telecommunication technologies	WTO	World Trade Organization
ITU	International Telecommunication Union		
MAEDI	Ministère des Affaires étrangères et du Développement international		
MCC	Ministère de la Culture et de la Communication		
MPAA	Motion Picture Association of America		





## INTRODUCTION

The digital age, and especially Internet, fundamentally transforms the domain of creation and all its dimensions, artistic, social and economic. These transformations are accompanied by opportunities and risks for the diversity of cultural expressions, whether we consider the issue of fully benefiting from opportunities inherent to the digital age or the capacity of actors to face the challenges it brings at the national and international levels in the cultural domain. The implementation of the CPPDCE in the digital age can allow States to find answers and modes of action (measures, policies or others) that can produce the required institutional environment for the digital revolution to become a genuine vector of innovations in the promotion and protection of a diversity of cultural expressions.

Our study answers the specific following questions as proposed by the MAEDI and MCC (France):

- ➔ What concrete challenges to the diversity of cultural expressions Convention Parties face in the digital era, and especially in developing countries?
- ➔ Which measures or policies are created to implement the 2005 Convention principles in the digital environment, and what would be the conditions to replicate or adapt existing good practices?
- ➔ What could be the structure and added value of writing up new specific operational guidelines, how could these be linked to existing ones and how can we estimate the costs associated with this operation?



## Main conclusions

1. Opportunities linked to the digital revolution, and the deployment of broadband Internet networks, are numerous. Yet, public policies and international cooperation must play a major role for these opportunities to lead to significant real gains for the diversity of cultural expressions. The potential is enormous but strategies must be implemented to unleash it.
2. Threats are real, significant and numerous. Obvious threats are identified with regards to the financing and monetization of online cultural content and their impact on artists. Other threats are related to the legal and economic uncertainties arising from technological convergence, the impacts of trade agreements on cultural industries, the emergence of economic concentration and the risks inherent to new digital/cultural fractures.
3. Our study shows that the analysis is the same for both North and South because of the transnational nature of the digital era. In emerging and developing countries, our study highlights that the Internet and digital technologies are potential powerful vectors of development that could lead to a technological leap in the short term if there is a political will and adequate strategies and policies enabling this process. Risks of greater cultural and digital fractures are also important in the South where the local versus international imbalance is more pronounced.
4. Several initiatives emerge and actors believe in opportunities brought on by the digital age. We also notice that political and other measures are being put in place to counter threats inherent to the transformations induced by digital technologies in terms of the diversity of cultural expressions. Policies matter!
5. While the CPPDCE is not the only tool available in the context of the emergence of new regulations for the cultural industries, it remains an important instrument of the global cultural governance in the digital era.

It is urgent to adapt and adjust to the digital age and to develop strategies aiming towards a “networked culture”. It is necessary to recognize the technological neutrality of the CPPDCE and even to go beyond by elaborating, for example, a digital transversal operational guideline that could impact on the entire normative body of the CPPDCE and its modes of implementation.

UNESCO must, as an international organization, develop a proactive strategy for a networked culture that would recognize and reaffirm its leadership within the larger cultural governance in the digital age.

## Theoretical framework and methodology

We proceed with a two-level cross-analysis. The first level is the articulation of the cultural domain with other domains, notably of telecommunication/Internet, intellectual property and trade, while, at the second level, we analyze the interaction between national and international dimensions of collective action. In this context, we wish to discover new trajectories of operational declination of the CPPDCE. In an increasing transnational context, the current institutional emergence, with private and public origins, gives way to “global governance”, i.e. a mode of governance based on “networks” of private and public actors within which States and UNESCO must find their place.

Regulation in the digital age must rely on a global governance model based on interconnecting ensembles crossing institutions, domains, sectors and frontiers since issues and national spaces are increasing linked.

Concerning the methodology, a team of 15 researchers was gathered. Two fields of research were opened. The first consisted of a scientific review of the literature and of official documents published by UNESCO and other international organizations. The second was relational by nature as we

endeavoured to seek for views of different actors through interviews and informal meetings and foremost by conducting a widely encompassing online survey.

The questionnaire titled “What do you propose for the protection and the promotion of the diversity of cultural expression in the digital era?” aimed at collecting data related to:

1. cultural actors' understanding of issues and challenges related to the diversity of cultural expressions in the digital era in their countries;
2. the measures and policies that contribute to the implementation of the CPPDCE in the digital era in order to extract some good practices;
3. the importance of international cooperation aiming at promoting and protecting the diversity of cultural expressions, notably in developing countries.

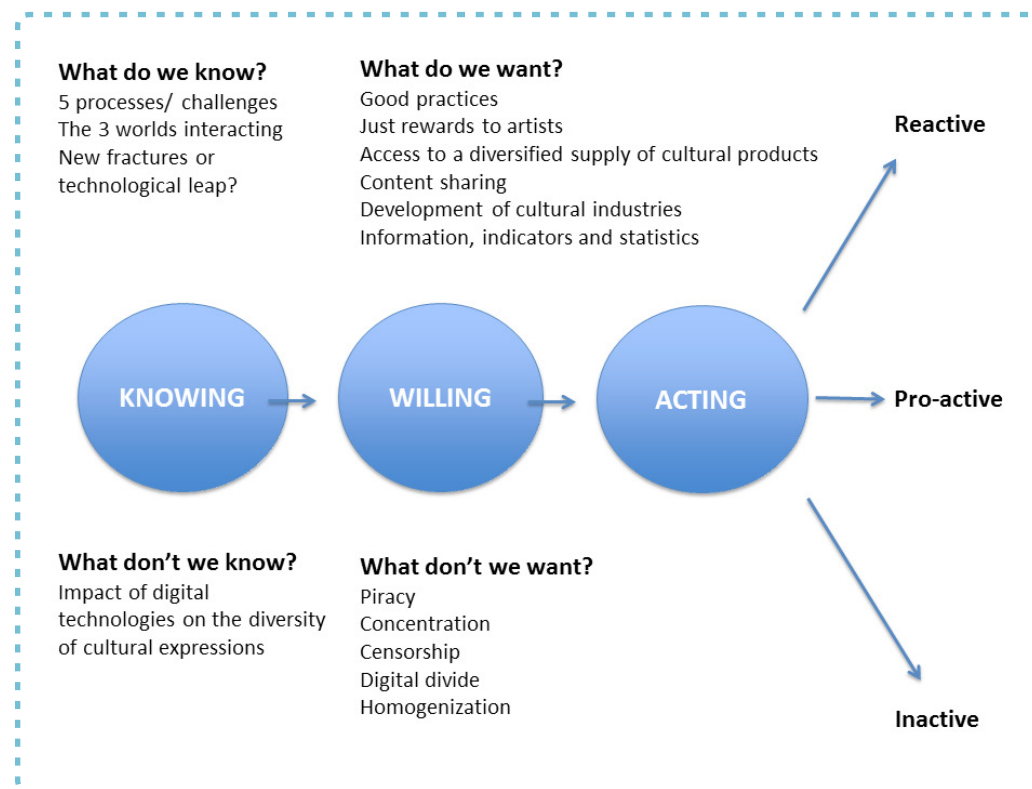
After the elimination of non-eligible responses, we ended up with 147 responses of which 68% consisted of questionnaires answered from beginning to end. Our responses constitute a sample representing different nationalities on five continents. We have determined that 44% of respondents came from developed countries, while 56% were from developing countries

## Structure of the report

The report has three sections. The first one (Knowing) discusses the transformations linked to digital technologies and introduces five processes (deterritorialization, desintermediation, delinearization, dematerialization, decomparmentalization) that structure a set of opportunities and threats translating into challenges for collective action. Collective action must, according to the report, have the world of culture interact with the world of trade and the world of telecom/Internet to find adequate responses to new challenges in the digital age. This first part pays particular attention to specific cultural issues in the developing world.

The second part (Willing) concerns good practices in the form of policies or strategies, as well as measures or initiatives aimed at articulating traditional and

digital cultures. We end this section with a draft model of cultural policies 2.0. The third part (Acting) addresses the question of the application of the CPPDCE in the digital era and that of determining the pertinence of elaborating and adopting new operational guidelines in a context so radically transformed. Insisting on the necessity of national and international strategies aiming towards a “networked culture”, we will discuss ongoing debates at UNESCO on the elaboration and adoption of operational guidelines. We support the idea of a transversal guideline on the application of the CPPDCE in the digital era.





## KNOWING – THE DIGITAL ERA AND ITS IMPACTS

### Main findings:

- ➔ The digital era has a tremendous impact on cultural industries.
- ➔ There are opportunities and threats for the diversity of cultural expressions.
- ➔ We must ensure the visibility of local content in a transnational digital world.
- ➔ There are shortcomings in aid programs to ensure rich and diversified cultural content.
- ➔ The interaction between culture, trade and digital issues require new measures and new policies.
- ➔ There are no indicators for the measurement of the impacts of digital technologies and networks on the diversity of cultural expressions.
- ➔ We see risks of digital cultural divides and possibilities of technological leap allowing a rapid development of cultural and creative industries.

### Impacts of digitalization on culture. From our survey:

- ➔ **73,6%** of participants think that the digital era affects cultural goods and services in all dimensions (creation, production, dissemination, distribution, education).
- ➔ **86,7%** of participants from developed countries identified distribution/diffusion as the dimension most affected by digital technologies.
- ➔ **75%** of participants from developing countries identified creation/production as the dimension most affected by digital technologies.
- ➔ **54%** of participants considered that the digital revolution has a positive impact on the diversity of cultural expressions.
- ➔ **73%** of participants said that the increase of supply of foreign cultural products is more important than the growth of supply of local content and **85%** of those who did not notice a growth in the supply of foreign cultural content were from Europe or North America.
- ➔ **63%** of participants from developed countries noticed an increased in international outreach for the cultural goods and services of their countries.





The transformations induced by digital technologies and networks are significant. For some, the digital era marks the end of protectionism and the victory of globalization as it breaks most remaining barriers, including those created by policies to protect cultural industries. (Ibbitson, 2014) For others, it is an opportunity to rethink policies and adapt regulations in the face of dramatic changes. (Guèvremont et al., 2013; Beaudoin, 2014) These divergent analyses point to the fact that there is little consensus on the way we understand these transformations and on the way to respond to the challenges of the digital era in the cultural domain. One fact is clear though, States are increasingly confronted to new issues and challenges related to the integration of digital technologies in many policy areas.

The first part of the report (Knowing) responds to the following question: what are the concrete operational digital issues for the diversity of cultural expressions, in particular for the developing countries? It addresses the transformations of the digital era affecting our societies in all aspects of life, cultural, societal, political, and economical. It presents five processes/challenges we call the 5Ds: deterritorialization, delinearization, desintermediation, dematerialization and decompartmentalization. It also discusses the interactions of three worlds (trade, culture, Internet) that, according to us, force actors of cultural industries to widen their horizons and collaborations with trade, as well as with telecommunications and Internet communities.

Our report analyzes the positive and negative impacts of the 5Ds, which are summarized in the table on the next page. We can observe an enrichment of the CPPDCE within the new digital ecosystem. Opportunities are numerous and increasingly recognized. However, certain actions can have a multiplier effect allowing for greater benefits in terms of the diversity of cultural expressions. There is an enormous potential but we must KNOW how to reach and fully take advantage of the rising opportunities. Threats are also real especially when it comes to questions related to financing and monetization of cultural products and the production and distribution of rich and diversified contents. There are also legal and economic uncertainties inherent to the industrial re-combinations linked to the process of sector convergence and to the proliferation of trade agreements affecting cultural industries. Finally, we observe a process of industrial concentration and new cultural digital divides. In the North and in the South, the conclusions are the same since the digital era is inherently global and transnational. Yet, different priorities must be taken into consideration. In the developing countries, Internet and the digital world can be powerful vectors of changes leading up to a technological leap. However, risks of new digital divides are also present since those countries are the ones facing the greatest imbalances between local and international contents.

“It’s over. Globalization has won, in culture as in every other contest. Canadian cultural industries will have to compete in the marketplace along with everyone else. It’s simply a question of when the last protections are dismantled. It won’t be long.” *The End of Cultural Protectionism*, CIGOnline blog, John Ibbitson

“The far reaching deployment of the digital ecosystem not only affects modes of production, economic models and social practices related to culture. It puts the public authority and its regulatory function in front of an existential dilemma.” (Musitelli, 2014, p. 312) (translation from authors)



The digital ecosystem does not spontaneously generate diversified cultural expressions, and it can even be, in certain conditions, an obstacle to this. The result may signify the loss, for States, of policy-making prerogatives in the cultural domain. States and international organizations must, in those conditions, intervene to implement appropriate measures and policies.

We have insisted in our report that three worlds must be well articulated (trade, culture and Internet) in order to foster the emergence of a diversified networked culture. The next section will discuss what is done in several countries in terms of cultural policies and practices in the digital era.

5D	Opportunities for the Diversity of Cultural Expressions	Risks for the Diversity of Cultural Expressions
<b>Dematerialization: We no longer pay for the ownership of a cultural good but for accessing content through Internet access services</b>	<ul style="list-style-type: none"> <li>– Greater diversity and affordability of cultural products.</li> <li>– Reduction of access inequalities (possibility to reach dispersed and far away publics.</li> <li>– Facilitation of exchanges and sharing as well as more rapid modes of delivery.</li> <li>– Interoperability and interconnection of networks facilitating access.</li> </ul>	<ul style="list-style-type: none"> <li>– Decreasing financial means dedicated to creation and renewal of talent because of piracy and free sharing.</li> <li>– Increasing rent for Internet access providers/possibility of dominant position and abuses from Internet access providers dominating value chain.</li> <li>– Marginalization of certain populations who do not have access to services and networks.</li> </ul>
<b>Desintermediation: weakening of traditional intermediaries</b>	<ul style="list-style-type: none"> <li>– Direct relationship between creator/producer and consumer.</li> <li>– Creation of new forms of financing (participative financing), enabling the emergence of original or challenging projects.</li> </ul>	<ul style="list-style-type: none"> <li>– Imbalances between proprietary and sharing economies.</li> <li>– Possibilities of reintermediation by actors benefiting from dominant positions based on networks and innovation effects allowing them to control the distribution of certain products.</li> <li>– Emergence of new intermediaries (platforms, research engines, etc.) playing essential roles in access to content (organizing and managing content access, etc.).</li> </ul>
<b>Decompartmentalization: technological convergence and disappearance of frontiers between traditional sectors</b>	<ul style="list-style-type: none"> <li>– Emergence of a wide set of tools for creation and exposition as well as new artistic forms.</li> <li>– Increasing accessibility of content on the web.</li> <li>– New business models.</li> </ul>	<ul style="list-style-type: none"> <li>– Regulatory asymmetries between different sectors.</li> <li>– Legal and economic uncertainties.</li> </ul>
<b>Delinearization: end of programming top-down by the media</b>	<ul style="list-style-type: none"> <li>– Potential end of mass culture and beginning of a culture of niches: multiplication of contents.</li> <li>– The Theory of the Long Tail: longer life cycle of rare and fragile cultural products.</li> </ul>	<ul style="list-style-type: none"> <li>– Amplification of processes of concentration, standardization and marketization (Internet economic superpowers controlling data and networks).</li> </ul>
<b>Deterritorialization</b>	<ul style="list-style-type: none"> <li>– Facilitation of international cultural and artistic exchanges.</li> <li>– Greater freedom of choice of cultural content.</li> </ul>	<ul style="list-style-type: none"> <li>– Problems of effectiveness of national policies regarding regulations, fiscal systems, property rights regimes, etc.</li> <li>– Problems in the general economic organization of the financing of creation.</li> </ul>

## New fractures or technological leap for the developing countries?

Digital challenges are important in developed and developing countries. For developing countries, the digital age is still in its infancy and digital issues related to cultural policies are not always well understood. However, because of the risk of the digital divide faced by these countries, digital policies and strategies should be a transversal priority. This priority has to reach beyond the question of access to digital networks and services to enable these countries to take full benefit of digital opportunities for the development of their cultural industries and cultural expressions. Indeed, if the argument of leapfrogging justifies and encourages the deregulation of markets for ICT, the “technological leap” offers an opportunity for developing countries to adopt digital technologies in order to produce and export a diversified online culture faster. The pace of production, dissemination and adoption of digital innovations accentuates inequalities of access to and consumption of cultural goods and services between different societies, and sometimes even within the same society. There is no doubt that the developing countries would benefit from engaging in the elaboration of digital strategies for culture.

Considering the rapid deployment of digital technology and services, developing countries, like the developed ones, cannot afford to implement sequentially cultural policies and measures. They must simultaneously begin to integrate the digital component in their cultural policies and international cooperation efforts in this area. The risk is that otherwise they may miss the digital revolution, which would have huge impacts on the populations of these countries and future generations.

The concrete consequences of not establishing strategies or the failure to politically adapt to the digital age would include a loss in economic growth, increased social and cultural inequalities at the national and international levels, the depletion of the world's cultural heritage, and the marginalization of some countries in cyberspace. It is necessary to examine the digital opportunities that could help developing countries successfully enter the global information society in a more inclusive and fair manner, where different cultures are interconnected and truly networked.

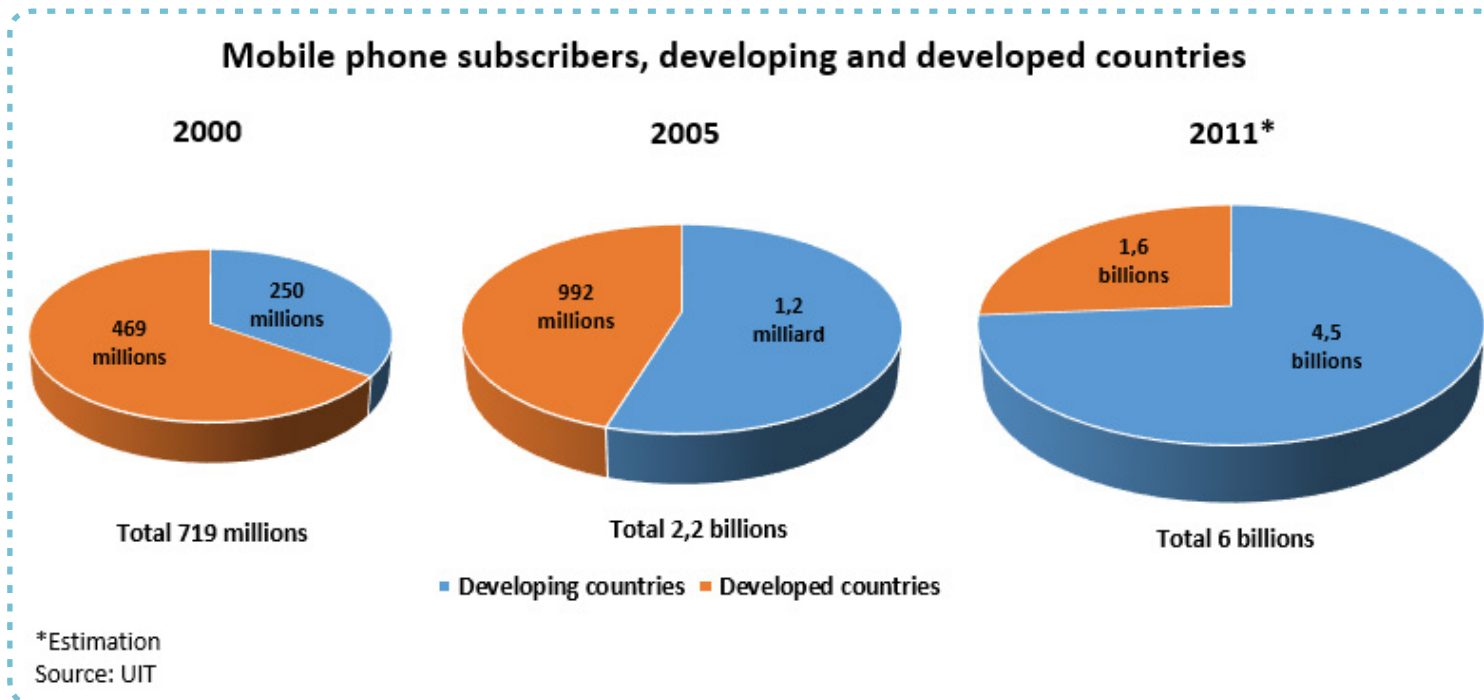
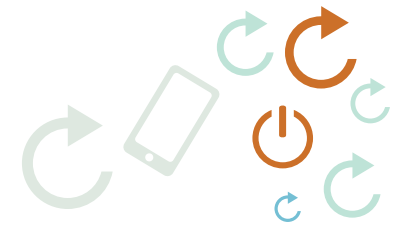
The rapid adoption of mobile telephony across the African continent, which is done at the expense of fixed telephony, is an example of a technological leap. In a very short period of time, many developing countries have moved from a situation of obvious lack of fixed telephone lines to a situation where much of the population owns and uses mobile phones. The mobile phone thus enabled these countries to “leapfrog” the stage of 20th century technology that is the fixed line, and directly reach the mobile technology of the 21st century.

This technological leap that can be described as a “mobile miracle” is leading to a process of democratization that allows many artists from developing countries seeking international visibility to broadcast on their Facebook pages or other social networks. Recent European studies indicate that given the widespread popularity of digital and creative industries in developing countries (graphic design, audiovisual production, publishing, visual and performing arts, etc.), it would not be surprising to see significant advances in the appropriation and reinvention of innovative technologies unleash at a faster pace in the developing countries than in Europe. Take for example music consumption patterns in Germany and India; whereas in Germany, 75% of the consumption of music is still analog, the opposite is true in India where 75% of consumption there is already digital. (Drücke, 2014)

In this context, where the technological environment becomes a potentially powerful vector of creative diversity, there is hope for developing countries to win the visibility battle by promoting online access for their cultural goods and services to the global market. Yet, it is also crucial to adapt the technology creatively to the local context. (Kiyindou, 2013)

To foster a technological catch-up, we must support and adopt good practices and adapt policies and regulatory frameworks to the digital environment. Many communities and populations in the world are still deprived of Internet connection, as emphasized by the Global Internet Report of the Internet Society. (Internet Society, 2014) Constraints that block the cultural value chain in developing countries are often linked to a lack of public support and adequate regulatory frameworks, long-term strategic visions, the inadequate training of actors and cultural professionals, and the lack of investment and funding available for cultural industries. Other constraints include increasing piracy of cultural goods as well as small size of local markets. The ITU's World Telecommunication Conference is committed to working on these regulatory and political issues of cross-border connectivity.

These various difficulties, obstacles and constraints oblige Parties to create a motivating dynamic that will ensure that the digital era is supportive of the diversity of cultural expressions and the development of a creative world economy, respectful of the creators of all countries and especially in developing countries. Institutions are beginning to adopt digital strategies. These are critical for the performance of developing countries as well as for developed ones.. That is why it is important to share good practices that can instruct the process of developing cultural policies 2.0.



## 2

## WILLING – CULTURAL POLICIES AND PRACTICES

## Are there examples to follow?

In this section, we are interested in how actors act and how certain examples stand out.

## Main Findings:

- ➔ Some States are already implementing cultural policies that integrate digital technologies or have adopted digital strategies that include a cultural component.
- ➔ However, there is still a lot to be done in most countries to take full advantage of the digital revolution and adapt cultural policies.
- ➔ The importance of the digital content industry and of mobile applications should be reflected in developing countries' economic development strategies.
- ➔ Beyond infrastructure development, States are also expected to adopt policies to support the production and dissemination of digital cultural content.
- ➔ Civil society and the private sector have an active role in the promotion and protection of the diversity of cultural expressions in the digital age and many organizations are already at work, especially in developing countries.

## From our Survey:

- ➔ **55%** of respondents believe that cultural policies in their countries could be better suited to face the digital challenges.
- ➔ Ensuring a fair remuneration of creators in the digital exploitation of their works and a better sharing of value between producers, publishers and distributors of online services are at the top of the measures identified by respondents for the "protection" of the diversity of cultural expressions in the digital era.
- ➔ The development of policies aimed at ensuring an international outreach of local cultural content is at the forefront of the measures identified by respondents for the "promotion" of the diversity of cultural expressions in the digital era.
- ➔ **62%** of developed countries consider distribution/dissemination of cultural content as being most affected by the digital age.
- ➔ **78%** of respondents from developing countries consider the creation/production of cultural content as being most affected by the digital age.
- ➔ Publication and online consultation of cultural and artistic content is at the forefront of digital practices that might influence the diversity of cultural expressions the most.

Public policies, and international cooperation in the field of culture must be revisited in order to adapt to new digital challenges. With the advent of digital technology, culture becomes a fertile ground for the emergence of new practices that demonstrate the capacity of actors to adapt to a new digital environment.

Recognizing that the implementation of public policies and of the CPPDCE must rely on the spread of best practices in the digital age, this section highlights what is happening on the ground in terms of projects, initiatives and digital practices in the field of culture.

**Table – Summary of Good Cultural Practices in the Digital Era**

Category	Country/State	Civil Society/Firms
Articulation of cultural and digital strategies	– France numérique 2012-2020	
	– Digital Agenda for Norway (Norway)	
	– Estrategia Digital Nacional (Mexico)	
	– Stratégie culturelle numérique Québec	
	– Book Revitalization (Tunisia)	
	– Política Cultura 2011-2016 (Chile)	
	– Plan national TIC (Bénin)	
Sharing platforms of content and cultural information	– La Fabrique culturelle, Télé-Québec (Canada)	– HALLYU (S. Korea)
	– Cinema Digitaal BV (Netherlands)	– iRokoTv
	– Networks of residences (Portugal)	– Kheweul.com (Senegal)
	– ONF.CA (Canada)	– Last.fm (UK)
		– Musiquenomade.com (Canada)
Virtual library and museum collections	– Europeana	– Conte-moi la Francophonie
	– Digital library Colombia	– Google Art Project (UNESCO)
	– Cancionero discográfico de cuecas chilenas	– Nouvelles Editions Numériques Africaines (NENA) (Senegal)
Education, public awareness and capacity building of cultural actors	– Points NAC (Argentina)	
	– MatrizPCI (Portugal)	– Thydêwa (Brazil)
	– MEC (Uruguay)	– Arts Network (Mongolia)
	– Collaboration Slovenia/University Hérat (Afghanistan)	– ONG IRIPAZ (Guatemala)
	– Banque mondiale d’images (Danemark/Mali)	
Networking actors	– Sudplanète	
	– Fondation européenne de la Culture (FEC)	– <a href="http://Labforculture.org">Labforculture.org</a>
	– Culturessud.com (France)	– Ci*Digente
	– Qantara.de (Germany)	– ONG Kër Thioassane
Corporate social responsibility		– Vivendi
		– Disney
		– CBS, Time Warner, BBC

We have paid special attention to experiments requiring few resources that can be adapted to local conditions, and this especially in the developing countries. In doing so, we hope to identify success factors that can be broken down into many courses of action regarding the process of diversification of cultural expressions in the digital era. We address first the policies and strategies linking culture to digital technologies and the different types of best practices, and then try to define what we call cultural policies 2.0.

It is encouraging that several States have already begun the process of adapting their cultural policies in the era of digital technologies, in the North and in the South. Projects initiated by civil society and identified in this study provide further benchmarks for other organizations wishing to develop their digital cultural strategies. Despite these initiatives, it is clear that there is still much to be done. How can these best practices inspire the adaptation of existing cultural policies and the development of new measures? What might a cultural policy 2.0 look like?

The challenge here is not to question all mechanisms, measures and instruments in existing public cultural policies, but to distinguish between those which can be adapted to the digital age from those who become obsolete.

Another challenge is to design and create new policies and innovative modes of support for creators and cultural industries so that they can deal with the digital upheaval, while, on the other hand, take advantage of the opportunities offered by new technologies. The political authorities are called to rethink their ways.

Governments in collaboration with civil society, the private sector and international organizations should take concerted efforts to develop and reformulate the guiding principles of their cultural policies to address the specific challenges that the digital technologies pose.

The adoption of a cultural policy 2.0 thus requires the affirmation of a strong political will to support creators, producers and digital cultural content delivery networks. It also means artistic education on digital creation, capacity building of digital skills of cultural actors, as well as public awareness.

The authorities in charge of culture must also rethink their regulatory measures to ensure that the major digital distribution platforms make plenty of room for local and national works in the countries where they operate. Furthermore, cooperation and international solidarity should strive to enable countries, especially the developing countries, to create and strengthen their cultural and creative industries through the use of digital technologies at the local, national and international levels. Information-sharing and equitable access to a wide range of rich and diverse cultural expressions, as well as the means to express and disseminate them using digital technologies, are key objectives for a cultural policy 2.0.

Cultural industries that use to work in silos are increasingly being intertwined in the digital age, resulting more and more in a networked culture. The divisions traditionally held between the areas of intervention are gradually fading with the use of new technologies. However, to facilitate understanding, we propose some concrete elements that a cultural policy 2.0 could contain according to the five traditional cultural areas of intervention: access/consumption; creation/production; distribution/dissemination; training/capacity building; and education/public awareness (see table on the next page).

To counter the negative effects of new technologies in the cultural sector and create a synergy favourable to the diversity of cultural expressions, it is important to encourage dialogue and coherence, at both national and international levels, between cultural policies and those aimed at the digital development, trade, tax measures, as well as the regulation of telecommunications and the Internet. The networking of the various ministries involved would be a way to promote coherence and create a synergy of public policies affecting the development of cultural industries.

In this context, the Convention remains an indispensable tool for the digital era. UNESCO's challenge is to seize the opportunity offered by new technologies to position itself on the international stage as a proactive player in the development, implementation and sharing of best practices of different actors seeking to adapt to a new cultural world. This is particularly important with regards to the developing countries where there exists specific issues and realities.

Certainly, UNESCO could facilitate the sharing of good practices and the adoption of guidelines to define the instruments and measures of a cultural policy 2.0 that could inspire Parties.

### Cultural Policies – Before and After the Digital Revolution

Axes of Intervention	Types of Policies/Measures	
	BEFORE	AFTER
<b>Access/Consumption</b>	<ul style="list-style-type: none"> <li>– Physical infrastructure and capital expenditure programs (museums, libraries, theaters and cinemas).</li> <li>– Support for printing cultural catalogues (books, music, museum works).</li> </ul>	<ul style="list-style-type: none"> <li>– Virtual and digital infrastructure programs (broadband, XP Points, Internet access).</li> <li>– Digital cultural information-sharing platforms (i.e. ArtSANow, Espagna es cultura, SinCA, Cultures online project).</li> <li>– Virtual libraries and museums (i.e. Europeana Cancionero discográfico de cuecas chilenas, Conte-moi la Francophonie online project).</li> </ul>
<b>Creation/Production</b>	<ul style="list-style-type: none"> <li>– Sectoral grants programs (music, dance, theater, circus).</li> <li>– Publishing grants.</li> </ul>	<ul style="list-style-type: none"> <li>– Support for creators of digital arts and producers of online works.</li> <li>– Grant programs to encourage interdisciplinarity and innovation in the creation of cultural content.</li> <li>– Support for online publishers.</li> </ul>
<b>Distribution/Dissemination</b>	<ul style="list-style-type: none"> <li>– Operating grants for capital assets.</li> <li>– Tax and Regulatory measures.</li> <li>– Support to public broadcasters.</li> <li>– Regulations for broadcast operators.</li> </ul>	<ul style="list-style-type: none"> <li>– Digital platforms for audiovisual cultural content (i.e. La Fabrique culturelle project, Cinema Digitaal BV, Festival Ars Electronica).</li> <li>– New regulatory measures that include private broadcasters.</li> <li>– Revised tax measures.</li> </ul>
<b>Training/Capacity-Building</b>	<ul style="list-style-type: none"> <li>– Residency programs for visiting artists.</li> <li>– Co-production agreements (film).</li> <li>– Cultural cooperation agreements.</li> </ul>	<ul style="list-style-type: none"> <li>– Virtual residency programs for visiting artists.</li> <li>– Co-production agreements for digital works.</li> <li>– Cultural cooperation agreements strengthening digital capabilities (i.e. The World Bank Image Project, UNESCO/ROK FIT project).</li> </ul>
<b>Education/Public Awareness</b>	<ul style="list-style-type: none"> <li>– Support for cultural activities.</li> <li>– Library subsidies for the purchase of books.</li> <li>– Awards and prizes.</li> </ul>	<ul style="list-style-type: none"> <li>– Digitalization of library and museum collections (i.e. Google Art Project in partnership with UNESCO).</li> <li>– Development of technological skills.</li> <li>– Programs to help develop multistakeholder networks.</li> </ul>



### Benefits and Costs of Different Types of Measures Susceptible to Be Integrated into a Cultural Policy 2.0

Axes of Intervention	Types of Measures	Possible Benefits	Possible Costs
<b>Access/Consumption</b>	<ul style="list-style-type: none"> <li>– Virtual and digital infrastructure programs. Digital cultural information-sharing platforms.</li> <li>– Virtual libraries and museums.</li> </ul>	<ul style="list-style-type: none"> <li>– Digital technologies become a vector of economic and cultural development.</li> <li>– Exponential dissemination of cultural contents, cultural and artistic reach across borders.</li> </ul>	<ul style="list-style-type: none"> <li>– Resources and funding deviated toward technological infrastructure projects.</li> <li>– Increased risk of pirating databases.</li> </ul>
<b>Creation/Production</b>	<ul style="list-style-type: none"> <li>– Support for creators of digital arts and producers of online content.</li> <li>– Grant programs to encourage interdisciplinarity and innovation in the creation of cultural content.</li> <li>– Support for online publishers and new business models.</li> </ul>	<ul style="list-style-type: none"> <li>– Avoid the gradual withdrawal of funds for the creation of cultural content.</li> <li>– Encourage the emergence of new talent and new forms of creation.</li> </ul>	<ul style="list-style-type: none"> <li>– Development of new programs and new expertise.</li> </ul>
<b>Distribution/Dissemination</b>	<ul style="list-style-type: none"> <li>– Public broadcasting platforms for audiovisual cultural content.</li> <li>– New regulatory measures to include private broadcasters.</li> <li>– Revised tax measures.</li> </ul>	<ul style="list-style-type: none"> <li>– Increased access to cultural content.</li> <li>– Develop new sources of funding.</li> <li>– Engage a wider range of players.</li> </ul>	<ul style="list-style-type: none"> <li>– Complexified negotiations on copyrights issues.</li> <li>– Increased transnationality of issues.</li> <li>– Conflicting national laws.</li> <li>– Development of technological expertise.</li> </ul>
<b>Training/Capacity-Building</b>	<ul style="list-style-type: none"> <li>– Co-production agreements for digital works.</li> <li>– Cultural cooperation agreements strengthening digital capabilities.</li> </ul>	<ul style="list-style-type: none"> <li>– Reduce the digital divide.</li> <li>– Facilitate information-sharing of the best innovative practices.</li> </ul>	<ul style="list-style-type: none"> <li>– Resources and funding diverted to specific programs on technical assistance, expertise transfer and skill upgrading.</li> </ul>
<b>Education/Public Awareness</b>	<ul style="list-style-type: none"> <li>– Digitalization of library and museum collections.</li> <li>– Development of technological skills.</li> <li>– Development of multistakeholder networks.</li> </ul>	<ul style="list-style-type: none"> <li>– Increased communication between actors.</li> <li>– Take ownership of new technologies and develop new practices.</li> </ul>	<ul style="list-style-type: none"> <li>– Development and management of virtual collections.</li> <li>– Negotiate cooperation agreements and partnerships.</li> </ul>

# 3

## ACTING – THE CONVENTION IN THE DIGITAL ERA

### Main Conclusions:

- ➔ The Convention is a legitimate instrument to address the impact of digital technologies on the diversity of cultural expressions.
- ➔ The Convention is neutral on the digitalization issue as it seeks the promotion and protection of the diversity of cultural expressions irrespective of the means and technologies used.
- ➔ The Convention enables States and cultural actors to enjoy the opportunities offered by new technologies for the diversity of cultural expressions while providing them with tools to overcome the challenges.
- ➔ The digital era is a new environment that requires new measures and new policies.
- ➔ A cross-cutting operational guideline would mobilize actors, individually and collectively, toward a more effective implementation of the Convention, including better information-sharing on best practices, both in the North and South.

### Implementing the Convention. From our survey:

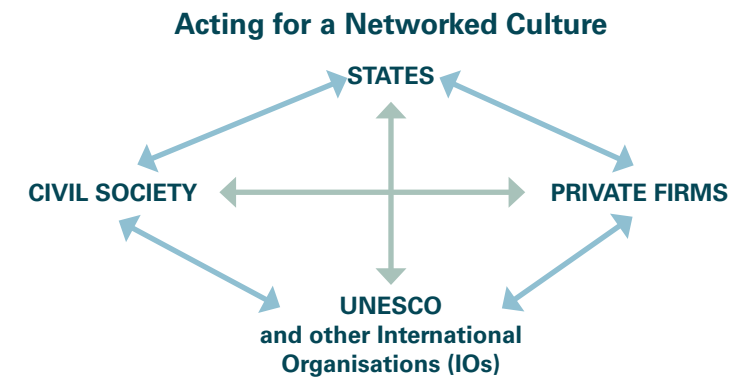
- ➔ **73,6%** of respondents think that digital technologies affect cultural goods and services in all their dimensions: creation, broadcasting, distribution and training.
- ➔ **43%** of respondents believe that efforts toward international cooperation are weak, **19%** found them to be average, and only **12%** think international cooperation is strong. **64%** are dissatisfied altogether.
- ➔ To promote the production of cultural content, respondents point toward WIPO , UNDP and UNCTAD as the most important organizations for UNESCO collaborations.
- ➔ To promote access to cultural contents and technical assistance for development, it is generally considered that UNESCO should work with other organizations, especially the ITU.
- ➔ All aspects of international cooperation seem important, but capacity building and technical assistance stand out.

Adopted in Paris in October 2005 and entered into force in 2007, the CPPDCE has been endorsed by over 130 States. As an international legal instrument, the Convention asserts the specificity of cultural goods and services and the legitimacy of public intervention for protecting and promoting a diversity of cultural expressions. The Convention is a nuanced response to the challenges of trade liberalization that emerged in the 90s and early 2000s.

New technologies and the impact of digitalization have amplified and transformed the context within which States apply the Convention. It is therefore appropriate to ask the question whether the actual governance model of culture, which combines subsidies and legislative programs based, in large part, on territorial and sectoral boundaries, remains adequate.

In its present form, the Convention fulfills the role it has been assigned. However, while it allows States and other actors to “promote” cultural expressions in the digital era, such efforts need to be multiplied, amplified and disseminated. In this section, we first discuss the debates surrounding the implementation of the Convention in the new digital environment. We then describe how the Convention integrates digital technologies in its existing operational guidelines. Finally, we end this section by proposing that Parties adopt a cross-cutting operation guideline dedicated specifically to digital technologies.

**The graph and table below show the interactions that different actors could create through enhanced cooperation and one better adapted to the digital era**



Objectives	States	Civil Society or Firms	UNESCO and other IOs
<b>Adapting cultural policies to integrate digital technologies or integrating culture into digital strategies</b>	Develop a cultural policy 2.0. Insert a cultural component in digital strategies aimed at creative industries. Measure the impact of digital technologies and trade on the cultural sector.	Participate in the process of developing and implementing policies. Implement strategies, policies or measures to promote and implement the Convention in the digital world. Establish multisectorial partnerships to promote the diversity of cultural expressions at the local and international level.	Identify and share best practices of Parties regarding the implementation of the Convention in the digital age. Create a platform to monitor cultural policies that integrate digital technologies.
<b>Networking policies and actors</b>	Set up an interdepartmental committee to better articulate cultural policies and other public policies affecting cultural industries. Support the consultation and networking efforts of actors from the cultural and new technologies sectors.	Participate in policy-making. Create information exchange platforms and cultural showcases.	Develop a “networked” cultural strategy that aims to promote cooperation and assist Parties in embracing the digital shift.
<b>Enhancing international cooperation</b>	Negotiate cooperation agreements in cultural matters. Share best practices and develop joint policies. Transfer knowledge and technology.	Integrate and promote the objectives of the Convention in the strategies and non-governmental organizations that involve digitalization and culture.	Promote the Convention in other sites of governance and monitor governance forums affecting cultural industries.
<b>Engaging private actors in the protection and promotion of the diversity of cultural expressions</b>	Supervise or regulate CSR through measures or policies.	Integrate and promote the objectives of the Convention in digital strategies and codes of conduct.	Develop a UNESCO certification or incorporate “respect for the Convention” in the UN Global Compact.
<b>Education and training</b>	Develop technological skills and knowledge.	Information-sharing and dissemination of knowledge and best practices. Raise public awareness on the importance of the Convention.	Implement technical assistance to promote the development and dissemination of best practices. Promote and publicize the Convention.

Since 2010, the International fund for cultural diversity (the “Fund”) invests in creativity and innovation and strengthens the capacity of cultural and creative industries, NGOs and governmental agencies in order to promote economic and social development. 78 projects have so far been funded by the Fund in 48 developing countries for a total of 5.3 million US\$. More than 60 cities have benefited from the Fund for the elaboration of local cultural policies. 30% of the funds are used to encourage young talents 50% is earmarked for developing professional capacity, including the use of digital technologies in the audiovisual sector. Specifically, over 15% of the Fund goes to encouraging digital creativity and more than 10 indigenous communities have benefitted. The Fund has helped such projects as Digital Senegal, Rewind to advance (Cameroon), Treasure Island (Siberut Island in Indonesia) and Theater4Youth (South Africa), to name a few. (UNESCO, 2014e)



## Operational guidelines and digital issues

The Convention has 15 articles specifying the rights and obligations of Parties, two articles on Relations with other instruments, and 3 articles on Organs of the CDEC. Twelve of these products have established operational guidelines approved during the 2<sup>nd</sup> and 3<sup>rd</sup> Conferences of Parties in 2009 and 2011. The table on the following page provides a summary of our analysis on the articles of the Convention for which there is an operational directive and shows how they integrate the digital context. In this short summary of the study, we highlight that the guideline to Article 18 could better integrate digital technologies to help cultural actors acquire new technological skills. Indeed, prioritization of digital projects by the International Fund for Cultural Diversity (IFCD) would be an important element to consider in order to support the cultural policies and digital strategies of developing countries.

The Convention contains nine different articles related to international cooperation. Five of these items are attached to four operational guidelines and are not subject to operational guidelines. Two are particularly important. It is Article 21 on international consultation and coordination, which commits Parties to promote the objectives and principles of the CPPDCE in other international fora, and Article 23 of the Committee's functions Intergovernmental held including “establishing procedures and other consultation mechanisms to promote the objectives and principles of this Convention in other international fora.” Also worth mentioning is Article 20 on “the relationship between the other instruments: mutual supportiveness, complementarity and non-subordination” which was one of the most debated items during the development of the Convention. One of the decisions of the Intergovernmental Committee in December 2013 concerned the implementation of Article 21 of the CDEC on concertation and international coordination and requested the UNESCO Secretariat “to actively pursue its work collection and analysis of information on the implementation and impact of Articles 16 and 21, through appropriate mechanisms, taking into account its discussions, and to continue to develop the online platform and database”. (Decision 7.IGC 12). We note that the Secretariat has done an excellent job in this regard.

As an instrument of international solidarity, the Convention contains several provisions aimed at strengthening cooperation between the Parties and in particular that concerning developing countries. In the digital context, the Convention can contribute to the implementation of new solidarities in order to ensure that developing countries can enrich and preserve the diversity of cultural expressions and respond to challenges related to the digital divide and increasing cultural and digital inequalities.

A transversal directive could help take into account the digital ecosystem in the implementation of Articles of the Convention that currently have no operational directives. We have not dealt specifically with in Article 6, but our conclusion of

the previous section, on an ideal type of cultural policy 2.0 can be used to specify how a cross or transversal directive on the digital challenges could allow for a more effective implementation of this important Article.

### Existing Operational Guidelines

Guideline	Challenges Posed by Digitalization	Existing Provisions	Comments/Observations
Articles 7, 8, 17 Measures to promote and protect cultural expressions	Develop access to digital technologies for all and strengthening the capacity of citizens, artists and creators to appropriate digital tools.	Encourage the emergence of a dynamic cultural sector, regardless of the technologies used. Emphasize digitally-tailored measures.	The directive incorporates digital issues. However, there is a lack of information on best practices in this new context, which is especially important for developing countries.
Article 9 Information Sharing and Transparency	In the periodic reports, focus on the measures taken by the Parties in connection with digital technologies. Develop information-sharing of best practices.	Present indicators related to digital cultural goods and services.	1) Provide an easy-access to the reports through digital platforms and websites. 2) Co-develop indicators to measure the impact of digital technologies. 3) Integrate, in the reports, measures showing the importance of digital technologies in cultural policies.
Article 10 Education and Public Awareness	Provide access to equipment and technologies, and train the public in using them.	Develop public awareness digital tools, as well as multimedia, interactive and educational materials.	The directive incorporates digital issues. We should emphasize here the role of social media and Web 2.0 tools in the efforts of public awareness.
Article 11 Participation of civil society	Seize opportunities for digital interaction to facilitate dialogue between government and civil society.	No mention of digital technologies.	The directive does not mention how digital technologies could be used to increase the participation of civil society.
Article 13 Integration of culture in sustainable development	Consider the impact that digital cultural industries on the quality of cultural contents.	Use technology to strengthen networks of communication systems and build technical capacities.	The directive partially integrates digital issues.
Article 14 Cooperation for development	Integrate the cultural sector in development assistance strategies. Increasing North-South and South-South cooperation in the fight against the digital divide.	Technology transfer in the field of cultural industries. Assess the technology needs of developing countries and take appropriate measures.	The directive incorporates digital issues.
Article 15 Collaborative arrangements	Use digital technologies in the development of better partnerships by facilitating dialogue and remote exchanges.	Article 15 provides avenues for partnerships to promote cultural sectors affected by digital technologies. (Guèvremont et al., 2013, p.9)	The directive incorporates digital issues. Information-sharing on partnerships should be able to benefit from digital technologies, allowing for the establishment of a database that may contain sections dedicated digital partnerships.
Article 16 Preferential treatment for developing countries	Transfer digital technologies, enhancing skills digital creators and populations.	Provide technical assistance, including the acquisition equipment, technology transfer and expertise to developing countries.	The directive incorporates digital issues.
Article 18 International Fund for Cultural Diversity	Allocate funds towards building the digital skills of professionals in the cultural industries.	No mention of digital technologies.	Does not include digital technologies in the Fund's operating principles and objectives. Calls for projects on the development of innovative digital cultural services could be launched.
Article 19 Exchange, Analysis and Dissemination of information	Develop cultural data collection infrastructures on a national scale with strategies on Open Data.	Take actions to exchange, analyze and disseminate information and data on their territory, if necessary using ICT.	The directive I partly integrates digital issues. Should also be mentioned issues on Open Data, transparency in data collection processes, and cooperation with companies that detain Big Data on consumption of cultural goods and services online.

## A cross-cutting, or transversal, operational guideline for a networked culture

A cross-cutting operational guideline specifically on digitalization would allow Parties to recognize the technological neutrality of the Convention and its existing operational guidelines, while at the same time allow Parties to express their commitment in elaborating measures, strategies and initiatives that fully integrate digital technologies in support of the creation, production, distribution, dissemination and access to cultural activities, goods and services. The cost of such an endeavour remains limited because of its simplicity. The added value of such a cross-cutting operational guideline, on the other hand, is quite high. Parties could update their public policies as well as their commitments to international cooperation in the digital era by using this incentive tool that would affect all the articles and existing operational guidelines.

We must first examine the means States can take, at the national level, to adapt their cultural policies, or adopt new ones, in order to achieve the objectives of the Convention in the digital age. The dematerialization of cultural goods and services challenges the principle of 'territoriality' upon which rest current cultural policies. Article 6 on the Rights of parties at the national level is of particular concern here. We should focus on creating a best practices guide in the application of the principles and objectives of the Convention in the digital age and invite Parties to transmit information on their digital cultural industries. The goal here would be to show how States apply the principles and objectives of the Convention to account for the changes brought about by new technologies. In accordance with the sovereign right of States to formulate and implement measures and policies, a cross-cutting operational guideline would invite Parties to adopt appropriate cultural policies in the digital age (Articles 6, 7, 8, 17), supplying information on the best practices of the Parties regarding policies,

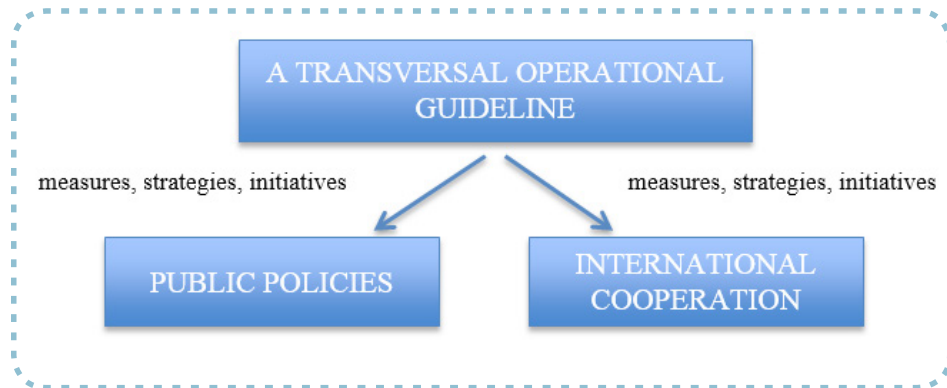
measures or strategies that link cultural industries and new technologies (Article 9). This guideline could help develop aggregation platforms of aggregated content and of national distribution, and contribute to enhancing the visibility and sustainability of audiovisual cultural content (Article 19). It could also lead to policies that take into account the increased importance for the Parties to develop policies that focus on the empowerment of civil society and cultural enterprises (Article 11).

Since the challenges brought on by digital technologies exceed national boundaries and require a cross-cutting mobilization of energies in the service of the shared ambition of both promoting and protecting the diversity of cultural expressions, it is important to claim the digital sovereignty of Parties by reaffirming that the diversity of cultural expressions needs to be supported and strengthened when faced with blurred boundaries. Equivalently to the institutionalization of the cross-cutting and transnational nature of digital technologies, the new guideline could be broken down through a set of specific measures aimed at implementing the Convention and its existing guidelines in the specific context of digitalization.

The Convention must increasingly be part of an institutional architecture that is becoming more and more diverse. In this sense, it seems appropriate that a cross-cutting operational guideline incorporates measures that strengthen international cooperation based on a multistakeholder approach and the new models of governance that take shape, such as those involved in Internet regulation. It would act as an incentive measure to help Parties cope with the challenges posed by digital technologies and entice them to promote such an approach in promoting the objectives of the Convention in other relevant forums (Articles 21 and 23).

It is important that the Convention asserts its relevance in the interactive network of international treaties and systems of rules, as well as in trade agreements. Recognizing the different opinions on this issue and the uncertainties the

application of trade agreements in the context of technological change raises, Parties should undertake to analyze the impact the proliferation of trade agreements has on the flexibility of States to intervene, either for the protection or the promotion of the diversity of cultural expressions. We propose to adopt a flexible implementation process, similar to the one used with Article 21 on International consultation and coordination according to which Parties are invited to share best practices in the context of the trade agreements they sign at the bilateral, regional and international levels. Some Parties apply this principle under Article 21 as mentioned in the last report on the implementation and impact of Articles 16 and 21.



### Summary – A Cross-Cutting, or Transversal, Operational Guideline

Public Policies	International Cooperation
Develop strategies to analyze and indicators to measure the diversity of cultural expressions in the digital age.	Promote a multi-stakeholder approach to promote the objectives of the CPPDCE in relevant forums (Articles 21 and 23).
Implement measures and cultural policies adapted to the digital age.	Coordinate cultural digital strategies with other international organizations and forums on culture, commerce, Internet governance, Intellectual Property, and Telecommunications.
Share information on the best practices of Parties including policies, measures or strategies linking the cultural industries to digital technologies and networks.	Clarify the classification of products (goods and services) in cultural regional trade agreements and at the WTO.
Establish national content aggregation and distribution platforms to contribute to the visibility of cultural content.	Analyze the impact of trade agreements on the capacity of Parties to apply cultural policies.
Develop policies focusing on the empowerment of civil society and cultural industries.	Share information on best practices in bilateral, regional and international trade agreements.



## CONCLUSION

In the digital age, the five challenges posed by digital technologies (the 5Ds) oblige us to find new tools to analyze and measure new realities in order to reach a diagnostic of the situation that can thereafter allow for building the necessary consensus for collective action. This should be our first priority. A second priority consists in creating new international diplomatic processes to help articulate three distinct worlds (trade, culture and Internet) that have, so far, evolved separately. This would foster greater policy coherence at the national and international levels. On the basis of these two priorities, a third one concerns the adoption of a pro-active approach, or the definition of a genuine digital strategy, based on emerging best practices that could inspire the development of cultural policies 2.0 and enhanced international cooperation centered around the Convention and UNESCO within the global governance of cultural goods and services in the digital age.

The threat resulting from the 5Ds is obvious: the loss, for national States, of benchmarks and instruments of public cultural policy. Businesses operate in a different world than the one actually regulated by existing national policies and regulations, and this calls for the “rethinking” of the national regulatory space. A re-articulation of the links between the two is necessary if States want to adopt effective instruments of public policy in the digital era. But how can policy instruments be adjusted on national territories in order to create room for maneuver without favouring fragmentation of the Internet? The threat becomes twofold: to cut ourselves from the world by erecting barriers that turn against us, or be open to cross-border flows without taking adequate measures to ensure the presence and visibility of diversified cultural products.

For several developing countries, where financing remains a real constraint,

the digital age is still in its infancy but digital cultural issues seem to be understood. Digital policies and strategies that include new technologies should constitute a cross-cutting priority that reaches beyond the question of access to digital networks and services, to enable these countries to take full benefit of opportunities for their cultural industries and cultural expressions. The “technological leap” offers an opportunity for developing countries to adopt digital technologies in order to produce and export online diversified cultural contents faster, as such, allowing them to be more present and visible in global cultural industries.

Does the CPPDCE represent, in the digital era, an instrument that can be used efficiently by Parties to face the challenges posed by new technologies and reap its benefits? Our report answers positively to this question. It recognizes that the CPPDCE is technologically neutral. Parties to the Convention, as well as UNESCO, should be creative and daring in order to create the synergy and necessary inter-connections between policies, institutions at several levels and different actors to make of the digital era a genuine catalyst for the diversification of cultural expressions. In the short term, it is important to mobilize actors to implement the CPPDCE in a concrete matter in order to pave the way for adjusting practices and policies and create new forms of enhanced cooperation between international organizations. The digital era poses not only a technological innovation challenge, but it also poses institutional, political and transnational challenges.

It is not sufficient to account for the digital age in the context of the implementation of the CPPDCE. We must go further to find the best responses and practices in a world transformed by the digital industrial revolution. The digital culture has transformed the world of culture that is now “networked”, linking numerous systems, several forms of content on many different supporting devices and networks, and diverse communities. Ongoing changes go beyond technological dimension; they are geographical, economic, social, political and human. It is our relationship





to the world that is changing, individually and collectively.

In the short term, UNESCO should work towards the elaboration and adoption of a transversal digital operational guideline or accompany States in their digital strategies. In the longer term, it could aim at the elaboration of a cultural digital strategy that takes into account the interactions between the three worlds. The worlds of culture, trade and Internet and telecommunications are now, without doubt, in interaction. One step in this direction would be to strive for a better inter-sectoral coordination within UNESCO and to ensure that cultural issues are taken into consideration in sites of governance concerned with the Internet which are, at this point in time, very active and engaged in discussing issues that will be structuring for the cultural sectors. The CPPDCE and UNESCO must continue to find their places in the global governance of culture.

A transversal digital operational guideline is not a prerequisite for actors to find ways to adapt to digital technologies. Yet, it would not be very costly and the added value of such a guideline would be to uphold the principles of CPPDCE in the digital age by providing States with a tool that would affect all articles and existing operational guidelines. The CPPDCE must remain an instrument for the Parties and UNESCO in their adaptation of measures and policies and in their strategies to create the concrete and institutional environment required for the digital revolution to be a driving force of innovation and diversity of cultural expressions. The digital era is becoming an object of policy and regulation. Applying existing policies and measures can be a solution, but this is not necessarily the best course of action.

The next Conference of Parties (June 2015), which coincides with the 10th anniversary of the CPPDCE, will be the occasion to be creative to ensure that the Convention can unleash the positive potential of the digital era while countering its inherent threats. The role of UNESCO and of the CPPDCE must be enhanced.

The digital challenge is to transcend national frontiers and to gather energies around the promotion and protection of the diversity of cultural expressions in a transversal way. UNESCO is the legitimate forum to engage such action to mobilize the international community. CPPDCE must be the central tool used to this end. Technological mutations do not undermine the founding principles or the concrete implementation of the Convention. They offer, conversely, the opportunity to confirm its usefulness and to enrich its content through the use of new digital tools. Digital issues thus offer an opportunity to reaffirm the pioneering role of UNESCO in the promotion and protection of the diversity of cultural expressions, and enhance its credibility amongst other multilateral organizations in accordance with the objective of consultation and coordination as stipulated in Article 21. Parties have a role to play. It is necessary, perhaps with a transversal guideline or by adopting a common digital cultural strategy, to: 1) Reaffirm the technological neutrality of CPPDCE; and 2) Identify and share examples of effective transposition, in the digital world, of public policies for cultural regulation as listed in Article 6 to support the diversity of cultural expressions. In terms of international solidarity and coherence, it is important to 1) translate the commitments of Article 14 of the CPPDCE to the new context to enable all countries to make a successful entry into the digital age and to ensure it is a tool for development and for the resorption of cultural inequalities; and 2) to strengthen dialogue and cooperation between UNESCO and other relevant international organizations involved in digital issues.

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