Canadian Heritage Patrimoine canadien

Canada

Canada's First Report on the Implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions

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on the Internet at http://www.unesco.org/culture/cultural-
diversity/2005convention/en/programme/periodicreport/

Preamble

Canada was at the forefront of efforts leading to the adoption and effective implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. It was the first country to ratify the agreement and hosted the first meeting of the Intergovernmental Convention Committee. Canada has also been, to date, one of the most important contributors to the International Fund for Cultural Diversity (IFCD).

Canada identifies with the objectives and principles of the Convention due to its pursuit of similar, national goals. Over several decades, Canada has equipped itself with a vast "ecosystem" of measures, policies and legislation that contributes to the creation of an environment supportive of the expression of cultural diversity within its territory. The ecosystem recognizes the social and economic value of cultural content and is constantly evolving to face new challenges, such as the transition to digital platforms.

Implemented at various governmental levels, this ecosystem contains measures of all types (policies, laws, regulations, subvention programs, tax credits, etc.) that complement one another and provide support at each stage of cultural expression (creation, production, distribution, dissemination and participation). By ensuring the continued existence of Canadian cultural products and making them accessible to the public, the system enriches the lives of its citizens while promoting mutually beneficial exchanges with the rest of the world.

To comply with operational directives on the quadrennial report, only the general framework of the Canadian ecosystem and a small sampling of the measures it contains are included in this report. This sampling was established by the Department of Canadian Heritage in cooperation with the provincial and territorial departments responsible for cultural matters. The main objective of the effort is to share with other Parties in the Convention some of the best practices developed in Canada for each of the themes proposed in the operational directives.

Further information and additional references, both for the measures presented in the document and others that could not been included, are available in the annexes. These

include the annexes prepared by the Government of Quebec to report on the implementation of the Convention within its territory. As a promoter and partner of the Convention since the very beginning, Quebec plays a particularly active role in the promotion of the diversity of cultural expressions in the country and abroad. It is also an important contributor to the IFCD, with two contributions to date. The governments of Canada and Quebec also work in close cooperation on all aspects of the implementation of the Convention in the spirit of the Agreement between the Government of Canada and the Government of Quebec concerning UNESCO. Signed in 2006, the agreement gives the Government of Quebec the right to be represented, when it so wishes, as a full member of all Canadian Delegations for UNESCO proceedings, meetings, and conferences. The Quebec annexes of the current report reflect this close cooperation and underline the enriching experience of Convention implementation.

The Government of Canada is proud to present this first quadrennial report. It hopes that this document will serve as a starting point for fruitful exchanges and is available as needed to respond to any requests for further information from the Secretariat and other States Parties.

Quadrennial Periodic Report
on Measures to Protect and Promote the Diversity of Cultural Expressions

General guidelines ❓

(i)   The number of pages of the periodic reports should not exceed 20, excluding Annexes;
(ii) Declarative statements shall be supported by facts and explanations;
(iii) Information and analysis are to be derived from a variety of sources and be illustrated with examples;
(iv) Long historical accounts are to be avoided;
(v) Links may be added directly in the text.

Languages:

The Report is to be prepared in English or French, the working languages of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions.

Parties are encouraged to submit, to the extent possible, their reports in both working languages of the Committee.

Parties that are in a position to do so are invited to also submit their reports in other languages (e.g., national languages) for purposes of information sharing.

Structure of reports:

Section Number	Heading	Suggested number of pages
	Executive Summary	1
1	General information	0,5
2	Measures	12
3	Awareness-raising and participation of civil society	3
4	Main results achieved and challenges encountered when implementing the Convention	3,5
Annex		

The original version(s) of the Report, signed by the official designated on behalf of the Party, is (are) sent to the following address: UNESCO, Section of the Diversity of Cultural Expressions, 1 rue Miollis 75732 Paris Cedex 15, France. The deadline for receipt of the reports is 30 April 2012. ❓

The electronic version of this PDF form is to be sent through email to reports2005c@unesco.org or uploaded to : http://www.unesco.org/tools/filedepot/. ❓

Parties are invited to contact the Secretariat for any clarification or information. The Secretariat would also welcome feedback which will be used in the development of the supporting tools and also contribute to future reporting cycles.

UNESCO

United Nations
Educational, Scientific and
Cultural Organization

Convention on the Protection
and Promotion of the
Diversity of Cultural
Expressions

1. General Information   (Estimate: 250 words)

a) Name of Party

Canada

b) Date of ratification

2005/11/05   ?

c) Ratification process

Acceptance   ?

d) Total contribution the International Fund for Cultural Diversity (in USD)

$494,559.84   ?

e) Organization(s) or entity(es) responsible for the preparation of the report

Copyright and International Trade Policy Branch, Department of Canadian Heritage

f) Officially designated point of contact   ?

Title	First name	Family name	Organization	Position
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g) Description of the consultation process established for the preparation of the report   ?

This report was prepared in consultation with Canada's provincial and territorial governments as well as with a grouping of civil society organizations.

Consultation with the provinces and territories took place around the federal/provincial/territorial table of cultural directors, which brings together representatives from ministers responsible for culture at all levels of government in the country. In particular, an electronically distributed form allowed best practices for each of the themes covered by the operational guidelines to be gathered.

Close cooperation was established between the Department of Canadian Heritage and the Ministère de la Culture, des Communications et de la Condition féminine du Québec in the spirit of the Agreement between the Government of Canada and the Government of Quebec concerning UNESCO. Ratified in 2006, this agreement allows the Government of Quebec to be presented, when it so wishes, as a full member of all Canadian Delegations to UNESCO proceedings, meetings, and conferences. Annex 2 of this report responds to this cooperation and emphasizes the experience of Quebec, a partner and promoter of the Convention from the very onset, in the implementation of the instrument.

Civil society was consulted through the Coalition for Cultural Diversity, a Canadian association that brings together the main unions and professional associations in the country's cultural sector on issues related to the Convention. In all, the 34 members of the Coalition represent over 180,000 creators, and 2,200 companies and non-profit agencies in all cultural fields (publishing, audiovisual and new media, music, performing arts and visual arts) in all regions of the country. In particular, the

Coalition prepared the text in section 3.2 (activities led by civil society). More information on the Coalition and its activities can be found at: http://www.cdc-ccd.org/.

h) Name of representative(s) of participating civil society organization(s)

Title	First name	Family name	Organization	Position
Mr.	Charles	Vallerand	Coalition for Cultural Diversity	Director General

Convention on the Protection and Promotion of the Diversity of Cultural Expressions

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In writing this summary, please include the main achievements and challenges in implementing the Convention and, where appropriate, an outlook for the future. ❓

(Maximum 500 words)

Canada possesses a very vast ecosystem of cultural policies and measures for creating an environment conducive to diversity in cultural expressions on its territory. Implemented at various levels of government, these measures come in various forms (policies, laws, regulations, grant programs, tax credits, etc.), which complement one another to support all stages of cultural expression (creation, production, distribution, dissemination and participation). This report presents a small sampling of the measures adopted for each of the themes featured in the operational guidelines:

- Cultural Policies and Measures: The Government of Canada and the governments of its provinces and territories have adopted strategic plans and cultural policies to ensure sound planning and accountability in the artistic and cultural field. Each level of government is also equipped with a variety of institutions (funding agencies, Arts Councils, public broadcasters) for efficient implementation of its cultural measures.

- International Cooperation: The Government of Canada set up special grants and provisions in its work permit system to ensure mobility for professionals in the cultural field. It also signed bilateral agreements on cultural cooperation and maintained audiovisual treaties for co-productions with several partners across the globe. Some provinces and territories also signed bilateral agreements and implemented measures promoting international cooperation in the cultural sector.

- Sustainable Development: In 2009, the Government of Canada hosted the "Ignite the Americas" Youth Arts Policy Forum, which brought to Toronto youth leaders in the arts sector from several countries to discuss culture as a tool for inclusion and economic growth for youth. Respecting the Government of Quebec, it adopted the Agenda 21 for culture, a framework that establishes principles and goals to be pursued so that culture is a major, transversal component of sustainable development, while the Government of Saskatchewan launched a policy that places culture at the heart of its actions.

- Civil Society Participation: In 2008, the Government of Canada funded the organization of an International Forum on the Creative Economy to better understand the value of culture as a cornerstone of a creative economy. It also organized extensive consultations on copyright, making use of information technologies (online discussion group, webcasting public meetings, etc.) to provide all country's citizens with the opportunity to express their opinion. The provincial and territorial governments also put into place several opportunities for ideas on civil society to be heard and debated. Lastly, the Canadian and Quebec governments cooperated with the Coalition for Cultural Diversity to promote the objectives and principles of the Convention in Canada and abroad.

- Main Results Achieved and Challenges Encountered: At the national level, Canada has modernized several programs to meet the challenges posed by extending digital platforms and changes in the way that consumers make use of digital goods and services. At the international level, Canada promoted the ratification and implementation of the Convention at several international forums and through cultural cooperation agreements and trade agreements.

*** Please note that the amounts indicated in US$ in this report have been converted for your information only, using an exchange rate of 1.02987, which corresponds to the exchange rate recommended by the United Nations as of April 1, 2011.

Parties shall provide information on policies and measures adopted to protect and promote the diversity of cultural expressions within their territory (at the national, regional or local levels) and at the international level (including trans-regional or trans-national levels).

Information to be presented in this Section of the report is to be organized according to the following themes:

i) *cultural policies and measures;*
ii) *international cooperation and preferential treatment;*
iii) *the integration of culture in sustainable development policies;*
iv) *protecting cultural expressions under threat.*

Key questions:

Parties shall respond, to the extent possible, to the following questions for each theme:

(a) *What are the main objective(s) of the policy or measure? When was it introduced?*

(b) *How has it been implemented, which public agency(ies) is (are) responsible for its implementation and what resources have been allocated to ensure implementation?*

(c) *What challenges have been identified in the implementation of this measure?*

(d) *What has been the effect or impact of the policy or measure? What indicators were used to lead to this conclusion?*

2.1 Cultural policies and measures ❓

The purpose of this section is to report on cultural policies and measures in place to promote the diversity of cultural expressions at the different stages of creation, production, distribution, dissemination and participation/enjoyment.

Measures may be understood as those that:
- *nurture creativity,*
- *form part of an enabling environment for independent producers and distributors*
- *provide access to the public at large to diverse cultural expressions.*

They may be regulatory or legislative, action or programme oriented, institutional or financial measures. They may be specifically introduced to address the special circumstances and needs of individuals (e.g. women, young people) or groups (e.g. persons belonging to minorities, indigenous people) as creators, producers or distributors of cultural expressions.

For more information on the types of measures to be reported on, please refer to Article 6, Rights of Parties at the national level, and the Operational Guidelines adopted on Article 7 on measures to promote cultural expressions.

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**Convention on the Protection
and Promotion of the
Diversity of Cultural
Expressions**

United Nations
Educational, Scientific and
Cultural Organization

2.1 Cultural policies and measures

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Policy / measure 1

Name of policy / measure

Government of Canada Cultural Policies and Measures

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
☒ creation	☒ regulatory	☒ artists/creators
☒ production	☒ legislative	☒ producers/entrepreneurs
☒ distribution	☒ institutional	☒ cultural enterprises
☒ dissemination	☒ financial	☒ young people
☒ participation/enjoyment	☐ other (please specify below)	☒ women
☐ other (please specify below)		☒ persons belonging to minorities
		☒ indigenous peoples
		☐ other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

The objectives of the Government of Canada cultural policies and measures are listed in a Whole-of-government framework (http://www.tbs-sct.gc.ca/ppg-cpr/frame-cadre-eng.aspx). This framework makes provisions for an umbrella objective, namely, ensuring a "Vibrant Canadian culture and heritage", to which the strategic objectives of departments and agencies are linked, contributing to making it a reality. A list of these objectives is available under the component "Institutions, Agencies or Networks" of the "Primary Sources and Links" Annex.

b) How has it been implemented?

Several federal agencies implement cultural policies and measures. The Department of Canadian Heritage is responsible for two program directions (program activities) which comprise a whole range of measures that complement one another.

The "cultural industries" program direction supports the Canadian cultural sector to ensure that a range of Canadian cultural content is produced and accessible to Canadian and international audiences. It also contributes to creating conditions to promote the sustainability of Canadian cultural industries. The aim of this program direction is to allow Canadian cultural creators and entrepreneurs to produce, market and export Canadian cultural content. This is possible thanks to programs and services such as grants, contributions, tax credits, policies, and legislative regulations and measures. The basic concept is to encourage the creation of Canadian cultural content and its access, both within the country and abroad. In 2010-2011, expenditures for this program direction totaled CA$303,527,000 (approximately US$ 312,593, 351).

Among the various initiatives included in this program direction are the Canada Music Fund and the Canada Book Fund. The Canada Music Fund includes five components, each of which contributes in a unique manner to supporting the production of a diverse range of Canadian musical works produced by emerging and established artists. For example, the Music Entrepreneur Component offers financial assistance to established Canadian music entrepreneurs allowing them to build a vigorous, viable industry. Administered by the Department of Canadian Heritage, this component allowed its recipients to launch 144 albums in 2010-2011.

The New Musical Works Component offers musical creators and entrepreneurs the opportunity to produce and market Canadian sound recordings, to provide depth to their art and to increase their expertise. This component is funded in partnership with private-sector Canadian broadcasters and administered by two non profit agencies, the Fondation Musicaction (Musicaction) for the industry's Francophone sector and the Foundation Assisting Canadian Talent on Recordings (FACTOR) for the Anglophone sector. In 2010-2011, the New Musical Works Component provided assistance for the production of 293 albums and offered assistance to over 1,000 projects in

marketing, musical tours and showcases, thereby contributing to the dissemination of Canadian music.

The Canada Book Fund supports the activities of Canadian book publishers and other sectors of the book industry to ensure access to a wide variety of books by Canadian authors. This assistance is distributed within two components: 1) Support for publishers, the objective of which is the sustainable production and promotion of books by Canadian authors. It offsets high publishing costs in Canada and strengthens the capacity and competitiveness of the sector (all of the support is distributed in accordance with a funding formula based on sales, which rewards publishers who succeed in delivering content to consumers). 2) Support for organizations whose objective is to promote the development of the Canadian book industry and marketing by helping industry and its organizations to undertake collective projects that provide general benefit to the industry and, as a result to readers everywhere.

In 2010-2011, publishers supported by the Canada Book Fund produced more than 6,500 new Canadian titles (traditional and digital format) written by over 4,000 Canadian authors and translators, including over 900 first projects. The Book Fund has continued to support a wide range of industry activities across the country, including the work of 235 Canadian-owned publishers in over 75 Canadian cities and localities that provide direct employment to nearly 3,000 Canadians.

The goal of the "arts" program direction is to improve Canadians' access to artistic, cultural and heritage activities in diverse communities and contribute to the sustainability of the arts sector. This is achieved thanks to funding programs which support the staging of professional artist festivals and performance seasons; improving artistic and heritage infrastructure; improving the business and management practices of arts and heritage organizations; better integration of the arts and heritage in municipal planning; as well as institutions which offer high-calibre training in preparation for professional artistic careers. The basic concept is to encourage access, sustainability and excellence in the arts for all Canadians. The expenditures for this program direction totaled CA$114,580,000 (approximately US$118,002,505) in 2010 2011.

Among the numerous initiatives included in this program direction is the Canada Arts Presentation Fund. This program provides Canadians with access to a wide range of professional artistic experiences in their communities. In fiscal year 2010-2011, the program funded a total of 592 projects in 245 communities. The funded organizations presented various disciplines and connected with various audiences, including with less-served communities. Over the past few years, recipients of this Fund reported reaching a total audience of over 20 million per year.

A complete list of the Department of Canadian Heritage's funding aid programs, their objectives, resources and impact is available at the following address: http://www.tbs-sct.gc.ca/dpr-rmr/2010-2011/inst/pch/st-ts03-eng.asp.

The other federal agencies that implement cultural measures in addition to the Department of Canadian Heritage include, for example, Telefilm Canada, the Canadian Broadcasting Corporation and the National Film Board of Canada.

Telefilm Canada's mission is to foster and promote the development of the audiovisual industry in Canada, in particular the feature film, television and new media industries. Among other efforts, Telefilm administers the Canada Feature Film Fund which provides assistance for screenwriting, project development, production, marketing and dubbing and subtitling of quality Canadian feature films and official co-productions that have high box office potential in Canadas. In administering this Fund, Telefilm seeks to support feature films that are distinctly Canadian, which reflect Canadian society and its cultural diversity. Telefilm's financial participation can come in various forms: investments, conditionally repayable advances, grants or performance envelopes. The program expenditures for Telefilm Canada totalled CA$93,959,000 (approximately US$96,765,555) in 2010-2011.

As a public, national broadcaster, the Canadian Broadcasting Corporation must offer radio and television services that include a wide variety of programs to inform, enlighten and entertain the public. The Corporation's programming must be predominantly and distinctively Canadian; reflect Canada and its regions to national and regional audiences, while serving the special needs of those regions; actively contribute to the flow and exchange of cultural expression; be in English and in French, reflecting the different needs and circumstances of each official-language community, including the particular needs and circumstances of English and French linguistic minorities; strive to be of equivalent quality in English and in French; contribute to shared national consciousness and identity; be made available throughout Canada by the most appropriate and efficient means and as resources become available for the purpose; and reflect the multicultural and multiracial nature of Canada. The program expenditures for the Corporation amounted to CA$1,137,145,000 (approximately US$1,171,111,521) in 2010-2011.

The mandate of the National Film Board (NFB) is to produce and distribute original, innovative audiovisual works which provide people with a better understanding of issues faced by the Canadian population and which provide more insight into Canadian values and points of view across the country and the world. As a public sector producer, the NFB produces original audiovisual works which reflect diverse Canadian perspectives—cultural, regional and Aboriginal, among others—and which arise from the various creators and communities of

the country. This program direction is involved in fields in which the private sector has no presence and provides creators with the opportunity to explore artistic and technological advances with respect to form and content. It also ensures the discovery, ongoing training and coaching of talents and creativity within the filmmaker communities and other creator communities. The program expenditures for the NFB amounted to CA$59,400,000 (approximately US$61,174,278) in 2010-2011.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Department of Canadian Heritage

Canada Council for the Arts

Telefilm Canada

Canadian Radio-television and Telecommunications Commission

Canadian Broadcasting Corporation

National Film Board of Canada

National Arts Centre

National Gallery of Canada

Add agency

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

One of the main challenges encountered in Canada in implementing cultural policies and measures since the ratification of the Convention in 2005 was related to the technological impacts of the manner in which Canadians create, share and take part in arts and culture. In addition to being at the heart of all creative industries, digital technologies and content are now crucial to the economy and to Canadian society. New technologies provide Canadians with easier access to artistic and cultural content when they want it on various platforms. The details of the work carried out by the Government of Canada to face this challenge, in particular for modernizing programs, are provided in section 4 of this report.

d) At what level was the policy / measure designed to have an impact?

Local ☒   Regional ☒   National ☒   International ☒

Has the impact of this policy / measure been investigated?

No ☐   Yes ☒

If yes, what was the impact :

The general impact of the cultural policies and measures implemented in Canada is substantial. With an active domestic market and a growing international exposure, the current value added by industries in the cultural sector amounted to CA$46 billion in 2007. With economic impacts for the tourism and services industries, as well as for the IT sector, it is evident that the Canadian arts and culture industries contribute to the country's economy. This industry also ensures substantial social value—as confirmed in the Convention—by encouraging citizens to share various forms of cultural expression.

The specific impact of each measure is also evaluated in detail. At the federal level, agencies responsible for implementing cultural measures specifically report on their performance in implementing all of the program direction under their jurisdiction each year, via a public report tabled to the Parliament of Canada.

For example, as detailed in the Department of Canadian Heritage's "2010-2011 Departmental Performance Report" (http://www.tbs-sct. gc.ca/dpr-rmr/2010-2011/inst/pch/pch00-eng.asp) , a vast range of Canadian cultural content and works of art across the nation continued to be created and produced in 2010-2011, allowing Canadians to benefit from a full spectrum of dynamic cultural experiences. Within the cultural industries, there was a marked increase in the number of television hours produced in Canada, periodicals and books from Canadian authors published, as well as music albums distributed by Canadian artists. The gross revenues and profit margins of the cultural industries are also a testament to the sector's sustainability.

Access to Canadian cultural content on domestic and international markets has also improved overall, since far more Canadian households now have access to Internet, radio and television. The availability of Canadian radio services has also risen and the viewing share of Canadian television programs in both official languages has increased. In addition, the market share of domestic album sales for Canadian artists has increased, with Canadians continuing to purchase more Canadian music. Over the years, agencies dedicated to arts funded by Canadian Heritage Programs have secured diverse sources of income, which is evidence of the leverage effect of the Department's programs.

A list of the 2010-2011 reports from federal agencies responsible for implementing cultural measures is available under the "Books and Documents" component of the "Main Sources and Links" Annex.

What indicators were used to lead to this conclusion?

The indicators used in 2010-2011 by the Department of Canadian Heritage for the main program directions supporting the diversity of cultural expressions were as follows:

• Diversity and volume of artistic works and Canadian cultural content created and produced, by category.

• The range of Canadian heritage, cultural content and artistic works accessible to the country and abroad, by category.

Policy / measure 2

Name of policy / measure

Government of Quebec Cultural Policies and Measures (See Annex 2 for more information)

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
☒ creation	☒ regulatory	☒ artists/creators
☒ production	☒ legislative	☒ producers/entrepreneurs
☒ distribution	☒ institutional	☒ cultural enterprises
☒ dissemination	☒ financial	☒ young people
☒ participation/enjoyment	☐ other (please specify below)	☒ women
☐ other (please specify below)		☒ persons belonging to minorities
		☒ indigenous peoples
		☐ other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

The objectives undertaken by the Government of Quebec through its Cultural Policy (1992) are to contribute to asserting Quebec's cultural identity, stimulate the development of artistic creation and promote access to and the participation of citizens in cultural life. Moreover, one of the objectives of Quebec's International Policy (2006) is promoting Quebec's identity and culture abroad.

b) How has it been implemented?

In Quebec, the Ministère de la Culture, des Communications et de la Condition féminine (MCCCF) [Quebec Ministry of Culture, Communications and the Status of Women] coordinates application of its 1992 Cultural Policy. It is supported by thirteen government corporations, including two funding agencies: the Conseil des arts et des lettres du Québec (CALQ) [Quebec Arts and Letters Council] and the Société de développement des entreprises culturelles (SODEC) [Quebec Corporation for the Development of Cultural Industries]. The MCCCF had a total budget of CA$659.2 million ($US678.1 million) for the fiscal year 2010-2011.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Public Agencies and Crown Corporation under the responsibility of the Minister of Culture, Communications and the Status of Women

Add agency

What resources have been allocated to ensure implementation?

$678,100.00

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

Quebec faces two strategic challenges, issues associated with the rapid evolution of digital technologies, and demographic changes (aging and diversification of the population), which change expectations and behaviours regarding culture and communications.

d) At what level was the policy / measure designed to have an impact?

Local ☒   Regional ☒   National ☒   International ☒

Has the impact of this policy / measure been investigated?

No ☐   Yes ☒

If yes, what was the impact :

In Quebec, the MCCCF provides a transparent system of assessments and evaluations of its financial support programs. It publishes an annual management report, including indicators, emphasizing results related to the objectives of its multi-year Strategic Plan. Statistical analyses prepared by MCCCF and by the Observatoire de la Culture et des Communications du Québec (OCCQ) [Quebec Observatory on Culture and Communications] track the evolution of Quebec's cultural situation.

What indicators were used to lead to this conclusion?

Policy / measure   **3**

Name of policy / measure

Cultural Policies and Measures from Other Provinces and Territories (A list of all the Departments responsible for culture in Canada is available under the "Institutions, agencies and network" section of the "Sources and Statistics" Annex)

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
☒ creation	☒ regulatory	☒ artists/creators
☒ production	☒ legislative	☒ producers/entrepreneurs
☒ distribution	☒ institutional	☒ cultural enterprises
☒ dissemination	☒ financial	☒ young people
☒ participation/enjoyment	☐ other (please specify below)	☒ women
☐ other (please specify below)		☒ persons belonging to minorities
		☒ indigenous peoples
		☐ other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

Canadian provinces and territories establish their own cultural objectives through the mechanisms that are best suited to their needs. These mechanisms can include cultural policies, strategic plans and the mandate of public organizations.

For example, Alberta adopted, in 2008, a cultural policy titled "The Spirit of Alberta". This policy establishes four overarching goals, namely to: a) Ensure Albertans, throughout the province, have access to a wide range of cultural experiences and opportunities; b) Enhance community capacity to support and promote cultural activity; c) Encourage excellence in the work of Alberta's cultural professionals and organizations; and d) Foster growth, sustainability and investment in Alberta's cultural industries.

The Department of Education, Culture and Employment of the Northwest Territories, for its part, adopted in 2005 a ten-year Strategic Plan titled « Building on Our Success ». This Plan lists three objectives under its « Pride in our culture » goal, namely: a) preservation and knowledge of our heritage; b) promotion of the arts; and c) support and promote our official languages.

More information on the mechanisms used by provinces and territories is available under the section "Books and documents" of the "Sources and Statistics" Annex.

b) How has it been implemented?

Each province and territory possesses its own set of institutions to implement its cultural measures.

For example, Ontario, through the Ministry of Tourism, Culture and Sport provides policy, program and funding support to Ontario's cultural community directly and through its twenty-one culture and tourism agencies and attractions:
- It promotes and supports cultural mapping and planning by Ontario municipalities and Aboriginal communities through advisory services, tools and resources;
- Through its agency, the Ontario Arts Council, it makes strategic investments in Ontario's artists and art organizations that represent a range of artistic disciplines (e.g. literature, music, theatre, media, visual arts, etc.) in communities across Ontario (e.g. Franco-Ontarian, Aboriginal);
- Through its agency, the Ontario Trillium Foundation, it supports strong and healthy community initiatives in arts and culture, environment, human and social services, and sport and recreation.

Measures implemented by provincial and territorial organizations are numerous and cover all the stages of cultural expression. A short sample of four examples is provided below.

From 2007 to 2010, British Columbia's Arts Partners in Creative Development (APCD) invested more than CA$6 million in 84 projects in 16 BC communities. APCD was a strategic investment partnership assisting the province's organizations in creating and developing new works with the intent of producing or exhibiting them at the highest standard. Through its investments, APCD facilitated the creation of new work to showcase both locally and worldwide. Organizations were funded to create, commission and develop original work in the performing, visual, media and literary arts. Further information can be gathered at: http://www.artspartners.ca.

The Cultural Opportunities for Youth Program was created by the Government of Nova Scotia in 2007 to promote artistic development and community cultural development. The program supports special or pilot projects that foster artistic skills development for youth, foster audience development, and contribute to knowledge and experience in the community. More information on the program can be found at: http://www.gov.ns.ca/cch/investing/youth-funding/coy/.

The New Brunswick Book Policy, titled "Creating a Culture of Books and Reading", was launched in September 2009. This Policy outlines the government's objectives and strategies to strengthen the publishing industry, to increase access to New Brunswick books, and to promote and foster reading. The book policy outlines six objectives with specific strategies to be addressed in the three-year action plan. More information about the policy can be found at: http://www.gnb.ca/0131/pdf/a/BookPolicyE.pdf.

Finally, Culture On The Go is a pilot program that supports greater access for Saskatchewan artists and cultural products through touring and marketing opportunities. It is a research-focused, application-driven and peer-adjudicated pilot program that tests new and innovative ideas to deliver funding to touring Saskatchewan artists, Saskatchewan presenters, and 'run-out' performances by artists (i.e. no overnight stays). The CA$800,000 pilot program is administered by the Saskatchewan Arts Board. A Touring Advisory Panel has been be formed to make sure that the program complements existing touring programs. Preference is given to project proposals that incorporate the following seven elements: a spectrum of engagement from emerging to professional; youth engagement; access; Saskatchewan content; Aboriginal content; community legacy; and new media. More information about the pilot program can be found at: http://www.artsboard.sk.ca/grants/grant-programs/cogo.

Which public agency(ies) is (are) responsible for its implementation?

What resources have been allocated to ensure implementation?

Agency name

Alberta Ministry of Culture

Northwest Territories Department of Education, Culture and Employment

Ontario Ministry of Tourism, Culture and Sport

British Columbia Ministry of Community, Sport and Cultural Development

Nova Scotia Department of Communities, Culture and Heritage

New Brunswick Department of Wellness, Culture and Sport

Saskatchewan Ministry of Tourism, Parks, Culture and Sport

(an approximate total expressed in US dollars)

Add agency

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local ☒   Regional ☒   National ☒   International ☒

Has the impact of this policy / measure been investigated?

No ☐   Yes ☒

If yes, what was the impact :

Each province and territory evaluates the impact of its cultural measures according to its own accountability system. To build on one of the examples cited above, Alberta published in 2010 a report titled "The Sprit of Alberta 2010 Progress Report". This report details the initiatives implemented to meet each of the four overarching goals of the Policy. The report among others describes how a new measure, the Alberta Arts Days, contributed to the objective to ensure all Albertans have access to cultural experiences and opportunities. Alberta Arts Days began in 2008 as a one-day event and have since been expanded into a vibrant, three day, province-wide celebration. In 2009, the Arts Days were held from September 18-20 with five flagship events in the cities of Fort McMurray, Grande Prairie, Edmonton, Olds, Calgary and Medicine Hat. In total, over 571 events took place in more than 116 communities.

What indicators were used to lead to this conclusion?

The Northwest Territories also published, in 2009, a progress report on the implementation of their "Building on Our Success" strategy. This report notably uses concrete performance indicators, such as the degree to which the regional distribution of Arts Council applications matches the population distribution, to evaluate the degree of progress under each objective. It also highlight specific achievements, such as an increase in funding for artists and arts organizations from CA$426,000 in 2007-08 to CA$541,000 in 2008-09 through the Support to Northern Performers and Northwest Territories Arts Council programs.

The purpose of this section is to report on measures aimed at facilitating international cooperation and preferential treatment ❓ to artists and cultural professionals, as well as cultural goods and services from developing countries.

Measures are understood as legal, institutional and financial frameworks, policy and programme activities that, for example:

- *support the mobility of artists and cultural professionals abroad (sending and receiving);*

- *provide greater market access for the distribution of cultural goods and services from developing countries through specific agreements;*

- *strengthen independent cultural industries as a means to contribute to economic growth, poverty reduction and sustainable development;*

- *aim to build institutional and management capacities through international cultural exchange programmes or partnerships among civil society organizations and networks.*

For more information on the types of measures to be reported on, please refer to Article 12 (Promotion of international cooperation), Article 14 (Cooperation for development), Article 16 (Preferential treatment for developing countries) and their corresponding Operational Guidelines.

Policy / measure   1

Name of policy / measure

Mobility of Cultural Artists and Professionals

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
☒ mobility	☐ cultural cooperation agreements	☐ institution building	☒ artists/creators
☐ market access	☐ trade agreements	☒ financial investment	☒ producers / distributors
☐ strengthen independent cultural industries	☐ culture and trade agreements	☐ technology transfer	☒ cultural enterprises
☐ develop management skills	☐ co-production / co-distribution agreements	☒ capacity building	☒ young people
☐ exchange information and expertise	☐ other (please specify below)	☐ networking/partnership development	☒ women
☐ needs assessment ?		☐ operational action plan ?	☒ persons belonging to minorities
☒ South-South cooperation		☐ other (please specify below)	☒ indigenous peoples
☒ North-South-South cooperation			☐ other (please specify below)
☐ other (please specify below)			

a) What are the main objective(s) of policy or measure? When was it introduced?

The Government of Canada implements several measures that assist Canadian artists in travelling abroad and assist foreign artists in travelling to Canada.

b) How has it been implemented?

The Canada Council for the Arts offers various awards and grant programs to promote the mobility of artists in Canada and abroad. These grants assist Canadian professional artists in developing their career and reaching out to new audiences and markets, in particular by organizing tours and participating in significant cultural events. Coupled with its grant programs, the Council maintains an online directory of hosts, agents and festivals, as well as other useful documents for travelling artists.

The Council for the Arts also offers grants to Canadian organizations and professionals in order to encourage visits from foreign professional artists recognized for their exceptional accomplishments. Organizations can invite an artist from any foreign country. While they are in Canada, activities of the foreign artist including leading workshops or master classes to professional artists or moderating discussion groups.

The Department of Canadian Heritage is also responsible for certain grant programs which assist Canadian artists in reaching new markets at home and abroad. In particular, the Canada Music Fund and the Canada Feature Film Fund (International Marketing Fund), respectively administered by FACTOR/MUSICACTION and Telefilm Canada, allow Canadian artists and producers to attend or participate in prestigious international showcases such as South by Southwest and the Festival de Cannes.

In addition, the Government of Canada has measures in place to facilitate the mobility of foreign artists. For example, Canada offers a waiver allowing foreign performing artists who come to present a show, together with their essential support staff, to work without a work

permit for a limited time period. In addition, judges and jury members during artistic or cultural events such as music or dance festivals are authorized to come to Canada without a work permit to carry out their duties. Canada also regularly implements special measures to promote travel in to important events such as the 2015 Pan-American Games in Toronto. For example, Canada expects to provide a fee waiver for eligible performers who will be coming to Canada to participate in a festival related to the 2015 Pan-American Games. All of the detailed information on these measures can be found at http://www.cic.gc.ca/francais/travailler/demande-qui-permis-non.asp.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Canada Council for the Arts

Department of Canadian Heritage

Department of Citizenship and Immigration of Canada

Add agency

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local ☒   Regional ☒   National ☒   International ☒

Has the impact of this policy / measure been investigated?

No ☐   Yes ☐

If yes, what was the impact :

What indicators were used to lead to this conclusion?

Policy / measure   2

Name of policy / measure

Market Access through Specific Agreements

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
☐ mobility	☒ cultural cooperation agreements	☐ institution building	☒ artists/creators
☒ market access	☐ trade agreements	☒ financial investment	☒ producers / distributors
☐ strengthen independent cultural industries	☐ culture and trade agreements	☐ technology transfer	☒ cultural enterprises
☐ develop management skills	☒ co-production / co-distribution agreements	☐ capacity building	☒ young people
☐ exchange information and expertise	☐ other (please specify below)	☐ networking/partnership development	☒ women
☐ needs assessment ?		☐ operational action plan ?	☒ persons belonging to minorities
☒ South-South cooperation		☐ other (please specify below)	☒ indigenous peoples
☒ North-South-South cooperation			☐ other (please specify below)
☐ other (please specify below)			

a) What are the main objective(s) of policy or measure? When was it introduced?

Canada has established cultural cooperation agreements and audiovisual coproductions treaties to increase market access for Canadian talent abroad and for foreign talent in Canada.

b) How has it been implemented?

Since ratifying the Convention, the Government of Canada has established cultural memoranda of understanding and programs of cooperation with China, India and Colombia. These agreements seek to promote the mutual benefits of international cultural cooperation in arts and culture and cooperation for development as set out in the Convention. They promote the sharing of knowledge and best practices to promote and protect the diversity of cultural expressions. They also facilitate the adoption of measures to support artists and disseminate cultural products and services.

For example the memorandum of understanding on cultural cooperation that Canada signed with India in 2010 seeks to facilitate bilateral cultural initiatives, aid in the creation of economic opportunities for both Canada and India, and help showcase Canadian cultural content in India and Indian cultural content in Canada.

The Government of Canada continues to explore opportunities for bilateral cooperation in arts and culture with other partners.

Canada also has a long tradition in the area of audiovisual treaty coproductions. Audiovisual treaty coproductions enable Canadian and foreign producers to pool their creative, technical and financial resources. These coproductions are granted national status in their respective countries and, as such, they have access to applicable domestic funding programs and fiscal incentives, and they qualify for broadcasting quotas, if eligible. These coproductions also strengthen domestic audiovisual industries, attract international investment, and support the development of expanding cultural ties with foreign partners.

Canada has been coproducing for close to 50 years, having signed its first coproduction treaty with France in 1963. Today it has treaties with 53 partners around the world, and is recognized as a world leader in audiovisual treaty coproduction. Over the past decade, Canada has produced over 800 feature films and television coproductions.

In February 2011, Canada announced its Policy on Audiovisual Treaty Coproduction. The Policy's objective is to position Canada as an audiovisual coproduction partner of choice. Canada is currently developing an implementation strategy for this Policy.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Department of Canadian Heritage

Department of Foreign Affairs and International Trade

Add agency

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local ☐   Regional ☐   National ☐   International ☐

Has the impact of this policy / measure been investigated?

No ☐   Yes ☐

If yes, what was the impact :

What indicators were used to lead to this conclusion?

UNESCO
United Nations Educational, Scientific and Cultural Organization

Convention on the Protection and Promotion of the Diversity of Cultural Expressions

Policy / measure   **3**

Name of policy / measure

Strengthening Independent Cultural Industries and Building Institutional Capacity

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
☐ mobility	☐ cultural cooperation agreements	☒ institution building	☒ artists/creators
☐ market access	☐ trade agreements	☐ financial investment	☒ producers / distributors
☐ strengthen independent cultural industries	☐ culture and trade agreements	☒ technology transfer	☒ cultural enterprises
☐ develop management skills	☐ co-production / co-distribution agreements	☒ capacity building	☒ young people
☒ exchange information and expertise	☐ other (please specify below)	☒ networking/partnership development	☒ women
☐ needs assessment ?		☐ operational action plan ?	☒ persons belonging to minorities
☒ South-South cooperation		☐ other (please specify below)	☒ indigenous peoples
☒ North-South-South cooperation			☐ other (please specify below)
☐ other (please specify below)			

a) What are the main objective(s) of policy or measure? When was it introduced?

Many of the measures regrouped here supported the strengthening of independent cultural industries as a means to economic growth, notably through the exchange of best practices and experiences. Many also involved the strengthening of networks among Governments and among civil society organizations. In addition to these measures, the Governement of Canada also contributed CA$500,000 to the International Fund for Cultural Diveristy (IFCD).

b) How has it been implemented?

The Government of Canada has worked to enshrine the principles of the Convention – particularly the principle of international cooperation and cooperation for development – into the work of other multilateral and regional forums. It has also supported these principles in its bilateral cultural relationships.

The Government of Canada for example supported the growth of informal networks among governments on matters related to the promotion and protection of the diversity of cultural of expressions. The Government of Canada has hosted the Liaison Bureau of the International Network on Cultural Policy (INCP) since 1998. The INCP is an informal network of ministers of culture, and officials, from 72 member states that serves as a forum where the opportunities and challenges of ratifying the convention have been discussed and best practices exchanged. Representatives from international civil society organizations as well as other key international organizations have also been invited to participate in meetings of the network. Further information on this Network can be found at: http://www.incp-ripc.org/

The Government of Canada, along with the Government of Quebec, also played a leading role in efforts to promote the principles and objectives of the Convention within la Francophonie internationale. It did this through a number of formal and informal activities, including through the Organisation internationale de la Francophonie's working group on cultural diversity, its economic cooperation and programming commissions, the permanent council of la Francophonie, the Ministers' conference of la Francophonie and the international committee of the Games of La Francophonie's advisory council.

The Games of La Francophonie, the only major international games to present both cultural and sporting competitions, offer a unique opportunity for young artists to showcase their talent and share their cultural uniqueness with thousands of other participants from La Francophonie's member States and Governments. Since Canada, Quebec and New Brunswick are all three members of the OIF, they each have their own team at the Games. A total of 36 artists, 19 representing Team Canada, 16 Team Canada-Quebec and 1 Team Canada-New Brunswick participated at the last Games of La Francophonie held in Lebanon in September 2009. Winning artists, which included three Canadians, were also invited to present the Francophonie's cultural diversity during the Winter Olympic Games in Vancouver. Canada and the provinces of Quebec and New Brunswick (the only officially bilingual province in Canada) promote international cultural exchanges.

In December 2008, a Government of Canada representative participated in a Asia-Pacific Regional Seminar on « Les politiques de soutien aux industries culturelles : contribuer à une maîtrise de la mondialisation par la diversité culturelle » in Siem Reap, Cambodia. The seminar was attended by Government representatives from Cambodia, Laos and Vietnam. The presentation highlighted the direct and indirect economic impacts of culture in Canada and drew attention to work undertaken in Canada to assess this impact (further details of this specific initiative are discussed in section 3.1 of this report). It also highlighted some of the challenges Canadian cultural policy is currently responding to, notably significant and ongoing changes in the technological landscape.

In addition to its work in multilateral forums, the Government of Canada has worked to share its experiences in promoting the diversity of cultural expressions through a number of bilateral initiatives. For example, in Summer 2008, the Government of Canada organized a showcase of contemporary Aboriginal short films in Beijing, China at the Beijing Art Museum of the Imperial City. This showcase was organized alongside the Canadian Museum of Civilization's First Peoples of Canada exhibition which was running at the Beijing Art Museum of the Imperial City. The objective of this event was to showcase the Aboriginal audiovisual industry in Canada. In addition, the Government of Canada organized two workshops featuring four of the directors of the films. The film directors shared their experiences working to promote diversity in Canada's audiovisual and creative industries. These workshops were attended by Government policy-makers, film directors, academics and others with an interest in arts and culture.

In 2008, a Canadian delegation participated in a workshop in Pretoria on the topic of "Performance Management and Governance: Best Practices for Cultural Institutions". The following year, a study tour on the theme of arts funding models was organized by the Canada Council for the Arts. In 2010, a South African study tour of broadcasting and governance met with the Canadian Broadcasting Corporation, the Canadian Radio-television Telecommunications Commission and the Canadian Heritage Department.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Department of Canadian Heritage

Department of Foreign Affairs and International Trade

Government of Quebec

Government of New Brunswick

Add agency

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local ☐   Regional ☐   National ☐   International ☐

Has the impact of this policy / measure been investigated?

No ☐   Yes ☐

If yes, what was the impact :

What indicators were used to lead to this conclusion?

Policy / measure 4

Name of policy / measure

Government of Quebec Measures (See Annex 2 for more information)

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
☒ mobility	☒ cultural cooperation agreements	☐ institution building	☐ artists/creators
☒ market access	☐ trade agreements	☐ financial investment	☐ producers / distributors
☐ strengthen independent cultural industries	☐ culture and trade agreements	☐ technology transfer	☐ cultural enterprises
☐ develop management skills	☐ co-production / co-distribution agreements	☐ capacity building	☐ young people
☒ exchange information and expertise	☐ other (please specify below)	☐ networking/partnership development	☐ women
☐ needs assessment ?		☐ operational action plan ?	☐ persons belonging to minorities
☒ South-South cooperation		☐ other (please specify below)	☐ indigenous peoples
☒ North-South-South cooperation			☐ other (please specify below)
☐ other (please specify below)			

a) What are the main objective(s) of policy or measure? When was it introduced?

Quebec has implemented several measures to promote international cooperation in the cultural field. At the bilateral level, about thirty cooperation agreements related to culture were signed between Quebec and foreign partners (countries and regions). These agreements strengthen relationships with priority partners and lead to structuring projects on a reciprocal basis. On two occasions, Quebec also contributed up to CA$100,000 to the International Fund for Cultural Diversity (IFCD).

b) How has it been implemented?

Some programs, partnerships or ad hoc measures by Quebec agencies promote international collaboration. Below are a few examples:

Conseil des arts et des lettres du Québec (CALQ) [Quebec Arts and Letters Council]: Support programs for artistic and literary agencies permitting support for hosting in Québec for performances and programming from abroad;

Société de développement des entreprises culturelles du Québec (SODEC) [Quebec Corporation for the Development of Cultural Industries]: A francophone assistance fund for motion picture development that fosters the emergence of fiction, French-language feature film coproductions;

Bibliothèque et Archives nationales du Québec (BAnQ) [Quebec National Library and Archives]: Training periods on digitization conducted by the BAnQ in developing countries through the activities of the Réseau francophone numérique (RFN), a network created upon the initiative from the BAnQ and the Bibliothèque nationale de France which allows for the sharing of digital-related knowledge and resources of network members in countries in the North and South;

Institut de la statistique du Québec (ISQ) [Quebec Statistical Institute]: Collaboration with the UNESCO Institute for Statistics (UIS) regarding the UIS global survey on the cinema industry.

Les Offices jeunesse internationaux du Québec (LOJIQ) [Quebec International Youth Offices]: Support for the mobility of foreign professional youth in the cultural field so that they can participate in professional development projects (festivals, professional meetings, artist residence programs, practicums, etc.) in Quebec and abroad.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Conseil des arts et des lettres du Québec

Société de développement des entreprises culturelles du Québec

Bibliothèque et Archives nationales du Québec

Institut de la statistique du Québec

Les Offices jeunesse internationaux du Québec

Add agency

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local ☒   Regional ☒   National ☒   International ☒

Has the impact of this policy / measure been investigated?

No ☐   Yes ☐

If yes, what was the impact :

What indicators were used to lead to this conclusion?

Policy / measure   **5**

Name of policy / measure

Measures from Other Provinces and Territories

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
☒ mobility	☒ cultural cooperation agreements	☐ institution building	☒ artists/creators
☒ market access	☐ trade agreements	☐ financial investment	☒ producers / distributors
☒ strengthen independent cultural industries	☐ culture and trade agreements	☒ technology transfer	☒ cultural enterprises
☐ develop management skills	☒ co-production / co-distribution agreements	☒ capacity building	☒ young people
☒ exchange information and expertise	☐ other (please specify below)	☒ networking/partnership development	☒ women
☐ needs assessment ?		☐ operational action plan ?	☒ persons belonging to minorities
☒ South-South cooperation		☐ other (please specify below)	☒ indigenous peoples
☒ North-South-South cooperation			☐ other (please specify below)
☐ other (please specify below)			

a) What are the main objective(s) of policy or measure? When was it introduced?

Provinces and territories have sought to encourage international cooperation through a several international initiatives and bilateral partnerships.

b) How has it been implemented?

Each province and territory implements its international cooperation measures according to its own institutional setting.

The Governement of Alberta, to begin with, supports artists and organizations in any arts discipline that will officially represent Alberta at a national or international level, and artists from outside Alberta who are participating in an official artistic exchange. A recent example occured in March 2010, when a partnership between the Government of Canada, the Alberta Ministry of Culture, the Alberta Intergovernmental, International and Aboriginal Relations (Alberta International Office – Mexico), the Alberta Francophone Secretariat and the Regroupement artistique Francophone de l'Alberta (RAFA) facilitated opportunities for Franco-Albertan cultural ambassadors in Mexico. These cultural ambassadors showcased Alberta and promoted diverse cultural offerings at the Festival del Centro Historico and the Francophonie Festival.

The Government of Bristish Columbia, for its part, provide financial supports through two main agencies: BC Arts Council and BC Film + Media. At BC Arts Council, Touring Initiatives supports professional artists and arts and cultural organizations in British Columbia to develop markets outside the province or to represent British Columbia at significant national or international exhibitions or events. At BC Film + Media, the Passport to Markets Program supports BC film and television companies so that they can attend international markets and co-production conferences/exchanges. This fund helps offset travel, accommodation, and registration expenses.

In a different vein, the Province of New Brunswick signed in 2010 a memorandum of understanding (MOU) with the State of Maine to

strengthen their cultural ties. The two jurisdictions have committed themselves to establishing the Maine - New Brunswick Cultural Initiative, which will explore opportunities for mutual benefits from strengthened cultural relations. The MOU also acknowledges the contributions made by creative individuals, businesses and organizations to the economic and social well-being of communities.Further information can be gathered at: http://www2.gnb.ca/content/gnb/en/news/news_release.2010.07.1181.html.

Similarly, the Government of Saskatchewan, the Government of Canada and the Republic of Namibia have a Memorandum of Understanding to work together to strengthen democratic government in Namibia and to share knowledge and experience in public administration. The Memorandum encourages sharing of public administration expertise in three key areas: financial management, structures and processes of executive government, and human resources. It also permits the partners to explore areas of mutual interest and to develop ways of working together on those interests. These interests may include culture or other areas where there are similar responsibilities. Saskatchewan also has another long standing agreement with Ukraine, the Saskatchewan-Ukraine Memorandum of Cooperation, that provides a framework for stronger cultural ties and help explore opportunities and build greater capacity for economic and educational partnerships. Saskatchewan, through its agencies SaskFilm, SaskMusic and Saskatchewan Craft Council, also regularly leads trade missions with film producers, musicians and artists respectively to international markets such as USA, Europe and Asia. It also provides modest travel grants for artists are available through the Saskatchewan Arts Board, and travel and marketing programs for film producers to attend film markets overseas through SaskFilm. SaskFilm facilitates film co-productions as well.

Finally, Ontario, through the Ministry of Tourism, Culture and Sport is supportive of a number of initiatives aimed at promoting international cooperation in culture. The Ministry:
- Regularly shares information and expertise with international organizations by hosting delegations (e.g., Zhejiang Association of Science and Technology, Scottish Cabinet Secretary for Culture and External Affairs)
- Has entered into formal working relationships with international organizations to promote cultural exchanges of mutual benefit. For example, its agency, the Royal Ontario Museum (ROM) has:
* Memorandums of Understanding with several major Chinese museums (e.g., Shanghai Museum, Palace Museum in the Forbidden City) and is currently exploring opportunities to share some collections with Chinese museums
* Featured recent blockbuster exhibitions supported by international governments including China (Treasures from a Lost Civilization, 2002 and The Warrior Emperor and China's Terracotta Army, 2010) and Israel (Dead Sea Scrolls, 2009-10)
- Through its agency, the Ontario Arts Council, offers:
* The National and International Residency program to promote professional development and the exchange of artistic views between artists and communities in Canada and across the world
* The National and International Touring program to support professional artists and arts organizations to tour live arts performances, exhibitions and arts events that gives Canadian and foreign audiences ongoing access to professional Ontario artists and their works
- Through its agency, the Ontario Media Development Corporation, provides the Export Fund to help creative industry companies access the global marketplace, forge partnerships with international stakeholders and attract international investment.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Alberta Ministry of Culture

British Columbia Ministry of Community, Sport and Cultural Development

New Brunswick Department of Wellness, Culture and Sport

Saskatchewan Ministry of Tourism, Parks, Culture and Sport

Ontario Ministry of Tourism, Culture and Sport

Add agency

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local ☒   Regional ☒   National ☐   International ☐

Has the impact of this policy / measure been investigated?

No ☐   Yes ☐

If yes, what was the impact :

What indicators were used to lead to this conclusion?

The purpose of this section is to report on measures aimed at integrating culture as a strategic element in development policies and assistance programmes at all levels (local, national, regional and international) and indicate how they are linked to human development goals, notably poverty reduction. ❓

It is understood that sustainable development policies are to be formulated, adopted and implemented with relevant authorities responsible for the economy, environment, social affairs and culture. Measures to be reported on this section should take this interrelatedness into account.

For more information on the types of measures to be reported on, please refer to the Operational Guidelines adopted on Article 13, Integration of culture in sustainable development.

In addition to measures, Parties shall report on whether and which indicators have been adopted in their country to evaluate the role and impact of culture in sustainable development policies and programmes.

Policy / measure 1

Name of policy / measure

Initiatives and Programs that Support the Use of Culture to Address Socio-Economic Challenges and to Promote Full Participation in Society

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
☒ participatory governance of culture ?	☒ inter-ministerial cooperation	☒ artists/creators
☒ economic empowerment through the cultural industries	☒ awareness-raising of the cultural dimension of development	☒ producers / distributors
☒ building inclusive and creative societies	☒ capacity-building for development actors	☒ cultural enterprises
☒ nurturing contemporary creativity and production of cultural expressions	☒ institution-building for viable cultural industries	☒ young people
☒ equitable access to cultural life and diverse expressions	☐ long-term financial investments	☒ women
☐ increased literacy of diversity and its expressions	☐ developing legal frameworks	☒ persons belonging to minorities
☒ other (please specify below)	☒ skills development / training	☒ indigenous peoples
	☒ networking/partnership development	☐ other (please specify below)
	☒ exchange of information and expertise	
	☐ indicator development / collection of data	
	☐ other (please specify below)	

a) What are the main objective(s) of policy or measure? When was it introduced?

The Government of Canada has been involved in a number of initiatives that help foster the social and economic benefits of cultural expressions.

This includes initiatives at the international level, primarily through the exchange of best practices and support for the growth of networks. A significant amount of this work relates to Canada's promotion of the objectives of the Convention in other international forums – including article 14 (Cooperation for International Development).

At the domestic level, this involves support for community-driven initiatives designed to strengthen communities through arts and culture.

b) How has it been implemented?

INTERNATIONAL COOPERATION
Between 2005 and 2009, the Government of Canada has encouraged dialogue on these aspects of cultural policy at the international level while serving as Chair of the Interamerican Committee on Culture of the Organization and American States.

During this period, the Government of Canada guided the implementation of the Committee's 2007-2009 Plan of Action which provided a strategic framework for enhanced cultural cooperation in the Americas. The Plan of Action was anchored around the promotion of prosperity and economic growth in the Americas through cultural industries, and the reduction of gang-related violence by engaging vulnerable youth through arts and culture.

In support of the implementation of this action, the Government of Canada hosted the Ignite the Americas Youth Arts Policy Forum in Toronto from September 15 to 21, 2008. This event was organized and planned in full partnership with the Organization of American States and with youth arts sector leaders from Brazil, Canada, Colombia, Jamaica and the United States of America. Two young people from each of the OAS's 34 Member States, with experience in using arts and culture to engage vulnerable youth in their communities, were invited to attend. In total, fifty-four young people from thirty-one OAS Member States were selected to participate.

The Ignite the America participants, along with cultural industries leaders and representatives from OAS member states shared their experience in using arts and cultural expressions as a tool for social inclusion and economic growth for youth who are marginalized and socially disengaged. They developed a toolkit of practical information aimed at strengthening the capacity of young people to create successful and sustainable cultural enterprises.

The conclusions of the summit were presented by youth representatives at the Fourth Inter-American Meeting of Ministers of Culture and Highest Appropriate Authorities took place on November 20 and 21, 2008 in Bridgetown, Barbados. They can be viewed online at: http://portal.oas.org/Default.aspx?tabid=1416&language=en-US.

During this period the Government of Canada also participated in bilateral exchanges on how culture can be used as a tool to reduce crime and violence and promote health and sustainable communities. For example, in February 2007, the Government of Canada participated in a workshop organized by the Ministry of Culture of El Salvador on how arts and culture can be used to reduce and prevent violence, particularly by youth gangs. A Government of Canada representative shared Canadian perspectives on these issues with representative from across Central America, as well as from Brazil and Columbia.

DOMESTIC PROGRAMS
At the domestic level, federal cultural programs directly promote positive social and economic development.

For example, the Government of Canada invests in organizations that ensure that Aboriginal young people aged 10 to 24 have access to culturally focused activities in urban setting. Building cultural knowledge and awareness is a key element. As such, these investments help promote the development of vibrant Aboriginal communities in Canada.

The Cultural Connections for Aboriginal Youth (CCAY) program of the Department of Aboriginal Affairs and Northern Development supports culturally-focused, community-based, youth-led activities that connect Aboriginal youth with their culture, build self-esteem and self-confidence, strengthen their cultural identity, and encourage them to make positive life choices and participate in Canadian society. CCAY is funding nearly 250 projects in 150 urban communities across Canada, reaching 63,000 Aboriginal youth.

Further information about the Cultural Connections for Aboriginal Youth program can be found at: http://www.aadnc-aandc.gc.ca/eng/1333030576029.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Department of Canadian Heritage

Department of Aboriginal Affairs and Northern Development

Add agency

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

❓ Local ☐   Regional ☐   National ☐   International ☐

Has the impact of this policy / measure been investigated?

No ☐   Yes ☐

If yes, what was the impact :

What indicators were used to lead to this conclusion?

Policy / measure   2

Name of policy / measure

Quebec's Agenda 21 for Culture

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
☒ participatory governance of culture ?	☒ inter-ministerial cooperation	☒ artists/creators
☒ economic empowerment through the cultural industries	☒ awareness-raising of the cultural dimension of development	☒ producers / distributors
☒ building inclusive and creative societies	☒ capacity-building for development actors	☒ cultural enterprises
☒ nurturing contemporary creativity and production of cultural expressions	☒ institution-building for viable cultural industries	☒ young people
☒ equitable access to cultural life and diverse expressions	☐ long-term financial investments	☒ women
☒ increased literacy of diversity and its expressions	☐ developing legal frameworks	☒ persons belonging to minorities
☐ other (please specify below)	☐ skills development / training	☒ indigenous peoples
	☒ networking/partnership development	☐ other (please specify below)
	☒ exchange of information and expertise	
	☐ indicator development / collection of data	
	☐ other (please specify below)	

a) What are the main objective(s) of policy or measure? When was it introduced?

The Government of Quebec has met the commitment of "integrating culture into all levels of its development policies, with a view to creating conditions conducive to sustainable development" through the development of an Agenda 21 for culture. This Agenda is in the form of a reference framework that establishes the principles and objectives to pursue to make culture a major cross component of sustainable development integrated into its social, economic and environmental dimensions.

b) How has it been implemented?

Prior to its adoption, Quebec's Agenda 21 for culture was the subject of a major consultative process involving both multiple ministries and civil society, which actively contributed to its development. Quebec's Agenda 21 for culture was adopted by the Cabinet of the Quebec government in November 2011. It serves as a framework that establishes the principles and objectives to be pursued so that culture is a major transversal component of sustainable development that is integrated into its social, economic and environmental dimensions.

The text refers to the principles of sustainable development contained in the Quebec law on sustainable development and puts forth three new principles to take into account in order to attain sustainable development: the preservation of cultural diversity, sustainable use of cultural resources as well as creativity and innovation. Lastly, it defines 21 objectives to be pursued that serve to envision cultural action from a sustainability standpoint and ensure complementarity and mutual support between culture and society, culture and economy, and among culture, territory and environment.

The implementation of Quebec's Agenda 21 for culture is based on three elements:

• A "culture" framework to which all Quebec ministries and government organizations are subject and with which the entire public administration ensures that culture is integrated into its policies.

• The establishment of a charter based on a commitment to encouraging the completion of projects on a voluntary basis, to which individuals can join as individuals, as can civil society organizations, private enterprises as well as governmental and territorial organizations. A platform for communication and exchange will also be created to promote efforts, highlight best practices and build an expanded network promoting collabourations and partnerships.

• The participation of Quebec in international forums to bring recognition to the role of culture in all aspects of sustainable development.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Ministère de la Culture, des Communications et de la Condition féminine (MCCCF)

Add agency

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

⚠ Local ☒   Regional ☒   National ☒   International ☒

Has the impact of this policy / measure been investigated?

No ☒   Yes ☐

If yes, what was the impact :

What indicators were used to lead to this conclusion?

Policy / measure 3

Name of policy / measure

Pride of Saskatchewan

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
☐ participatory governance of culture ?	☒ inter-ministerial cooperation	☒ artists/creators
☒ economic empowerment through the cultural industries	☒ awareness-raising of the cultural dimension of development	☒ producers / distributors
☒ building inclusive and creative societies	☒ capacity-building for development actors	☒ cultural enterprises
☒ nurturing contemporary creativity and production of cultural expressions	☒ institution-building for viable cultural industries	☒ young people
☒ equitable access to cultural life and diverse expressions	☒ long-term financial investments	☒ women
☐ increased literacy of diversity and its expressions	☐ developing legal frameworks	☒ persons belonging to minorities
☐ other (please specify below)	☐ skills development / training	☒ indigenous peoples
	☒ networking/partnership development	☐ other (please specify below)
	☒ exchange of information and expertise	
	☒ indicator development / collection of data	
	☐ other (please specify below)	

a) What are the main objective(s) of policy or measure? When was it introduced?

Pride of Saskatchewan: A Policy Where Culture, Commerce and Community Meet is a plan adopted in 2010 that encourages collaboration around common goals, guides decision-making and recognizes that culture is at the heart and soul of this great place we call Saskatchewan. It is a plan that makes culture an important part of government's priority of improving quality of life, building pride and sustaining economic growth.

b) How has it been implemented?

Pride of Saskatchewan sets out:
- a long-term vision that focuses on the economic and social benefits of culture;
- principles to guide the Province's collective actions;
- goals for working together to foster artistic excellence, creative expression, shared stewardship, accessibility and engagement, community capacity and commercial viability; and
- outcomes to gauge progress.

Pride of Saskatchewan responds to more than 25 years of cultural policy discussions and is based on extensive dialogue and research, which is summarized here: hhttp://www.tpcs.gov.sk.ca/Research-Dialogue.

To implement the policy, the Ministry of Tourism, Parks, Culture and Sport will notably work with organizations and communities to use the policy as a planning tool; research best practices to strengthen the sector; develop outcome measurements to gauge progress and report on success; and work with other ministries to implement the policy across government.

Meeting the challenge of implementing Pride of Saskatchewan will require collaboration amongst all those who have a role in the culture sector. This collaborative approach around common goals creates synergy that helps strengthen the sector.

Pride of Saskatchewan can be read at: http://www.tpcs.gov.sk.ca/Pride-of-Saskatchewan

Which public agency(ies) is (are) responsible for its implementation?

What resources have been allocated to ensure implementation?

Agency name

Saskatchewan Ministry of Tourism, Parks, Culture and Sport

Add agency

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

? Local ☒   Regional ☒   National ☐   International ☐

Has the impact of this policy / measure been investigated?

No ☐   Yes ☐

If yes, what was the impact :

What indicators were used to lead to this conclusion?

The purpose of this section is to report on public policies, measures and actions taken by Parties to protect cultural expressions that are determined to be under threat. This is only in the event when a Party has previously identified a special situation ❓ *under Article 8.2 of the Convention.*

For more information on the types of measures to be reported on, please refer to the Operational Guidelines adopted on Articles 8 and 17 on measures to protect cultural expressions at risk or in need of urgent safeguarding.

Have you identified a special situation under Article 8.2 of the Convention? ?

No ☒   Yes ☐

If no, please proceed to Section 3.

If yes, can the special situation be subject to action under other UNESCO Conventions (for instance, the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage)?

No ☐   Yes ☐

If yes, please proceed to Section 3.
If no, please answer the questions below.

Special situation   1

Name of the cultural expression

[ ]

Please describe the risk or threat to the cultural expression and the source of the threat, inter alia, with factual data

[ ]

Please determine the vulnerability and importance of the cultural expression at risk

[ ]

Please determine the nature of the consequences of the risk or threat to the cultural expression, and demonstrate the nature of the cultural consequences

[ ]

Please explain the measures taken or proposed to remedy the special situation:

Short-term and emergency measures	
Long-term strategies	

Has your country provided assistance to other Parties, technical or financial, to remedy a special situation determined under Article 8 of the Convention?

No ☐   Yes ☐

If yes, please describe:

[ ]

Parties have acknowledged the fundamental role of civil society ❓ *in protecting and promoting the diversity of cultural expressions and have committed to encourage their active participation in activities, designed to achieve the objectives of this Convention.*

The purpose of this section is to report on what Parties are doing to involve civil society in their activities, what resources they are providing to ensure their involvement, and what results have been achieved.

It is also designed to engage civil society in reporting on what they have done to implement the Convention as per their roles and responsibilities outlined in Article 11 of the Convention and its Operational Guidelines.

3.1. Parties

Parties are to provide information on how they have involved civil society in activities such as:

• promoting the objectives of the Convention through awareness-raising and other activities

Since it ratified the Convention in 2005, the Government of Canada has promoted the objectives of the Convention through several press releases, official speeches, and the Web site of the Department of Canadian Heritage. Most importantly, it made it a point to involve Canadians in all stages of the drafting, ratification and implementation of the Convention, in particular by periodically meeting with civil society representatives and by ensuring that they could participate in relevant international forums. For example, Canada invited representatives from Canadian civil society to each of the departmental meetings of the International Network on Cultural Policy.

• collecting data and sharing and exchanging information on measures to protect and promote the diversity of cultural expressions within their territories and at the international level

The Government of Canada undertook several initiatives to collect and exchange data and take census of information on measures for protecting and promoting the diversity of cultural expressions. One of the most significant ones was the International Forum on the Creative Economy organized in 2008. This two-day Forum gathered some 200 economists, business leaders and renowned national and international think-tankers. Some 35 presentations allowed them to probe several important issues for the sustainability of the diversity of cultural expression and to discuss best practices. For example, participants addressed the evolution of cultural consumption and business models in the artistic and cultural fields. The Forum also provided the opportunity to launch a Conference Board study, funded by Canadian Heritage, which allowed for a better understanding of the value of culture as a cornerstone for a creative economy and a creator of economic return in all sectors. The study and the minutes of the Forum can be consulted at http://www.conferenceboard.ca/topics/education/symposia/creative_economy.aspx.

• developing policies while providing spaces where the ideas of civil society can be heard and discussed

The government and federal institutions regularly organize space where civil society ideas can be heard and debated. For example, in 2009 the government organized national copyright consultations to provide all Canadians the opportunity to voice their opinion on how the government should address the modernization of copyright laws in an increasingly digital-based context. Canadians were able to participate in this consultation in various manners, including a focus group and an online submission centre that respectively allowed for 2,500 comments and 8,000 submissions to be collected. Nine round tables gathering over 100 participants were held across the country, with the objective of obtaining points of views from experts and organizations. Moreover, the live broadcast of two public meetings on the Web allowed more than 800 Canadians from across the country to participate in the conversation in person and over the Internet. Following this consultation, a bill entitled the Copyright Modernization Act was introduced to the House of Commons. The archives for these consultations are saved online at the following address: http://www.ic.gc.ca/eic/site/008.nsf/eng/home.

Civil society's participation in developing and implementing cultural policies and measures is also an important characteristic of Canada's governance model. For example, the Canada Council for the Arts calls upon 750 peer evaluators each year to assign its grants. These evaluators belong to 120 committees or juries, which process approximately 15,000 requests for grants or nominations and allot

approximately 6,000 grants and awards. In selecting the individuals called upon to participate in its evaluation process, the Canada Council seeks people with the experience, knowledge and open-mindedness required to make a fair, competent assessment of the comparative merit of each request or nomination for a grant or award. They are respected within their artistic or academic community. Their experience and skills are directly related to the assessment criteria of the program or award, as well as to the types of requests or nominations submitted for each competition.

Canadian provinces and territories also provide a lot of room for civil society in developing and implementing their cultural measures. In Quebec, the MCCCF, the CALQ and the SODEC also involve cultural sectors when applying and updating their programs. The MCCCF conducts various consultations process with civil society on the elaboration and evaluation of its cultural policies and measures. The CALQ uses a peer review process to grant bursaries to professional artists and support professional organizations. In addition, advisory agencies comprised of members of civil society and advisory boards advise SODEC in their respective areas of expertise. Lastly, consultations take place on specific topics. For example, the CALQ and SODEC consulted their clients in order to propose action scenarios regarding marketing art and cultural products in the digital universe.

Another example: The Ontario Ministry of Tourism, Culture and Sport promotes and supports cultural planning by Ontario municipalities and Aboriginal communities through advisory services, tools and resources. Cultural planning involves broad community engagement in identifying local cultural resources and developing plans to strengthen those resources as well as leverage their value in addressing priorities such as enhanced cultural vibrancy, economic development, tourism, job creation and growth planning. Ontario has been recognized as the world leader in municipal cultural planning (Plan Canada, Summer 2010, vol. 50, #2, pg 18).

In September and October 2010, the Government of Nova Scotia undertook a process to seek the advice and opinions of the arts and culture sector regarding its role and investment in supporting and fostering artistic and cultural activity in Nova Scotia. The purpose of the consultation process was also to gather input on governance and principles that would guide the public investment into arts and culture. In total, 972 people participated in the Nova Scotia Arts & Culture Consultation. Participants provided input on: the current role of government in arts and culture; what the role of government should be in relation to arts and culture in five years; and the relationship between government and the arts and culture sector. The executive summary of the consultations can be accessed at: http://gov.ns.ca/tch/pubs/Consultation-Executive-Summary.pdf.

• implementing operational guidelines

• other

3.2. Civil society

Civil Society may provide information on activities they are pursuing such as:

• promoting the objectives and principles of the Convention within their territories and in the international fora

ALL THE TEXTS IN THIS SECTION WERE PROVIDED BY THE COALITION FOR CULTURAL DIVERSITY (see Section 1.g) for more information).

The Coalition is the national joint action forum on Convention issues for major professional cultural associations. It is the only one of the 43 coalitions belonging to the International Federation that devotes all its time to promoting the Convention. The director general of the Coalition, who also acts as the executive director of the Federation, carries out several international missions each year to promote the Convention at civil society and governmental organization meetings, such as the Organization of American States, the Commonwealth or la Francophonie.

Today, the Coalition focuses its communication efforts on reaching new audiences. A recruitment campaign for associate members was launched in order to mobilize a wider audience.

The new communication tools that the Coalition is developing present concrete examples to illustrate just how the Convention can make a difference. The website allocates an increasing amount of space to cultural policies, without which there cannot be true protection and promotion of diversity of cultural expressions.

• promoting ratification of the Convention and its implementation by governments

The international movement of coalitions has played, and continues to play, a determining role in the ratification of the Convention. In keeping with its values, the Coalition communicates in the three official languages of the IFCCD (French, English, Spanish) in addition to translating its newsletter into Arabic and Chinese in order to provide awareness of the Convention in under-represented regions. The Coalition continually seeks to reach out to new civil society stakeholders likely to come on board (a few recent examples are missions to Turkey, Japan, Bangladesh, and the Caribbean).

• bringing the concerns of citizens, associations and enterprises to public authorities

The Coalition represents 34 national associations, bringing together 180,000 creators and 2,200 cultural enterprises. It serves as their representative on the need for governments to preserve their ability to adopt policies conducive to voicing our own cultural expressions and access to a bona fide diversity of choice. The Coalition has presented its positions on the need for a cultural exemption in the Canada-EU Free Trade Agreement before Canadian Parliamentarians. Members of the Coalition also met with the lead negotiators of Canada and Quebec.

• contributing to the achievement of greater transparency and accountability in the governance of culture

The preparation of periodic reports is an opportunity for renewed dialogue between a State Party and civil society players who have mobilized in favour of the Convention. Hence, the Coalition has taken the initiative to encourage member coalitions of the International Federation to actively intervene in preparing national periodic reports as well as through sectorial reports from international NGOs.

Moreover, on a few occasions the Coalition was invited to present to Canadian and foreign audiences Canada's culture governance model and its contributions to the success of our creators and cultural industries.

• monitoring policy and programme implementation on measures to protect and promote the diversity of cultural expressions

The Coalition verifies respect for the commitments undertaken by the Government of Canada, one of the ardent advocates of the Convention and the first to ratify it. This involves very close monitoring of trade agreement negotiations to ensure that there is indeed a cultural exemption, given the specific nature of cultural goods and services.

• other

The Coalition plays a coordinating role among the 43 national coalitions, amidst very different contexts. Nearly two-thirds of the coalitions are in African and Latin American developing countries. The exchange of information promotes the development of common positions, allowing the Federation to actively participate in work done by the Convention bodies.

The Coalition also strives to develop North-South cooperation in order to strengthen the capacity of all the coalitions to contribute to implementing the Convention. This involves technical assistance in preparing IFDC requests as well as access to complementary funding. This also involves access for coalitions to useful means of communication to promote the Convention such as a dedicated Web page on the Federation site.

Civil society may also wish to share information on:

• activities they have planned for the next four years to implement the Convention

Implementation of the Convention is done through reinforcing cultural policies and measures. It is essential to review efforts in order to provide a basis for a future action plan. To this end, we seek to strengthen our collaboration with university academics and support the efforts of the UNESCO Institute for Statistics and other agencies with a view to gauging the evolution of the diversity of cultural expressions.

The Coalition is carrying out its promotional efforts of the Convention through concrete, meaningful examples of its implementation. We will also be conducting joint action among civil society stakeholders in countries that are negotiating a trade agreement with Canada. Lastly, we will encourage Convention bodies to better focus on the issues arising from implementation by doing more to actively involve civil society.

• main challenges encountered or foreseen and solutions found or envisaged to overcome those challenges

Implementation of the Convention involves the responsibility of several national government departments (immigration, international cooperation, cultural communities, etc.), not just culture and foreign affairs. A joint action mechanism will have to be established.

It is also necessary to reflect upon how to involve a greater number of provincial and municipal

structures, given their important role in culture and the priority they bring to diversity. Along the same vein, it is necessary to see how we can build awareness among major national cultural agencies whose mandate is to support the expressions of diversity.

At the international level, the priorities for implementing the Convention are at risk of being divisive for Northern countries, interested in cultural-trade issues, and those in the South who expect assistance to reinforce their capacities and access to Northern markets for their creators. It would be helpful to create a common, current issue that is likely to demonstrate the great relevance of the Convention such as, for example, the "Digital challenges and opportunities for diversity in cultural expressions".

The limited means of the IFDC are another challenge that places the credibility of the Convention at risk. We would need to identify additional sources of funding, invite them to joint action with UNESCO, in the hopes that they will be interested in supporting implementation of the Convention.

Please specify which civil society organizations contributed to this section of the Report:

(Estimate: 1750 words)

Parties and other participating stakeholders are to share information on:

a) main results achieved in implementing the Convention

When Canada ratified the Convention in 2005, Canada was already implementing the Convention through a wide range of cultural policies and programs that exist at a number of levels of government. This cultural policy eco-system, along with its impact, has been outlined in this report. Since ratifying the Convention, Canada has continued to implement these policies and ensure that they are responsive to the current environment. One way the Government of Canada has done this is by modernizing the programs so that they are adapted to the digital environment.

Canada has also played an active role internationally in promoting the Convention and its implementation. Canada is notably proud to have been twice (2007-2013) elected to the Intergovernmental Committee. Through this committee, Canada has taken an active role in preparing the operational guidelines of the committee. Canada has also been active in establishing and effectively managing the International Fund for Cultural Diversity (IFDC), in which the Government of Canada and the Government of Quebec invested a total of CA$500,000 and CA$200,000 respectively.

* See Annex 2 for more information on the main achievements and challenges of the Government of Quebec.

b) main challenges encountered or foreseen

Maintain and enhance the diversity of cultural expressions while keeping pace with a fast evolving environment has been one of the main challenges faced by the Government of Canada while implementing the objectives and principles of the Convention domestically.

Canadians are among the most active consumers of digital media in the world. Ninety-six percent of Canadian households have access to broadband, and typically 59 hours a month are spent on the Internet. This does not include hours spent accessing content on smartphones and other digital devices. Around 48 percent of Canadians have a Facebook account, making Canada one of the most plugged in countries. Twitter usage has increased in Canada over the past few years, and so has the use of networking sites, such as LinkedIn. The amount of Canadians using social networking, as well as how they use it, is evolving on a daily basis.

The prevalence of digital platforms in Canada means that the transformation of its cultural industries' business models is particularly acute. Traditional relationships between creators and consumers are shifting. New technologies are collapsing boundaries between many artistic modes and media—and at the same time giving all Canadians an increased ability to share their creativity with one another and the world. The cultural landscape is also changing. With the world now just a mouse click away, competition for audience attention increases exponentially, amplifying the familiar challenges associated with our proximity to—and shared market with—the world's most powerful entertainment industry. In Canada, competitive pressures are intensified by the relatively small size of our domestic market and the cultural and linguistic duality within the country, which can make cultural production costly and complex.

At the international level, the first challenge was to contribute to the promotion of the Convention to ensure sufficient ratifications for its implementation. A high number of ratifications from many geographic regions indeed increase the legitimacy of the new instrument and, ultimately, its effectiveness.

The second challenge was to participate in the preparation of clear and effective operational guidelines to build strong foundations for the Convention. This challenge was particularly important regarding the IFDC, which had to be developed according to the highest standards of good governance to gain the confidence of future donors and ensure the achievement of its objectives.

c) solutions found or envisaged to overcome those challenges

The Government of Canada has taken a number of measures to modernize cultural policies and programs frameworks so that they are adapted to the digital environment, and to encourage creators and cultural industries to leverage the potential of digital technologies. Some examples of work undertaken within the Canadian Heritage portfolio includes:

• Launching the Canada Media Fund in 2010 to replace the Canadian Television Fund and the Canada New Media Fund, as a more effective, modern approach to supporting the production and delivery of Canadian content and its delivery to Canadians, and harnessing new technologies to fast-forward Canada's capacity to innovate.

• Restructuring the Canada Music Fund in 2009 to increase the visibility of Canadian music on digital platforms and international markets.

• Renewing the Canada Book Fund in 2009, with an emphasis on digital technologies. This program encourages the transition to new business models and the production of books in alternative formats, such as e-books.

Many organizations of the Canadian Heritage portfolio have also significantly transformed their way of doing business to seize the opportunities offered by the multiplication of platforms.

The National Film Board of Canada, for example, has undertaken several initiatives to provide leadership in the creation of innovative digital content in both official languages. Through its Web site and its mobile application, the National Film Board, for example, ensures that more than 2,000 works of its collections are accessible across Canada, notably to underserved and remote communities, Aboriginal and official-language minority communities. The National film Board is also breaking new ground in form and content through projects that focus specifically on interactive and mobile media.

At the international level, as illustrated in the recent survey regarding article 21 of the Convention, Canada has worked to promote the Convention's objectives in various international forums and through bilateral memorandums of understanding for cultural cooperation. As of today, all bilateral and regional trade agreements signed by Canada since the Convention was adopted in 2005 also include a reference to the principles and objectives of the Convention, and an exemption clause for cultural industries designed to protect the right to implement policies and adopt measures recognized in articles 5 and 6 of the Convention and aimed at protecting and promoting the diversity of cultural expressions.

d) steps planned for the next four years towards implementation of the Convention and priority activities to be undertaken during that period

Over the next four years, Parties will face many challenges to ensure that the implementation of the Convention remains dynamic and that the instrument reaches its full effect internationally. These challenges include:
- Promote the respect of the diversity of cultural expressions and of the objectives and principles of the Convention at the local, national and international levels;
- Ensure sustainability in the funding of the IFDC as well as the continuous improvement of its efficiency, particularly through support for projects with long-term impacts;
- Maintain an active reflection on the Convention in governmental, cultural and academic sectors.

Date when report was prepared

Name of the designated official(s) signing the report

Title	First name	Family name	Organization	Position
Mrs.	Ruth	Bacon	Copyright and International Trade Policy Branch, Department of Canadian Heritage	Director General

(!) To be completed on the printed copy

Date of signature   Signature

Name of Party:

Canada

1. Main sources and links

Please provide references to the main sources of information and data used in compiling this report and that could be of interest to share with other Parties. These could include:

- recent public cultural policy strategies;
- reviews or evaluations;
- latest research or studies that map the cultural sector or cultural industries.

Parties are asked to provide:

- the name, author and web links to the relevant document;
- a maximum 100-word summary in English and/or French if the original language of the document is not in either of these two official working languages of the Committee;
- the names and contact details of those public or private institutions, agencies or networks in your country who actively contribute to the production of information and knowledge in the fields addressed by the Convention.

Books and documents

Book / document / report   1

Author(s)/Editor(s) (surname followed by initials)

Government of Canada

Year of publication

2011

Chapter title (if applicable)

Book, document or report title

Canada's Performance 2010-2011

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Breakdown of actual spending on vibrant Canadian culture and heritage by program activity: http://www.tbs-sct.gc.ca/ppg-cpr/ps-dp-fra. aspx?Rt=1049&Pa=1231&Gc=1649

Original language / translations (if applicable)

Also available in French: http://www.tbs-sct.gc.ca/reports-rapports/cp-rc/index-fra.asp

Web link (if applicable)

http://www.tbs-sct.gc.ca/reports-rapports/cp-rc/index-eng.asp

Summary

Canada's Performance is an annual report tabled in Parliament by the President of the Treasury Board. Based on the key findings and recommendations from consultations held in 2010, this year's edition provides a snapshot of the government's contribution to the prosperity and well-being of Canadians over the 2010–11 fiscal year.

Books and documents

Book / document / report   2

Author(s)/Editor(s) (surname followed by initials)

Government of Canada

Year of publication

2011

Chapter title (if applicable)

Book, document or report title

The Government Expense Plan and Main Estimates 2010-2011

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Also available in French: http://www.tbs-sct.gc.ca/est-pre/20102011/me-bpd/toc-tdm-fra.asp

Web link (if applicable)

http://www.tbs-sct.gc.ca/est-pre/20102011/me-bpd/toc-tdm-eng.asp

Summary

Each year, the government prepares Estimates in support of its request to Parliament for authority to spend public monies. These Estimates are tabled in the House of Commons by the President of the Treasury Board in three parts: the Government Expense Plan, the Main Estimates, and the Departmental Expenditure Plans.

The Government Expense Plan provides an overview of the government's requirements and highlights the key drivers influencing changes in expenditures from the previous year.

The Main Estimates presents to Parliament information in support of budgetary and non-budgetary spending authorities that will be sought through Appropriation bills.

Books and documents

Book / document / report 3

Author(s)/Editor(s) (surname followed by initials)

Department of Canadian Heritage

Year of publication

2011

Chapter title (if applicable)

Book, document or report title

Departmental Performance Reports 2010-2011

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Also available in French: http://www.tbs-sct.gc.ca/dpr-rmr/2010-2011/index-fra.asp?acr=1843

Web link (if applicable)

http://www.tbs-sct.gc.ca/dpr-rmr/2010-2011/index-eng.asp?acr=1843

Summary

Detailed information on the objectives, implementation, challenges faced and impact of the measures under the responsibility of the organization.

Books and documents

Book / document / report   4

Author(s)/Editor(s) (surname followed by initials)

Canada Council for the Arts

Year of publication

2011

Chapter title (if applicable)

Book, document or report title

Annual Report 2010-2011

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Also available in French: http://www.canadacouncil.ca/canadacouncil/archives/Rapport%20Annuel%202010-11.pdf

Web link (if applicable)

http://canadacouncil.ca/canadacouncil/archives/Annual%20Report%202010-11.pdf

Summary

Detailed information on the objectives, implementation, challenges faced and impact of the measures under the responsibility of the organization.

Books and documents

Book / document / report   5

Author(s)/Editor(s) (surname followed by initials)

Telefilm Canada

Year of publication

2011

Chapter title (if applicable)

Book, document or report title

Annual Report 2010-2011

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Also available in French: http://www.telefilm.gc.ca/rapport-annuel/2010-2011/fr/index.php

Web link (if applicable)

http://www.telefilm.ca/rapport-annuel/2010-2011/en/index.php

Summary

Detailed information on the objectives, implementation, challenges faced and impact of the measures under the responsibility of the organization.

Books and documents

Book / document / report   6

Author(s)/Editor(s) (surname followed by initials)

Canadian Radio-television and Telecommunications Commission

Year of publication

2011

Chapter title (if applicable)

Book, document or report title

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Also available in French: http://www.tbs-sct.gc.ca/dpr-rmr/2010-2011/index-fra.asp?acr=1851

Web link (if applicable)

http://www.tbs-sct.gc.ca/dpr-rmr/2010-2011/index-eng.asp?acr=1851

Summary

Detailed information on the objectives, implementation, challenges faced and impact of the measures under the responsibility of the organization.

Books and documents

Book / document / report   7

Author(s)/Editor(s) (surname followed by initials)

Canadian Broadcasting Corporation

Year of publication

2011

Chapter title (if applicable)

Book, document or report title

Annual Report 2010-2011

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Also available in French: http://cbc.radio-canada.ca/site/annual-reports/2010-2011/fr/

Web link (if applicable)

http://cbc.radio-canada.ca/site/annual-reports/2010-2011/en/

Summary

Detailed information on the objectives, implementation, challenges faced and impact of the measures under the responsibility of the organization.

Books and documents

Book / document / report   8

Author(s)/Editor(s) (surname followed by initials)

National Film Board of Canada

Year of publication

2011

Chapter title (if applicable)

Departmental Performance Report 2010-2011

Book, document or report title

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Also available in French: http://www.tbs-sct.gc.ca/dpr-rmr/2010-2011/inst/nfb/nfb-fra.pdf

Web link (if applicable)

http://www.tbs-sct.gc.ca/dpr-rmr/2010-2011/inst/nfb/nfb-eng.pdf

Summary

Detailed information on the objectives, implementation, challenges faced and impact of the measures under the responsibility of the organization.

Books and documents

Book / document / report   9

Author(s)/Editor(s) (surname followed by initials)

National Gallery of Canada

Year of publication

2011

Chapter title (if applicable)

Book, document or report title

Annual Report 2010-2011

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Also available in French: http://www.beaux-arts.ca/documents/planning%20and%20reporting/AnnualReport10-11_F.pdf

Web link (if applicable)

http://www.beaux-arts.ca/documents/planning%20and%20reporting/AnnualReport10-11_E.pdf

Summary

Detailed information on the objectives, implementation, challenges faced and impact of the measures under the responsibility of the organization.

Books and documents

Book / document / report   10

Author(s)/Editor(s) (surname followed by initials)

National Arts Centre Corporation

Year of publication

2011

Chapter title (if applicable)

Book, document or report title

Annual Report 2010-2011

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Also available in French: http://www4.nac-cna.ca/pdf/corporate/RA_10-11.pdf

Web link (if applicable)

http://www4.nac-cna.ca/pdf/corporate/AR_10-11.pdf

Summary

Detailed information on the objectives, implementation, challenges faced and impact of the measures under the responsibility of the organization.

Books and documents

Book / document / report   11

Author(s)/Editor(s) (surname followed by initials)

Government of Alberta

Year of publication

2008

Chapter title (if applicable)

Book, document or report title

The Spirit of Alberta, Alberta's cultural policy

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Summary also available in French : http://culture.alberta.ca/culturalpolicy/pdf/French.pdf

Web link (if applicable)

http://culture.alberta.ca/culturalpolicy/pdf/SpiritofAlberta.pdf

Summary

Books and documents

Book / document / report   12

Author(s)/Editor(s) (surname followed by initials)

Government of Alberta

Year of publication

2010

Chapter title (if applicable)

Book, document or report title

The Sprit of Alberta 2010 Progress Report

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Available in English only

Web link (if applicable)

http://culture.alberta.ca/culturalpolicy/pdf/The_Spirit_of_Alberta_Progress_Report_2010.pdf

Summary

Books and documents

Book / document / report   13

Author(s)/Editor(s) (surname followed by initials)

Alberta Ministry of Culture

Year of publication

2011

Chapter title (if applicable)

Book, document or report title

Annual Report 2010-2011

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Available in English only

Web link (if applicable)

http://culture.alberta.ca/about/publications/2011/Annual-Report.pdf

Summary

Books and documents

Book / document / report   14

Author(s)/Editor(s) (surname followed by initials)

British Columbia Arts Council

Year of publication

2010

Chapter title (if applicable)

Book, document or report title

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Available in English only

Web link (if applicable)

http://www.bcartscouncil.ca/documents/publicationforms/pdfs/annual_report_2009-10.pdf

Summary

Books and documents

Book / document / report   15

Author(s)/Editor(s) (surname followed by initials)

British Columbia Ministry of Public Safety and Solicitor General's Gaming Policy and Enforcement Branch

Year of publication

2011

Chapter title (if applicable)

Book, document or report title

Annual Report 2010-2011

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Available in English only

Web link (if applicable)

http://www.bcartscouncil.ca/documents/publicationforms/pdfs/annual_report_2009-10.pdf

Summary

Books and documents

Book / document / report   16

Author(s)/Editor(s) (surname followed by initials)

British Columbia Film + Media

Year of publication

2011

Chapter title (if applicable)

Book, document or report title

Annual Report 2010-2011

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Available in English only

Web link (if applicable)

http://www.bcfm.ca/files/9413/1863/1101/BCFM_ActivityReport_1011_Web.pdf

Summary

Books and documents

Book / document / report   17

Author(s)/Editor(s) (surname followed by initials)

New Brunswick Department of Wellness, Culture and Sport

Year of publication

2002

Chapter title (if applicable)

Book, document or report title

Cultural Policy for New Brunswick

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Also available in French: http://www.gnb.ca/0007/policy/pdf/f-report.pdf

Web link (if applicable)

http://www.gnb.ca/0007/policy/pdf/e-report.pdf

Summary

Books and documents

Book / document / report   18

Author(s)/Editor(s) (surname followed by initials)

New Brunswick Department of Wellness, Culture and Sport

Year of publication

2011

Chapter title (if applicable)

Book, document or report title

Annual Report 2010-2011

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Bilingual document (English & French)

Web link (if applicable)

http://www.gnb.ca/0131/pdf/a/AnnualReport20102011.pdf

Summary

Books and documents

Book / document / report   19

Author(s)/Editor(s) (surname followed by initials)

Nova Scotia Department of Communities, Culture & Heritage

Year of publication

2012

Chapter title (if applicable)

Book, document or report title

Statement of Mandate

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Also available in French: http://www.gov.ns.ca/cch/department/docs/CCH-Statement-Mandate-2012-FR.pdf

Web link (if applicable)

http://www.gov.ns.ca/cch/department/docs/Mandate2012-2013.pdf

Summary

Books and documents

Book / document / report   20

Author(s)/Editor(s) (surname followed by initials)

Nova Scotia Department of Communities, Culture & Heritage

Year of publication

2011

Chapter title (if applicable)

Book, document or report title

Arts and Culture Five-Point Plan

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Available in English only

Web link (if applicable)

http://www.gov.ns.ca/cch/department/docs/fivepointplan.pdf

Summary

Books and documents

Book / document / report   21

Author(s)/Editor(s) (surname followed by initials)

Prepared by Bristol Omnifacts Research for the Nova Scotia Department of Communities, Culture & Heritage

Year of publication

2008

Chapter title (if applicable)

Book, document or report title

Social Impacts of Arts and Culture in Nova Scotia

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Available in English only

Web link (if applicable)

http://www.gov.ns.ca/cch/culture/docs/NS-Tourism-Impact-of-Culture-and-Arts-Final-Report.pdf

Summary

Books and documents

Book / document / report   22

Author(s)/Editor(s) (surname followed by initials)

Ontario Ministry of Tourism, Culture and Sport

Year of publication

2011

Chapter title (if applicable)

Book, document or report title

Ontario Ministry of Tourism, Culture and Sport Results-based Plan Briefing Book 2010-11

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Also available in French: http://www.mtc.gov.on.ca/fr/publications/MTC_RBP_2010-11%20-%20fr.pdf

Web link (if applicable)

http://www.mtc.gov.on.ca/en/about/MTC_Published_Results-based_Plan_2010-11_%20en.pdf

Summary

Books and documents

Book / document / report   23

Author(s)/Editor(s) (surname followed by initials)

Government of Saskatchewan

Year of publication

2010

Chapter title (if applicable)

Book, document or report title

Pride of Saskatchewan: A Policy Where Culture, Commerce and Community Meet

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Also available in French: http://www.tpcs.gov.sk.ca/La-fierte-de-la-Saskatchewan

Web link (if applicable)

http://www.tpcs.gov.sk.ca/cultural-policy

Summary

Books and documents

Book / document / report   24

Author(s)/Editor(s) (surname followed by initials)

Saskatchewan Ministry of Tourism, Parks, Culture and Sports

Year of publication

2011

Chapter title (if applicable)

Book, document or report title

Annual Report 2010-2011

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Available in English only

Web link (if applicable)

http://www.finance.gov.sk.ca/PlanningAndReporting/2010-11/201011TPCSAnnualReport.pdf

Summary

Books and documents

Book / document / report   25

Author(s)/Editor(s) (surname followed by initials)

Saskatchewan Arts Board

Year of publication

2011

Chapter title (if applicable)

Book, document or report title

Annual Report 2010-2011

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Available in English only

Web link (if applicable)

http://www.artsboard.sk.ca/files/annual_reports/2010-2011AR.pdf

Summary

Books and documents

Book / document / report   26

Author(s)/Editor(s) (surname followed by initials)

Saskatchewan Film and Video Development Corporation (SaskFilm)

Year of publication

2011

Chapter title (if applicable)

Book, document or report title

Annual Report 2010-2011

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Available in English only

Web link (if applicable)

http://www.saskfilm.com/docs/SKFILM_2011_YIR-WEB.pdf

Summary

Books and documents

Book / document / report   27

Author(s)/Editor(s) (surname followed by initials)

Government of the Northwest Territories

Year of publication

2000

Chapter title (if applicable)

Book, document or report title

Cultural Contributions Policy

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Available in English only

Web link (if applicable)

http://pwnhc.ca/programs/downloads/POLICYCultureContrib.pdf

Summary

Books and documents

Book / document / report   28

Author(s)/Editor(s) (surname followed by initials)

Government of the Northwest Territories

Year of publication

2004

Chapter title (if applicable)

Book, document or report title

Northwest Territories Arts Strategy "A Holistic Approach to a Vibrant Arts Sector"

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Yellowknife, Northwest Territories

Publisher (if applicable)

Government of the Northwest Territories

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Available in English only

Web link (if applicable)

http://www.pwnhc.ca/artscouncil/Documents/NWT_Arts_Strategy.pdf

Summary

Books and documents

Book / document / report   29

Author(s)/Editor(s) (surname followed by initials)

Government of the Northwest Territories

Year of publication

2010

Chapter title (if applicable)

Book, document or report title

Traditional Knowledge Annual Report 2009-2010

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Available in English only

Web link (if applicable)

http://www.gov.nt.ca/research/publications/pdfs/TK_Annual_Report.pdf

Summary

Books and documents

Book / document / report   30

Author(s)/Editor(s) (surname followed by initials)

Government of Nova Scotia

Year of publication

2010

Chapter title (if applicable)

Book, document or report title

Going Global, Staying Local: Nova Scotia's Partnership Strategy for Export Development

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Available in English only

Web link (if applicable)

http://www.gov.ns.ca/econ/exportstrategy/docs/Export_Development_Strategy-NS.pdf

Summary

Periodicals

Article 1

Author(s) (surname followed by initials)

Date

Title of article

Title of periodical

Place of publication (if applicable)

Volume (if applicable, abbreviated Vol.)

Number (if applicable, abbreviated Vol.)

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Note on original language (if applicable)

Web link (if applicable)

Summary

Institutions, Agencies or Networks

Institution / Agency / Network 1

Name of Institution, Agency or Network

Portfolio Crown Corporations and Other Organizations of the Canadian Heritage Portfolio with Strategic Objectives Linked to the Convention

Web site

Department of Canadian Heritage: http://www.canadianheritage.gc.ca/
Canada Council for the Arts: http://www.canadacouncil.ca/
Telefilm Canada: http://www.telefilm.ca
Canadian Radio-television and Telecommunications Commission: http://www.crtc.gc.ca
Canadian Broadcasting Corporation: http://www.cbc.radio-canada.ca/
National Film Board of Canada: http://www.onf-nfb.gc.ca/
National Gallery of Canada: http://www.gallery.ca
National Arts Centre Corporation: http://www.nac-cna.ca/

Contact details (e.g., name of person, email, phone)

STRATEGIC OBJECTIVES LINKED TO THE CONVENTION:

Department of Canadian Heritage: Canadian artistic expressions and cultural content are created and accessible at home and abroad (NOTA: This strategic objective is only one of the three implemented by the Department)

Canada Council for the Arts: A vibrant and dynamic arts sector in Canada

Telefilm Canada: Canadians have access to high quality popular Canadian audio-visual productions

Canadian Radio-television and Telecommunications Commission: A national public broadcasting service that is primarily Canadian in content and character

Canadian Broadcasting Corporation: Canadians have access to a wide variety of high-quality Canadian-produced programming and to reliable, affordable and high-quality telecommunication services

National Film Board of Canada: Canadians have a better understanding of Canada and the world through the production of and accessibility to relevant, challenging and innovative audiovisual works

National Gallery of Canada: Interest in, knowledge of and appreciation and respect for visual art through collections of historic and contemporary works of art, programs and research that reflect a special but not exclusive perspective on Canada

National Arts Centre Corporation: Strong and dynamic performing arts in the National Capital Region and across Canada

Summary of main activities

Institutions, Agencies or Networks

Institution / Agency / Network 2

Name of Institution, Agency or Network

Provincial and Territorial Ministries Responsible for Culture

Web site

Alberta Ministry of Culture: http://culture.alberta.ca/ (available in English only)

British Columbia Ministry of Tourism & Culture: http://www.gov.bc.ca/cscd/ (available in English only)

Manitoba Department of Culture, Heritage and Tourism: http://www.gov.mb.ca/chc/index.html (also available in French: http://www.gov.mb.ca/chc/index.fr.html)

New Brunswick Department of Wellness, Culture and Sport: http://www.gnb.ca/0131/index-e.asp (also available in French: http://www.gnb.ca/0131/index-f.asp)

Newfoundland Department of Tourism, Culture and Recreation: http://www.tcr.gov.nl.ca/tcr/ (available in English only)

Northwest Territories Department of Education, Culture and Employment: http://www.ece.gov.nt.ca/ (available in English only)

Nova Scotia Department of Communities, Culture & Heritage: http://www.gov.ns.ca/cch/ (also available in French: http://www.gov.ns.ca/cch/bonjour/)

Nunavut Department of Culture, Language, Elders and Youth: http://www.cley.gov.nu.ca/en/home.aspx (also available in French: http://www.cley.gov.nu.ca/fr/home.aspx)

Ontario Ministry of Tourism, Culture and Sport: http://www.mtc.gov.on.ca/en/home.shtml (also available in French: http://www.mtc.gov.on.ca/fr/home.shtml)

Prince Edward Island Department of Tourism and Culture: http://www.gov.pe.ca/tourism/ (available in English only)

Ministère de la Culture, des Communications et de la Condition féminine du Québec [Quebec Ministry of Culture, Communications and the Status of Women]: http://www.mcccf.gouv.qc.ca/ (available in French only)

Saskatchewan Ministry of Tourism, Parks, Culture and Sports: http://www.tpcs.gov.sk.ca/ (also available in French: http://www.bonjour.gov.sk.ca/ministere-du-Tourisme-des-Parcs-de-la-Culture-et-du-Sport)

Yukon Department of Tourism and Culture: http://www.tc.gov.yk.ca/index.html (also available in French: http://www.tc.gov.yk.ca/fr/index.html)

Contact details (e.g., name of person, email, phone)

Summary of main activities

*Please provide, **to the extent possible**, statistical information that already exists. This data may have been collected through national surveys, mapping studies, etc. They may have been published in Tables provided in the Annexes of the UNESCO World Report Investing in Cultural Diversity and Intercultural Dialogue (2009) or other international publications. Suggestions for where data could be found are provided in Help pages.*

2.1 Demographic context S

Please provide data from the most recent national census or survey available.

A. Population structure ?

Year of census/survey:	Total population of the country:	Total annual growth rate:
2011	33,476,688	

Source(s) of data:

The Canadian population grew by 5.9% between 2006 and 2011.

Source: Statistics Canada (2011), Population and dwelling counts, for Canada, provinces and territories, 2011 and 2006 censuses : http://www12.statcan.gc.ca/census-recensement/2011/dp-pd/hlt-fst/pd-pl/Table-Tableau.cfm?LANG=Eng&T=101&S=50&O=A

Population distribution by age and sex ?

Age group	Male	Female	Total
0 to 14	2,857,320	2,722,515	5,579,835
15 to 64	10,731,550	10,966,260	21,697,810
65 +	1,887,100	2,448,155	4,335,255
Total	15,475,970	16,136,930	31,612,900

Source(s) of data:

Source: Statistics Canada (2007), 2006 Census, Age and Sex Highlight : http://www12.statcan.gc.ca/census-recensement/2006/rt-td/as-eng.cfm

B. Migration ?

Year of census/survey:	Migration stock of the population (%):	Estimated emigration (% of total population):
2009		

Source(s) of data:

Internal or interprovincial migrants are people moving from a province to another within Canada. In 2008-2009, Canada had 277 800 internal or interprovincial migrants.

International migration refers to immigrants admitted into Canada. In 2010, international migration to Canada totalled 280 600 individuals.

In 2011, the number of emigrants leaving Canada to other countries totalled 52 642 individuals.

Sources: Anne Milan (2011), Migration: Interprovincial, 2008/2009, Statistics Canada : http://www.statcan.gc.ca/pub/91-209-x/2011001/article/11514-eng.htm ; Anne Milan (2011), Migration: International, 2009, Statistics Canada : http://www.statcan.gc.ca/pub/91-209-x/2011001/article/11526-eng.htm ; Statistics Canada (2011), Quarterly Demographic Estimates, Catalogue no. 91-002-X : http://www.statcan.gc.ca/pub/91-002-x/91-002-x2011004-eng.pdf

C. Language and literacy

Please provide the definition of 'official language' used in your country:

Article 16 of the Canadian Charter of Rights and Freedoms, which is part of the Constitution of Canada, states that English and French are the official languages of Canada and have equality of status and equal rights and privileges as to their use in all institutions of the Parliament and government of Canada.

Please list the official language(s):

French and English

Number of languages spoken in your country:

200

Adult literacy rate in %:

Source(s) of data:

Percentage of the Canadian population for each level of proficiency in reading (2003):
- Level 1: 19,9%
- Level 2: 27,8%
- Level 3: 35,4%
- Level 4 & 5: 17%

Percentage of the Canadian population for each level of proficiency in numeracy (2003):
- Level 1: 25,5%
- Level 2: 29,6%
- Level 3: 30,1%
- Level 4 & 5: 14,7%

Sources: Canadian Charter of Rights and Freedoms, Part 1 of the Constitution Act of 1982: http://laws-lois.justice.gc.ca/eng/Charter/page-2.html; Statistics Canada (2007), 2006 Census: Immigration, citizenship, language, mobility and migration, The Daily, Tuesday December 4, 2007: http://www.statcan.gc.ca/daily-quotidien/071204/dq071204a-eng.htm; Statistics Canada (2005), International Adult Literacy and Skills Survey, The Daily, November 9, 2005: http://www.statcan.gc.ca/daily-quotidien/051109/dq051109a-eng.htm

2.2 Flow of cultural goods and services Ⓢ

Please provide data for the most recent year of survey

A. Total flows of cultural goods and services

Year:

2010

Total exports trade in cultural goods in USD:

Source(s) of data:

In 2010, exports of cultural goods by Canada totalled CA$1 295 936 000.

Source: Statistics Canada (2010), International trade in culture goods, Canada, 2003 to 2010 : http://www.statcan.gc.ca/pub/87-007-x/2011001/t001-eng.htm

Year:

2010

Total imports trade in cultural goods in USD:

Source(s) of data:

In 2010, imports of cultural goods in Canada totalled CA$3 730 096 000.

Source: Statistics Canada (2010), International trade in culture goods, Canada, 2003 to 2010 : http://www.statcan.gc.ca/pub/87-007-x/2011001/t001-eng.htm

Year:

2009

Total exports trade in cultural services in USD:

Source(s) of data:

In 2009, exportations of cultural services by Canada totalled CA$3 089 638 000.

Statistics Canada (2009), Canada's international trade in culture services : http://www.statcan.gc.ca/pub/87-213-x/2012000/t106-eng.htm

Year:

2009

Total imports trade in cultural services in USD:

Source(s) of data:

In 2009, importations of cultural services in Canada totalled CA$2 532 887 000.

Statistics Canada (2009), Canada's international trade in culture services : http://www.statcan.gc.ca/pub/87-213-x/2012000/t106-eng.htm

B. Translation flows

Year:

YYYY

Total number of published translations:

Year:

YYYY

Total number of titles translated and published abroad:

Source(s) of data:

2.3 Cultural production, distribution Ⓢ

Please provide data for the most recent year of survey

▌ A. Films ❓

Year:	Number of national long feature films produced:
2011	86

Source(s) of data:

In 2010-2011, the volume of Canadian theatrical film production totalled CA$306 million and the volume of television production CA$2.08 billion. A total of 86 feature films, 10 short-length theatrical films, 585 television series, 93 television movies and 39 mini-series were produced.

Source: APFTQ/CMPA/PCH (2012), Profile 2011 - An Economic Report on the Screen-based Production Industry in Canada : http://www.cmpa.ca/sites/default/files/documents/industry-information/profile/Profile2011Eng.pdf

Year:	% of films produced thanks to international coproduction:
2010	

Source(s) of data:

In 2010, 64 audiovisual productions (27 movies and 37 television works) were coproduced with Canada. The value of these coproductions totalled CA$451 million.

Source: APFTQ/CMPA/PCH (2012), Profile 2011 - An Economic Report on the Screen-based Production Industry in Canada : http://www.cmpa.ca/sites/default/files/documents/industry-information/profile/Profile2011Eng.pdf

Year:	% of nationally controlled film distribution companies:
YYYY	

Source(s) of data:

Year:	Number of cinemas per 1000 inhabitants:
2006	

Source(s) of data:

According to the Motion Picture Theatre Associations of Canada, there were 672 cinemas and drive-in cinemas and 2 884 cinema screens across Canada in 2006.

Source: Motion Picture Theatre Associations of Canada (2008), Statistics : http://www.mptac.ca/statistics-en.php

▌ B. TV/Radio broadcasting ❓

Programme type	Annual television broadcasting time by programme type (in hours)	Annual radio broadcasting time by programme type (in hours)

Programme type	Annual television broadcasting time by programme type (in hours)	Annual radio broadcasting time by programme type (in hours)
Entertainment		
Information		
Culture		
Sports		
Fiction		
Children		
Educational		
Other		

Source(s) of data

The Canadian Radio-television and Telecommunications Commission provides data on the average weekly viewing hours of Canadian programs distributed by Canadian English- and French-language television services, by program origin, genre, and region. These data show that, in 2009-2010 (august 2009 to august 2010, Monday to Sunday from 2 a.m. to 2 a.m.), the English-speaking Canadian population watched television for a total of 567.1 million hours, including 80.9 million hours watching news and analysis and interpretation, 30.0 million hours watching long-form documentary, 81.6 million hours watching sports, 245.1 million hours watching drama and comedy, 12.0 million hours watching music and dance and variety, and 117.5 million hours watching other types of programming.

The French-speaking population, for its part, watched a total of 202.9 million hours of television, including 49.9 million hours watching news and analysis and interpretation, 12.4 million hours watching long-form documentary, 16.7 million hours watching sports, 79.9 million hours watching drama and comedy, 3.5 million hours watching music and dance and variety, and 40.5 million hours watching other types of programming.

Source: Canadian Radio-television and Telecommunications Commission (2011), Communications Monitoring Report : http://www.crtc.gc.ca/eng/publications/reports/policymonitoring/2011/cmr.htm

Year:

YYYY

Annual television broadcasting time for programmes produced by indigenous peoples (in hours):

Year:

YYYY

Annual radio broadcasting time for programmes produced by indigenous peoples (in hours):

Source(s) of data:

In 2010, there were 5 aboriginal television stations and 45 aboriginal radio stations in Canada.

Source: Canadian Radio-television and Telecommunications Commission (2011), Communications Monitoring Report : http://www.crtc.gc.ca/eng/publications/reports/policymonitoring/2011/cmr.htm

Annual broadcasting time by type of programme production (in hours):

Year:	National television:	Year:	National radio:
YYYY		YYYY	

Year:	Foreign television:	Year:	Foreign radio:
YYYY		YYYY	

Source(s) of data:

In 2009-2010, the main private conventional television networks in Canada, that is CFMT-TV (TVA) Montréal, CFTO-TV (CTV) Toronto and CIII-TV (Canwest) Toronto, broadcast a total of 1166 hours of Canadian priority programming during the peak viewing period of 7 p.m. to 11 p.m.

Source: Canadian Radio-television and Telecommunications Commission (2011), Communications Monitoring Report : http://www.crtc.gc.ca/eng/publications/reports/policymonitoring/2011/cmr.htm

C. Books

Published titles

Year:	Number of titles published per year:
2004	16,776

Source(s) of data:

Source: Statistics Canada (2004), Book publishing industry

Publishing companies:

Year:	Number of publishing companies:
2006	293

% large publishing companies (over 50 titles/year):

% small and medium size publishing companies (50 titles and under/year):

Source(s) of data:

In 2010, operating revenue of the book publishing industry totalled CA$2.0 billion. The country of control split for 2010 was 69.8% Canadian controlled and 30.2% foreign controlled.

Sources: Statistics Canada (2012), Book publishing industry : http://www.statcan.gc.ca/pub/87f0004x/2012001/aftertoc-aprestdm1-eng.htm

Book shops:

Year:	Number of book shops:	% of book store chains:
2007	2,000	

Source(s) of data:

Please note that this number is an approximation.

Sources: Sources: Canadian Heritage (2007), Book Retail Sector in Canada: http://www.pch.gc.ca/DAMAssetPub/DAM-livres-books/STAGING/texte-text/rapport-pdf-report_1290024997082_eng.pdf?WT.contentAuthority=12.2.1;
Chapter Indigo (2005) Chapter Indigo Bookstores : http://images.chapters.indigo.ca/images_2005/Content/Articles/En/AboutUs/PDFs_IR/PressReleases/Indigo2011AnnualReport.pdf

D. Music

Year:

2009

Number of albums produced per year (including digital albums):

2,503

% produced by independent labels:

28,00%

% produced by majors:

72,00%

Source(s) of data:

In 2011, the combined operating revenues of the Canadian sound recording industry totalled CA$819.9 billion. The most important group, the record production and integrated record production / distribution, generated 67.4% of the total revenues, followed by music publishers (18.1%), sound recording studios (13.1%) and, finally, of all the other sound recording industries (1.4%).

Source: Statistics Canada (2010), Sound recording and music publishing : http://www.statcan.gc.ca/tables-tableaux/sum-som/l01/cst01/arts69a-eng.htm (some data are not available online)

Year:

YYYY

Number of nationally controlled distribution companies:

% of independent companies:

% of major companies:

Source(s) of data:

2.4 Cultural consumption / participation Ⓢ

Please provide data for the most recent year of survey

A. Percentage of people attending cultural events such as concerts, live theatre several times a year, broken down by gender and age (if possible):

Age group	Total in thousands	Gender	
		Male (in %)	Female (in %)
e.g. 0 to 14 (or other)			
e.g. 15 to 59 (or other)			
e.g. 60 + (or other)			

Total	0		

Source of data

In Canada, in 2010:

- 67% of women et 70% of men watched at least one audiovisual production at the theater or drive-in theater;
- 78% of women et 80% of men watched at least one bought or rented audiovisual production;
- 49% of women et 52% of men downloaded at least once music on a computer or MP3 player;
- 77% of women et 74% of men listened at least once to music on a compact disc or soundtrack;
- 49% of women et 40% of men assisted to at least one theater play;
- 40% of women et 39% of men assisted to at least one music concert;
- 14% of women et 11%of men assisted to at least one classical or symphonic music concert;
- 36% of women et 38% of men assisted to at least one cultural or artistic festival;
- 25% of women et 21% of men assisted to at least one cultural, heritage, musical or dance performance;
- 19% of women et 17% of men assisted to at least one cultural performance of another type;
- 37% of women et 35% of men visited at least one museum or art gallery.

Source: Statistics Canada (2011), General Social Survey 2010 - Overview of the Time Use of Canadians, Catalogue no. 89-647-X

B. Cinema admissions in 1000s

Year:	Cinema admissions in 1000s:
2010	112,200

Year:	Cinema sales (in USD) per 1000 inhabitants:
YYYY	

Source(s) of data:

In 2010, movie theatres sold 112.2 million tickets and 67.9% of Canadians attended to the presentation of a movie.

Source: Statistics Canada (2012), Motion picture theatres, The Daily, February 7, 2012 : http://www.statcan.gc.ca/daily-quotidien/120207/dq120207b-eng.htm; Statistics Canada (2011), Canada Year Book - Culture and leisure, Catalogue no. 11-402-X

C. Book sales

Year:

YYYY

Total number of sold books (including audio-books and e-books):

Year:

YYYY

Book sales (in USD) per 1000 inhabitants:

Source(s) of data:

In 2008, Canadians bought an average of 14 books and spent an average of CA$106.

Source: Statistics Canada (2011), Canada Year Book - Culture and leisure, Catalogue no. 11-402-X

D. Household equipment

Year:

YYYY

Number of households with a television set:

Year:

YYYY

Personal computers per 1000 inhabitants:

Source(s) of data:

In 2009, 98.9% of Canadian households had a television set and 81.7% had a computer.

Source: Statistics Canada (2011), Survey of household spending (SHS), household equipment, Table 203-0020 : http://www5.statcan.gc.ca/cansim/a05?lang=eng&id=2030020

2.5 Connectivity, infrastructure, access Ⓢ

Please provide data for the most recent year of survey

A. Mobile cellular telephones

Year:

2009

Number of mobile cellular telephones per 1000 inhabitants:

Source(s) of data:

In 2009, 77.2% of Canadian households had a cellular phone.

Source: Statistics Canada (2011), Survey of household spending (SHS), household equipment, Table 203-0020 : http://www5.statcan.gc.ca/cansim/a05?lang=eng&id=2030020

B. Internet users

Year:

2009

Estimated number of Internet users:

Source(s) of data:

In 2009, 77.8% of Canadian households had Internet use from home.

Source: Statistics Canada (2011), Survey of household spending (SHS), household equipment, Table 203-0020 : http://www5.statcan.gc.ca/cansim/a05?lang=eng&id=2030020

C. Internet penetration rate as a % of the population

Year:

2010

Share of the population using the Internet:

80,00%

Source(s) of data:

Source: Statistics Canada (2011), Individual Internet use and E-commerce : http://www.statcan.gc.ca/daily-quotidien/111012/dq111012a-eng.htm

D. Newspapers

Year:

YYYY

Number of newspapers:

of which: **Printed:**   **Online versions of print newspapers:**   **Digital:**

Source(s) of data:

E. Broadcasting media organizations: ❓

Ownership	Number of domestic broadcasting media organizations providing			
	Radio channels only	Television channels only	Both radio and television channels	Total
Public				
Private				
Community				
Internet based				
Total				

Year:

2010

Source(s) of data:

In 2010, the radio market sector in Canada consisted of over 1,200 radio and audio services. Ninety-nine percent of these radio and audio services were over-the-air while the remaining 1% was delivered by Broadcasting Distribution Undertakings. Canada's national broadcaster, the CBC, accounted for approximately 8% of radio and audio services while the private commercial broadcasters accounted for 61%. The remaining 30% consisted of religious, community, campus, Aboriginal and other radio and audio services.

In 2010, the television broadcasting industry delivered over 700 television services to Canadians, including 469 English-language services, 116 French-language services and 131 third language services. The industry also included a national public broadcaster (the CBC) operating in both the English- and French-language markets and a number of provincial public broadcasters.

Source: Canadian Radio-television and Telecommunications Commission (2011), Communications Monitoring Report : http://www.crtc.gc.ca/eng/publications/reports/policymonitoring/2011/cmr.htm

2.6 Economy and finance Ⓢ

Please provide data for the most recent year of survey

A. Contribution of cultural activities to Gross Domestic Product (GDP) in percentage

Year:

2007

Contribution of cultural activities to Gross Domestic Product (GDP) in percentage:

3,80%

Source(s) of data

The real value-added output by culture sector industries totalled CA$46 billion in 2007.

Source: Conference Board of Canada (2008), Valuing Culture: Measuring and Understanding Canada's Creative Economy : http://www.conferenceboard.ca/e-Library/abstract.aspx?did=2671

B. Cultural employment

Year:

2009

Estimated total number of people working in the cultural sector:

633,200

% employed:

% self-employed:

Estimated share of people working in the cultural sector in relation to total employment (%):

Source(s) of data:

Source: Statistics Canada (2009), Labour Force Survey

C. Government expenditure on culture

Year:

2009

Total government expenditure on culture in US$:

% at national level:

% at regional (e.g. provincial/Lander/state levels):

% at local/municipal level:

Share of government expenditure on culture in relation to the total public expenditure (%):

Source(s) of data:

In 2009-2010, the federal government spent CA$4.17 billion on culture, provincial and territorial governments spent CA$3.02 billion, and

municipal governments CA$2.95 billion, for a total of CA$9.59 billion for all three levels of government.

Source: Statistics Canada (2012), Government Expenditures on Culture: Data Tables : http://www5.statcan.gc.ca/bsolc/olc-cel/olc-cel?catno=87F0001XIE&lang=eng

D. Household expenditure on culture and recreation

Year:

2009

Share of household expenditure on culture and recreation in relation to the total household expenditure (in %):

Source(s) of data:

In 2008-2009, Canadian households spent CA$27.4 billion on culture and recreation.

Sources: Hill Strategies (2009), Consumer Spending on Culture in Canada : http://www.hillstrategies.com/docs/ARM_vol9_no5.pdf; Statistics Canada (2010), Survey of Household Spending : http://www.statcan.gc.ca/daily-quotidien/120425/dq120425a-eng.htm

2.7 International Cooperation Ⓢ

Please provide data for the most recent year of survey

A. Official Development Assistance (ODA) allocated to culture

Year:

YYYY

Estimated percentage of total allocable ODA:

Source(s) of data:

B. Net receipt (in USD) of Official Development Assistance (ODA) allocated to culture

Year:

YYYY

Net receipt (in USD):

Source(s) of data:

Please provide any explanations or clarifications that you may feel necessary:

Quadrennial Periodic Report on Measures to Protect and Promote the Diversity of Cultural Expressions

General guidelines ❓

(i) The number of pages of the periodic reports should not exceed 20, excluding Annexes;
(ii) Declarative statements shall be supported by facts and explanations;
(iii) Information and analysis are to be derived from a variety of sources and be illustrated with examples;
(iv) Long historical accounts are to be avoided;
(v) Links may be added directly in the text.

Languages:

The Report is to be prepared in English or French, the working languages of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions.

Parties are encouraged to submit, to the extent possible, their reports in both working languages of the Committee.

Parties that are in a position to do so are invited to also submit their reports in other languages (e.g., national languages) for purposes of information sharing.

Structure of reports:

Section Number	Heading	Suggested number of pages
	Executive Summary	1
1	General information	0,5
2	Measures	12
3	Awareness-raising and participation of civil society	3
4	Main results achieved and challenges encountered when implementing the Convention	3,5
Annex		

The original version(s) of the Report, signed by the official designated on behalf of the Party, is (are) sent to the following address: UNESCO, Section of the Diversity of Cultural Expressions, 1 rue Miollis 75732 Paris Cedex 15, France. The deadline for receipt of the reports is 30 April 2012. ❓

The electronic version of this PDF form is to be sent through email to reports2005c@unesco.org or uploaded to : http://www.unesco.org/tools/filedepot/. ❓

Parties are invited to contact the Secretariat for any clarification or information. The Secretariat would also welcome feedback which will be used in the development of the supporting tools and also contribute to future reporting cycles.

a) Name of Party

- Select -

b) Date of ratification

YYYY/MM/DD ?

c) Ratification process

?

d) Total contribution the International Fund for Cultural Diversity (in USD)

$199,871.54 ?

e) Organization(s) or entity(es) responsible for the preparation of the report

The Québec report on measures taken to protect and promote the diversity of cultural expressions was integrated into the Canadian report in accordance with the Agreement between the Government of Québec and the Government of Canada concerning UNESCO. Québec's ministère de la Culture, des Communications et de la Condition féminine and ministère des Relations internationales are the organizations responsible for preparing this report.

f) Officially designated point of contact ?

Title	First name	Family name	Organization	Position

Mailing address

Telephone

E-mail

Fax

g) Description of the consultation process established for the preparation of the report ?

Consultations were conducted by different ministries and organizations in Québec as well as by the Coalition for Cultural Diversity.

h) Name of representative(s) of participating civil society organization(s)

Title	First name	Family name	Organization	Position

In writing this summary, please include the main achievements and challenges in implementing the Convention and, where appropriate, an outlook for the future. ?

(Maximum 500 words)

Since adopting the Convention, Québec has both retained and adapted its cultural policies and measures and has also adopted new ones. It has maintained an environment that encourages creation, production, distribution and access to national and foreign cultural expressions. Governmental cultural interventions are based on the Politique culturelle du Québec de 1992 [Québec Cultural Policy]. On the international scale, Québec cultural action falls within the larger framework of the Politique internationale du Québec [Québec's International Policy], adopted in 2006.

Québec has contributed to international cooperation efforts both multilaterally (UNESCO and the International Organisation of La Francophonie) and bilaterally (over thirty cooperation agreements signed) as well as with the help of measures by several Québec organizations and government corporations. It has also made two voluntary contributions of $100,000 CAD to the International Fund for Cultural Diversity (IFCD) for a total contribution of $199,871.54 USD.

Québec has implemented Article 13 of the Convention, which requires Parties to integrate culture into their development policies, by adopting an Agenda 21 for culture. This takes the form of a reference framework that establishes the principles and objectives to pursue to make culture a major transversal component of sustainable development, which is integrated in its social, economic and environmental dimensions.

Québec maintains a constant dialogue with civil society, of which the Coalition for Cultural Diversity (CCD) is the main representative. The position of Québec on the diversity of cultural expressions (DCE) is made in close consultation with CCD. CCD has been very active in order to raise awareness in the cultural milieux in Québec and Canada, as well as internationally, about DCE issues and defends the principle that "cultural policies must not be subject to the constraints of international trade agreements." The CCD also manages the secretariat of the International Federation of Coalitions for Cultural Diversity, which brings together 43 national coalitions.

At the international level, one of the main challenges is that the Convention reaches its full effect at the interface between trade and culture. An approach adopted by Canada, which is perfectly consistent with the positions in Québec, was to include formal exemptions for cultural industries in bilateral trade agreements. Other measures taken by Québec were to include references to the Convention or its principles and objectives within bilateral agreements and to intervene in favour of the Convention in various forums.

In Québec, one of the main challenges is the need to adapt policies and cultural measures to the transformations brought about by the transition to digital technologies. In this regard, digital cultural content will be a priority area of intervention for the next years and a strategy for digital cultural content acess and development will be developed.

Additional information and the complete report are available on the website of the Québec Government Secretariat for Cultural Diversity (www.diversite-culturelle.qc.ca/index.php?id=2).

Note that the exchange rate used for throughout the entire is that of the United Nations dated 1 April 2011, i.e., $1.02987 per 1 U.S. dollar except for the contribution to IFCD which is reported according to the real exchange rate.

Parties shall provide information on policies and measures adopted to protect and promote the diversity of cultural expressions within their territory (at the national, regional or local levels) and at the international level (including trans-regional or trans-national levels).

Information to be presented in this Section of the report is to be organized according to the following themes:

i)   cultural policies and measures;
ii)   international cooperation and preferential treatment;
iii)   the integration of culture in sustainable development policies;
iv)   protecting cultural expressions under threat.

Key questions:

Parties shall respond, to the extent possible, to the following questions for each theme:

(a)   What are the main objective(s) of the policy or measure? When was it introduced?

(b)   How has it been implemented, which public agency(ies) is (are) responsible for its implementation and what resources have been allocated to ensure implementation?

(c)   What challenges have been identified in the implementation of this measure?

(d)   What has been the effect or impact of the policy or measure? What indicators were used to lead to this conclusion?

2.1 Cultural policies and measures ❓

The purpose of this section is to report on cultural policies and measures in place to promote the diversity of cultural expressions at the different stages of creation, production, distribution, dissemination and participation/enjoyment.

Measures may be understood as those that:
- *nurture creativity,*
- *form part of an enabling environment for independent producers and distributors*
- *provide access to the public at large to diverse cultural expressions.*

They may be regulatory or legislative, action or programme oriented, institutional or financial measures. They may be specifically introduced to address the special circumstances and needs of individuals (e.g. women, young people) or groups (e.g. persons belonging to minorities, indigenous people) as creators, producers or distributors of cultural expressions.

For more information on the types of measures to be reported on, please refer to Article 6, Rights of Parties at the national level, and the Operational Guidelines adopted on Article 7 on measures to promote cultural expressions.

Policy / measure   1

Name of policy / measure

Québec cultural policy, laws and other policies

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
☒ creation	☒ regulatory	☒ artists/creators
☒ production	☒ legislative	☒ producers/entrepreneurs
☒ distribution	☒ institutional	☒ cultural enterprises
☒ dissemination	☐ financial	☒ young people
☒ participation/enjoyment	☐ other (please specify below)	☒ women
☐ other (please specify below)		☒ persons belonging to minorities
		☒ indigenous peoples
		☐ other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

The Politique culturelle du Québec: Notre culture, notre avenir [Québec Cultural Policy: Our culture, our future] (1992) is the basis for governmental cultural interventions. The ministère de la Culture, des Communications et de la Condition féminine (MCCCF), created on April 1, 1961, is responsible for coordinating the implementation of the Cultural Policy in the areas of its jurisdiction, including the arts, literature and cultural industries. The objectives pursued by Québec through its Cultural Policy are to contribute to the affirmation of Québec's cultural identity, to foster the development of artistic creation and to promote citizen access and participation in cultural life. To attain these objectives, Québec has implemented a series of cultural policies and measures at the national level that come into play at each stage of the cultural process according to the sector, including creation, production, distribution, dissemination and participation. The cultural policies and measures in Québec must therefore be envisioned as an ecosystem, meaning that a cultural measure is inseparable from other measures, which interact in a complementary way as well as with those implemented by the federal government in order to form a dynamic support network for Québec culture.

Internationally, cultural action in Québec comes under the larger framework of Québec's International Policy (QIP) of 2006 (www.mri.gouv.qc.ca/en/politique_internationale/presentation/index.asp) which is coordinated by the ministère des Relations internationales (MRI). The QIP aims to promote the identity and culture of Québec in relation to cultural matters. The priorities that have been identified in this regard are to support the promotion and influence of the French language throughout the world and to develop the skills and tools that allow for better planning and organization of the marketing of Québec cultural expressions and products in international markets.

b) How has it been implemented?

Within the framework of the Cultural Policy, the MCCCF has also adopted sectoral policies in the domains of the performing arts, visual arts, reading and books as well as museology (www.mcccf.gouv.qc.ca/index.php?id=925). One example is the Politique d'intégration des arts à l'architecture et à l'environnement des bâtiments et des sites gouvernementaux publics [Policy to integrate art in architecture, building surroundings, and public governmental sites] (1996) which requires the integration of a work of art in all governmental construction projects, building expansions and public governmental sites of which the cost is equal to or greater than CA$ 150,000 (US$ 154,305). Allocated sums vary between 0.5% and 1.75% of the total cost of the project. In addition to the sectoral policies, laws and regulations have been adopted, such as the Loi sur le cinéma [Cinema Act] and the Loi sur le statut professionnel et les conditions d'engagement des artistes de la scène, du disque et du cinéma [Act respecting the professional status and conditions of engagement of performing, recording and film artists] (www.mcccf.gouv.qc.ca/index.php?id=329).

MCCCF's actions are guided by a multi-year Strategic Plan that details the orientations, areas of intervention, objectives and performance indicators. The 2011-2015 Strategic Plan envisions culture as an essential component of the development of Québec society, integrated in social, economic, environmental and territorial dimensions, all of which requires the involvement of partners.

Apart from the MCCCF, the governmental network for culture consists of 12 public organizations and government corporations under the jurisdiction of MCCCF (www.mcccf.gouv.qc.ca/index.php?id=329). These organizations and government corporations can be classified according to their respective roles.

Granting agencies:
- Conseil des arts et des lettres du Québec
- Société de développement des entreprises culturelles

Training organizations:
- Conservatoire de musique et d'art dramatique du Québec

Dissemination organizations:
- Société de la Place des arts de Montréal
- Société du Grand Théâtre de Québec
- Société de télédiffusion du Québec (Télé-Québec)

Dissemination and conservation organizations:
- Bibliothèque et Archives nationales du Québec
- Musée d'art contemporain de Montréal
- Musée national des Beaux-Arts du Québec
- Musée de la civilisation

Regulatory organization:
- Régie du cinéma

Advisory organizations:
- Commission des biens culturels du Québec

The MCCCF budget was CA$ 659.2M (US$ 678.1M) for the 2010-2011 fiscal year, which represents approximately 1% of the total budget of the Québec government. MCCCF commits 87% of its budget, a total of CA$ 578.5M (US$ 595.1M), to supporting culture, communication and government corporations. For more information on public spending of the entire Québec government, see the Annex on statistics from the Québec government.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

MCCCF

Add agency

What resources have been allocated to ensure implementation?

$678,100,000.00

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

In particular, Québec faces two strategic challenges: issues related to the rapid evolution of digital technology and demographic changes (an aging and diversifying population) that change expectations and behaviors with respect to culture and communication.

d) At what level was the policy / measure designed to have an impact?

Local ☒   Regional ☒   National ☒   International ☒

Has the impact of this policy / measure been investigated?

No ☐   Yes ☒

If yes, what was the impact :

What indicators were used to lead to this conclusion?

The statistical analysis produced by MCCCF and the Observatoire de la Culture et des Communications du Québec (OCCQ) allow for the monitoring of the evolution of the cultural situation in Québec. The OCCQ is an administrative unit of the Institut de la statistique du Québec (ISQ). It collects, produces, provides and diffuses quantitative information on culture and communication in Québec (www.stat.gouv.qc.ca/observatoire/).

Policy / measure 2

Name of policy / measure

Financial assistance programs from the ministère de la Culture, des Communications et de la Condition féminine (MCCCF)

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
☒ creation	☐ regulatory	☒ artists/creators
☒ production	☐ legislative	☒ producers/entrepreneurs
☒ distribution	☐ institutional	☒ cultural enterprises
☒ dissemination	☒ financial	☒ young people
☒ participation/enjoyment	☐ other (please specify below)	☒ women
☐ other (please specify below)		☒ persons belonging to minorities
		☒ indigenous peoples
		☐ other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

To provide sufficient support to its clientele and partners in the cultural milieu, MCCCF offers four financial assistance programs (www.mcccf.gouv.qc.ca/index.php?id=274&no_cache=1) as well as various prizes and competitions.

1. Operational Assistance:
The objective of this program is to support various cultural organizations to accomplish their mission and carry out their activities.

2. Capital Assistance:
The objectives of this program are to provide financial support for the restoration and conservation of heritage properties and to contribute to the maintenance and development of a network of high-quality cultural infrastructure throughout Québec in order to expand access to goods, services and activities related to culture and communication.

3. Project Assistance:
The objectives of this program are to increase the availability of activities, services and cultural goods and to promote innovation, experimentation and renewal in creativity.

4. Assistance to Partnership Initiatives:
The objectives of this program are to allow governmental, municipal, regional, aboriginal, institutional, private and community partners to jointly develop common objectives and projects to promote cultural and communications development.

5. Prizes and Competitions:
The objective is to acknowledge noteworthy careers in the artistic and cultural domains.

b) How has it been implemented?

1. Operational Assistance:
The beneficiary organizations of this program are the regional service centers for public libraries, pluridisciplinary distributors in the performing arts, museums, community media, specialized and advanced art training organizations, umbrella organizations, heritage organizations, province-wide organizations for young amateurs, province-wide cultural recreation organizations, and local aboriginal radio stations.

2. Capital Assistance:
Cultural facilities eligible for this program include public libraries, certified archives, museums, centers for training, production or dissemination of visual arts, media arts, performing arts (for example theaters), literary arts, artisanship, as well as centers producing books for the disabled.

3. Project Assistance:
This program is divided into "Call for projects" and "Reception of projects" sections.

The "Call for projects" section allows MCCCF to call for and fund projects meeting specific objectives. For the 2010-2011 fiscal year, MCCCF launched seven calls for projects, allowing for the financing of: 1) projects to host performances from abroad; 2) projects to develop stand-alone public library collections; 3) projects to promote auteur films; 4) province-wide youth cultural recreation projects; 5) youth cinematography education projects; 6) projects for the support of permanent exhibitions in museums and interpretive spaces as well as; 7) cultural projects for the Algonquins (an aboriginal nation).

The "Reception of projects" section funds projects initiated by Québec artists, organizations or cultural enterprises. Projects can include education and training, young amateurs and cultural recreation, international action, regional and local action, and cultural tourism. At the international level, projects that showcase Québec's cultural expertise at international events as well as those involving the development of the international market, including those accepting foreign distributors are eligible.

4. Assistance to Partnership Initiatives:
MCCCF makes a joint financial contribution with a partner through negotiated agreements whose objective ranges from activities directly related to culture to the implementation of economic or socially-based projects wherein culture is likely to bring an added value. MCCCF establishes cultural development agreements with municipalities, regional county municipalities or aboriginal authorities as well as regional agreements with the Regional Conferences of Elected Officials. It may also enter into agreements with ministries and other public organizations.

5. Prizes and competitions:
MCCCF administers or supports prizes and competitions, including the Prix du Québec. These high honours are awarded every year by the government of Québec in recognition of a remarkable career in the artistic and cultural domains. Annually, each of the seven winners receives a tax-free grant of CA$ 30,000 (US$ 30,861) http://www.prixduquebec.gouv.qc.ca/gpq-autres/english.html.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

MCCCF

Add agency

What resources have been allocated to ensure implementation?

$174,262,000.00

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local ☒   Regional ☒   National ☒   International ☒

Has the impact of this policy / measure been investigated?

No ☐   Yes ☒

If yes, what was the impact :

Impacts for the 2010-2011 fiscal year:

1. Operational Assistance:
96 pluridisciplinary distributors, 136 museums and 13 private educational services offering advanced art training funded.

2. Capital Assistance:
A total of 603 supported projects.

3. Project Assistance:
For the "Call for projects" section, 105 stand-alone public library collection projects, 5 cultural projects for the Algonquins and 16 funded projects in youth cinematography education. For the "Reception of projects" section, a total of 210 supported projects, 89 of which are international projects.

4. Assistance to Partnership Initiatives:
75 cultural development agreements in effect, 3 of which involve aboriginal nations.

What indicators were used to lead to this conclusion?

MCCCF has a transparent system of review and evaluation of its financial assistance programs. It publishes an annual management report that includes indicators focussing on results relating to the objectives of its pluriannual Strategic Plan. These indicators include the number of organizations and the number of projects supported.

![UNESCO logo] **Convention on the Protection and Promotion of the Diversity of Cultural Expressions**

United Nations
Educational, Scientific and
Cultural Organization

2.1 Cultural policies and measures

Page 12

Policy / measure 3

Name of policy / measure

Subsidized government corporation programs

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
☒ creation	☐ regulatory	☒ artists/creators
☒ production	☐ legislative	☒ producers/entrepreneurs
☒ distribution	☐ institutional	☒ cultural enterprises
☒ dissemination	☒ financial	☒ young people
☒ participation/enjoyment	☐ other (please specify below)	☒ women
☐ other (please specify below)		☒ persons belonging to minorities
		☒ indigenous peoples
		☐ other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

The Conseil des arts et des lettres du Québec (CALQ) and the Société de développement des entreprises culturelles (SODEC) are the two government corporations that provide subsidies. Their mandate most notably consists of administering governmental financial assistance to their respective clientele and their fields of intervention.

Support offered by CALQ (http://www.calq.gouv.qc.ca/index_en.htm):
- Objective: support artistic creation, experimentation and production as well as artist development in each region of Québec, while promoting the influence of Québec culture elsewhere in Canada and abroad;
- Beneficiaries: Québec artists and professional writers, artistic and literary non-profit organizations in the domains of the visual arts, artisanship, literature, the performing arts, the multidisciplinary arts and media arts, as well as architectural research.

Support offered by SODEC (www.sodec.gouv.qc.ca):
- Objective: support the creation, production and dissemination of works in Québec and internationally;
- Beneficiaries: cultural enterprises in the domains of the cinema and television production, the artisanship, music and variety shows, books and specialized publishing.

b) How has it been implemented?

Support offered by CALQ:
- Measures: grants to artists and professional writers, financial support for operations and artistic and literary projects of non-profit organizations, signing of regional agreements, awarding of Prizes for regional artistic creation in order to promote the recognition of creators within their communities, implementation of the "Mécénat Placements Culture" program which aims to stimulate private sector investment to finance cultural and communications organizations.

Support offered by SODEC:
- Measures: financial assistance (including Sodexport, an assistance program to support export and cultural influence), financing of cultural bodies by offering the services of an investment bank (term loans, revolving credit, loan guarantees, etc.), Fonds d'investissement de la culture et des communications [Investment Fund for Culture and Communications], Fonds capital culture Québec (commercial fund to develop large-scale cultural projects), joint administration of Québec tax assistance measures for cultural companies (see form on tax assistance measures).

Which public agency(ies) is (are) responsible for its implementation?

Agency name

CALQ

SODEC

Add agency

What resources have been allocated to ensure implementation?

$160,374,000.00

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local ☒   Regional ☒   National ☒   International ☒

Has the impact of this policy / measure been investigated?

No ☐   Yes ☒

If yes, what was the impact :

For the 2010-2011 fiscal year:
CALQ awarded 1,463 grants to Québec artists and professional writers from Québec and financially supported over 650 artistic and literary organizations, for CA$ 10.2M (US$ 10.5M) and CA$ 65.6M (US$ 65.5M) respectively. The total amount of financial assistance provided by CALQ for the 2010-2011 fiscal year is CA$ 81M (US$ 83.3M).

SODEC awarded over 2,000 financial authorizations for a total of CA$ 55.8M (US$ 57.4M). The total amount of financial assistance provided by SODEC for the 2010-2011 fiscal year is CA$ 61.2M (US$ 63M).

What indicators were used to lead to this conclusion?

CALQ: number of grants awarded to artists and number of supported organizations
SODEC: number of financial authorizations

Policy / measure **4**

Name of policy / measure

Fiscal assistance measures

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
☒ creation	☒ regulatory	☒ artists/creators
☒ production	☒ legislative	☒ producers/entrepreneurs
☒ distribution	☐ institutional	☒ cultural enterprises
☒ dissemination	☒ financial	☐ young people
☒ participation/enjoyment	☐ other (please specify below)	☐ women
☐ other (please specify below)		☐ persons belonging to minorities
		☐ indigenous peoples
		☐ other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

In Québec, various measures of fiscal assistance applicable to the cultural and communications domains are available (www.mcccf.gouv. qc.ca/index.php?id=273). Their objectives include supporting artists, cultural organizations and enterprises and stimulating cultural production.

b) How has it been implemented?

As the authority for the Politique culturelle du Québec de 1992 [Québec Cultural Policy] (see the Québec Cultural Policy, laws and other policies measure), the Minister of Culture can recommend certain tax measures to the Minister of Finances, who manages fiscal policy. In general, the Minister of Revenue has exclusive management of fiscal measures. However, in terms of income tax credits for cultural enterprises working in film and television production, the production of sound recordings and performance, and book publishing, the Minister of Revenue and the Société de développement des entreprises culturelles (SODEC) exercise distinct responsibilities. The main role of SODEC is to determine eligibility for the income tax credit. These tax credits are granted for cultural entities to reimburse a portion of the costs of labour associated with the production of works.

Additional tax assistance measures are intended for professional artists. As an example, a measure may give a musician the right to tax deductions for expenses related to the use of a musical instrument during the course of employment. In terms of reading and books, artists can claim an annual deduction of revenue from copyright of which they are the first owner.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Ministère du Revenu

SODEC

Add agency

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local ☒ Regional ☒ National ☒ International ☒

Has the impact of this policy / measure been investigated?

No ☐ Yes ☒

If yes, what was the impact :

For the 2010-2011 fiscal year, SODEC awarded 1,438 financial authorizations totalling CA$ 253.7M (US$ 262M).

What indicators were used to lead to this conclusion?

Number of financial authorizations

Policy / measure 5

Name of policy / measure

Specific cultural measures implemented by ministries and public organizations other than the ministère de la Culture, des Communications et de la Condition féminine (MCCCF)

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
☒ creation	☐ regulatory	☒ artists/creators
☒ production	☐ legislative	☒ producers/entrepreneurs
☒ distribution	☐ institutional	☒ cultural enterprises
☒ dissemination	☒ financial	☒ young people
☒ participation/enjoyment	☐ other (please specify below)	☒ women
☐ other (please specify below)		☒ persons belonging to minorities
		☒ indigenous peoples
		☐ other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

Several ministries and public organizations implemented specific cultural measures, with or without collaboration with partners such as MCCCF, which provide support for organizations and projects related to cultural activities, good and services. You will find a partial list of examples of measures in section b) below.

b) How has it been implemented?

Through its programme Vie associative [Community Life Program], the ministère des Relations internationales (MRI) supports initiatives that further the objectives of Québec with regard to La Francophonie. For example, this program provides annual support to the Vues d'Afrique organization, which promotes better dissemination of African works in Québec by screening foreign films during its festival in Montréal and during cultural workshops.

The ministère de l'Éducation, du Loisir et du Sport (MELS) implemented the programme La culture à l'école [Culture in the Schools Program] which allows thousands of students in Québec to go on cultural outings and to experience in-class workshops led by artists and writers (www.mels.gouv.qc.ca/sections/cultureEducation).

Through its programme Aide à l'entrepreneuriat (volet relève Arts et culture, Montréal) [Entrepreneurial Assistance Program (Arts and Culture for Youth Component, Montréal)], the ministère du Développement économique, de l'Innovation et de l'Exportation (MDEIE) supports projects related to the starting of work cooperatives or non-profit organizations that group together artists or professional creators and whose objective is to ensure the production, dissemination and distribution of their art.

Within the framework of their programme Développement professionnel [Professional Development Program], the Offices jeunesse internationaux du Québec (LOJIQ) provide foreign travel grants to young Québec artists and cultural professionals between the ages of 18 and 35 so that they may participate in research or training stays, colloquia or festivals as well as artistic creation or dissemination activities (www.lojiq.org/participer/programmes/developpement-professionnel/).

Loto-Québec is a government corporation whose mission is to ensure the responsible management of gambling and betting by encouraging order, moderation and community interest in Québec. This government organization supports many events in Québec that

affect various areas of cultural expression, including street art, film, music and humour. The Rendez-vous Loto-Québec provide annual support for nearly 80 popular festivals or events. Loto-Québec also contributes to the dynamism of the visual arts through the acquisition and dissemination of contemporary art with its collection of over 4,300 works by over 1,200 Québec artists.

Which public agency(ies) is (are) responsible for its implementation?

What resources have been allocated to ensure implementation?

Agency name

Ministries and public organizations

[Add agency]

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local ☐   Regional ☐   National ☐   International ☐

Has the impact of this policy / measure been investigated?

No ☐   Yes ☐

If yes, what was the impact :

What indicators were used to lead to this conclusion?

Policy / measure 6

Name of policy / measure

Complementary measures implemented by ministries and agencies other than the ministère de la Culture, des Communications et de la Condition féminine (MCCCF)

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
☒ creation	☐ regulatory	☒ artists/creators
☒ production	☐ legislative	☒ producers/entrepreneurs
☒ distribution	☐ institutional	☒ cultural enterprises
☒ dissemination	☒ financial	☒ young people
☒ participation/enjoyment	☐ other (please specify below)	☒ women
☐ other (please specify below)		☒ persons belonging to minorities
		☒ indigenous peoples
		☐ other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

While they are not specifically related to culture, several measures implemented by Québec government departments and agencies help support artists, companies and cultural organizations. You will find a partial list of examples of such measures in section b) below.

b) How has it been implemented?

Like other workers, those in the cultural sector benefit from the social protection measures implemented by the ministère de l'Emploi et de la Solidarité sociale (MESS). For example, artists can benefit from the programme Soutien au travail autonome [Independent Worker Support Program], a measure providing assistance in the form of guidance, technical advice and financial support so that they can become autonomous in the labour market by creating a company or by becoming self-employed (http://www.mess.gouv.qc.ca/programmes-mesures/index_en.asp).

The ministère de l'Immigration et des Communautés culturelles (MICC) provides financial support to organizations to support citizens of all origins in Québec in their adaptation to the realities of the workplace. This program, called Action diversité [Diversity Action], supports developmental projects in the cultural sphere, such as training for immigrant artists and their integration in cultural activities, particularly musical. The primary expected outcome is the participation of ethnocultural minorities in Québec cultural life (www.immigration-Québec.gouv.qc.ca/fr/partenaires/aide-financiere/pad/index.html).

Through its programme Aide financière aux festivals et événements touristiques [Financial Assistance Program for Festivals and Tourist Events], the ministère du Tourisme du Québec (MTO), provides support for events, over half of which are in the cultural domain (performing arts, music and variety, etc.) (www.tourisme.gouv.qc.ca/programmes-services/aide/aide-festivals.html).

The Secrétariat aux affaires autochtones (SAA) administers the Fonds d'initiatives autochtones [Aboriginal Initiatives Fund], which provides support for projects focusing on the socioeconomic development of various Native communities in Québec. Several of the projects funded help improve the availability of aboriginal cultural goods and services: artisanal manufacturing workshop, conversion of a church into a museum, construction of an artist gallery and an art center, etc.

By committing itself to the priority set forth in Québec's International Policy (2006), which is to promote the Québec identity and culture, the ministère des Relations internationales (MRI) provides ad-hoc financial support of Québec cultural activities that take place abroad. MRI financially supported: the tour of Québec authors in New England as part of Francophonie celebrations, the delivery of Québec books to universities in India, the 2009 European tour of the Montreal Symphony Orchestra (13 concerts in six countries).

Which public agency(ies) is (are) responsible for its implementation?

What resources have been allocated to ensure implementation?

Agency name

Ministries and public organizations

Add agency

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local ☐   Regional ☐   National ☐   International ☐

Has the impact of this policy / measure been investigated?

No ☐   Yes ☐

If yes, what was the impact :

What indicators were used to lead to this conclusion?

The purpose of this section is to report on measures aimed at facilitating international cooperation and preferential treatment ❓ *to artists and cultural professionals, as well as cultural goods and services from developing countries.*

Measures are understood as legal, institutional and financial frameworks, policy and programme activities that, for example:

- *support the mobility of artists and cultural professionals abroad (sending and receiving);*

- *provide greater market access for the distribution of cultural goods and services from developing countries through specific agreements;*

- *strengthen independent cultural industries as a means to contribute to economic growth, poverty reduction and sustainable development;*

- *aim to build institutional and management capacities through international cultural exchange programmes or partnerships among civil society organizations and networks.*

For more information on the types of measures to be reported on, please refer to Article 12 (Promotion of international cooperation), Article 14 (Cooperation for development), Article 16 (Preferential treatment for developing countries) and their corresponding Operational Guidelines.

Policy / measure 1

Name of policy / measure

Québec-led cooperative efforts within international organizations

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
☒ mobility	☐ cultural cooperation agreements	☒ institution building	☒ artists/creators
☒ market access	☐ trade agreements	☒ financial investment	☒ producers / distributors
☒ strengthen independent cultural industries	☐ culture and trade agreements	☐ technology transfer	☒ cultural enterprises
☒ develop management skills	☐ co-production / co-distribution agreements	☒ capacity building	☒ young people
☒ exchange information and expertise	☒ other (please specify below)	☒ networking/partnership development	☒ women
☒ needs assessment ?	International organizations	☒ operational action plan ?	☒ persons belonging to minorities
☐ South-South cooperation		☐ other (please specify below)	☒ indigenous peoples
☐ North-South-South cooperation			☐ other (please specify below)
☐ other (please specify below)			

a) What are the main objective(s) of policy or measure? When was it introduced?

At the multilateral level, Québec contributes to international cooperation efforts and their reinforcement mainly within two international organizations, UNESCO and the International Organization of La Francophonie (IOF), and in accordance with its International Policy, one of whose five major objectives is to contribute to international solidarity.

b) How has it been implemented?

In regards to UNESCO, Québec has twice contributed CA$ 100,000 to the International Fund for Cultural Diversity (IFCD). In addition, Québec also reinforces international cooperation through UNESCO by way of financial support for initiatives that make Québec cultural expertise available, particularly with regard to public policies, statistics and the development of cultural industries. For example, Québec contributed a total of CA$ 40,000 (US$ 41,148) in the 2006-2007 fiscal year for the completion of an international study on film conducted by the UNESCO Institute for Statistics (UIS), in which the Institut de la statistique du Québec (ISQ) collaborated.

In addition, as an IOF member, Québec financially supports its programming, including three core programs on cultural diversity aimed primarily at countries of the South and relating to: 1) cultural industries and policy development and; 2) promotion of the movement of writers and artists and the marketing of their work, and; 3) improvement of audiovisual production in French-speaking countries of the South (www.francophonie.org/-Pour-la-diversite-culturelle-et-.html).

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Ministère des Relations internationales (MRI)

Ministère de la Culture, des Communications et de la Condition féminine (MCCCF)

Add agency

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local ☒   Regional ☒   National ☒   International ☒

Has the impact of this policy / measure been investigated?

No ☐   Yes ☒

If yes, what was the impact :

UNESCO:
-Support for the development of tools and mechanisms to foster international cooperation, particularly among developing countries (including the IFCD);
-Sharing of Québec expertise in the cultural domain.

IOF:
-Support for programs that provide protection of the diversity of cultural expressions. For the 2010-2011 fiscal year, Québec allocated CA$ 3.2M (US$ 3.3M) to IOF programs (excluding operations). Out of the total OIF programming budget of CA$ 40.5M (US$ 41.6 M), an estimated 11.8% share of the program funds are dedicated to culture.

What indicators were used to lead to this conclusion?

Policy / measure   2

Name of policy / measure

Culture-related cooperation agreements between Québec and foreign partners

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
☒ mobility	☒ cultural cooperation agreements	☒ institution building	☒ artists/creators
☒ market access	☐ trade agreements	☒ financial investment	☒ producers / distributors
☒ strengthen independent cultural industries	☐ culture and trade agreements	☐ technology transfer	☒ cultural enterprises
☒ develop management skills	☐ co-production / co-distribution agreements	☒ capacity building	☒ young people
☒ exchange information and expertise	☐ other (please specify below)	☒ networking/partnership development	☒ women
☐ needs assessment ?		☐ operational action plan ?	☒ persons belonging to minorities
☐ South-South cooperation		☐ other (please specify below)	☒ indigenous peoples
☐ North-South-South cooperation			☐ other (please specify below)
☐ other (please specify below)			

a) What are the main objective(s) of policy or measure? When was it introduced?

At the bilateral level, thirty cultural cooperation agreements (termed "sectoral", specifically for culture, or "multisectoral" which includes a cultural section) were formed between Québec and foreign partners (countries or regions). In accordance with Québec's International Policy, these agreements aim to strengthen links with priority partners and lead to the implementation of reciprocal development projects.

b) How has it been implemented?

The ministère de la Culture, des Communications et de la Condition féminine (MCCCF), the Conseil des arts et des lettres du Québec (CALQ), the Société de développement des entreprises culturelles (SODEC), le ministère des Relations internationales (MRI) and the network of Québec representatives abroad work toward the implementation of these agreements and the completion of projects included in this framework. Such projects allow the development of networks, the exchange of expertise, the establishment of partnerships, the completion of co-productions, etc.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

MRI

MCCCF

CALQ

SODEC

Québec's network abroad

Add agency

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local ☒   Regional ☒   National ☒   International ☒

Has the impact of this policy / measure been investigated?

No ☐   Yes ☒

If yes, what was the impact :

For the 2010-2011 fiscal year, 68 cultural projects totaling CA$ 423,500 (US$ 435,700) were supported by MRI and MCCCF through cooperation agreements between Québec and foreign partners. For example, as part of the Québec-Italy agreement, an amount was granted to the Circuit Est organization for a Montreal-Bassano-Vancouver dance cooperation project. Québec also supported the creation and production of Ganas de vivir, a contemporary dance coproduction between Les Sœurs Schmutt from Montreal and the Compania de danza y arte escénico de Colima through the agreement with Mexico.

What indicators were used to lead to this conclusion?

Awarded financial support
Number of projects supported

Policy / measure   3

Name of policy / measure

Special agreements of organizations and government corporations under the administration of the Minister of Culture, Communications and Status of Women

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
☒ mobility	☒ cultural cooperation agreements	☒ institution building	☒ artists/creators
☒ market access	☐ trade agreements	☒ financial investment	☒ producers / distributors
☒ strengthen independent cultural industries	☐ culture and trade agreements	☐ technology transfer	☒ cultural enterprises
☒ develop management skills	☒ co-production / co-distribution agreements	☒ capacity building	☒ young people
☒ exchange information and expertise	☒ other (please specify below)	☒ networking/partnership development	☒ women
☒ needs assessment ?	Institutional partnerships	☐ operational action plan ?	☒ persons belonging to minorities
☐ South-South cooperation		☐ other (please specify below)	☒ indigenous peoples
☐ North-South-South cooperation			☐ other (please specify below)
☒ other (please specify below)			
North-South cooperation			

a) What are the main objective(s) of policy or measure? When was it introduced?

Within their respective fields of expertise, several organizations and government corporations under the administration of the Minister of Culture, Communications and Status of Women have also entered into special agreements with foreign governments or institutions to develop partnerships and provide the means for achieving international cooperation initiatives in the cultural domain (professional cultural exchanges, co-productions, sharing of expertise, etc.). You will find a partial list of examples of measures in section b) below.

b) How has it been implemented?

The Conseil des arts et des lettres du Québec (CALQ) entered into agreements with foreign partners in more than 10 countries in order to establish a network of studios and atelier-residencies (www.calq.gouv.qc.ca/publications/residences.htm). This has created opportunities to multiply international exchanges, to host foreign artists in Québec and to participate in the career development of several artists and writers throughout the world.

The Société de développement des entreprises culturelles (SODEC) entered into agreements with institutions and foreign governments in the domains of film, literature, artistic trade and the visual arts (www.sodec.gouv.qc.ca/fr/page/route/2/6). As an example, SODEC is a partner of the Fonds francophone d'aide au développement cinématographique [Francophone Film Development Fund], whose objective is to encourage the emergence of feature-length fictional co-productions in the French language.

The Société de télédiffusion du Québec (Télé-Québec) has partnered with francophone television institutions, including TV5 Monde. As an agent of the Government of Québec and shareholder of TV5 Monde, Télé-Québec is a member of the board of directors and programming committee for TV5 Monde. In the service of cultural diversity, the mission of this international network is based on-going exchanges of programs between its partner public networks and co-productions (www.tv5mondeplus.com/).

Bibliothèque et Archives nationales du Québec (BAnQ) entered into cooperation agreements with national libraries in other countries. These agreements are principally focused on the exchange of information, publications, exhibitions and expertise among the institutions.

Through the Réseau francophone numérique [Francophone Network for Digital], a network for the sharing of knowledge and resources regarding digitization among its members from countries in the North and South, BAnQ contributes its expertise to developing countries through digitization training sessions.

The Conservatoire de musique et d'art dramatique du Québec (CMADQ) entered into an agreement with the City of Bordeaux and the Conservatoire Jacques Thibaud. Within the framework of the agreement, CMADQ supports the participation of foreign musicians on its examination boards and competition panels and also participates in international professional cultural exchanges promoting the sharing information and best practices among professional artistic training institutions.

Les Musées nationaux du Québec (Musée de la civilisation (MCQ), Musée national des beaux-arts du Québec (MNBAQ), Musée d'art contemporain de Montréal (MACM)) entered into many agreements with foreign partners encouraging the export of exhibitions developed in Québec or collaboration with other museums on the international level, including co-produced exhibitions and the presentation of foreign exhibitions to Québec (www.mcccf.gouv.qc.ca/index.php?id=2011).

Which public agency(ies) is (are) responsible for its implementation?

Agency name

CALQ

SODEC

Télé-Québec

BAnQ

CMADQ

MCQ

MNBAQ

MACM

Add agency

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local ☒   Regional ☒   National ☒   International ☒

Has the impact of this policy / measure been investigated?

No ☐   Yes ☐

If yes, what was the impact :

For the 2010-2011 fiscal year:
- CALQ allocated a total of CA$ 455,000 (US$ 468,059) to its network of studios and atelier-residencies.
- SODEC contributed a total of CA$ 259,000 (US$ 266,433) in cooperation initiatives in the domains of cinema and televisual production, including CA$ 138,000 (US$ 141,961) for FFADC.
- The Government of Québec allocated CA$ 5M (US$ 5.1M) to the TV5 partnership.
- CMADQ covered part of the costs associated with the participation of the director of the Conservatoire Jacques Thibaud on the final exam jury for the CMADQ Third Cycle and the CMADQ competition.

BAnQ organized a practical internship in digitalization in Port-au-Prince in June 2009 and another training in digitalization in collaboration with the Bibliothèque nationale de France and the International Organization of La Francophonie in Dakar in January 2011.

What indicators were used to lead to this conclusion?

Financial assistance awarded
Number of training sessions given
Number of projects supported

Policy / measure   4

Name of policy / measure

Québec ministries or organizations programs

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
☒ mobility	☐ cultural cooperation agreements	☒ institution building	☒ artists/creators
☒ market access	☐ trade agreements	☒ financial investment	☒ producers / distributors
☒ strengthen independent cultural industries	☐ culture and trade agreements	☐ technology transfer	☒ cultural enterprises
☒ develop management skills	☐ co-production / co-distribution agreements	☒ capacity building	☒ young people
☒ exchange information and expertise	☒ other (please specify below)	☒ networking/partnership development	☒ women
☐ needs assessment ?	Program	☐ operational action plan ?	☒ persons belonging to minorities
☐ South-South cooperation		☐ other (please specify below)	☒ indigenous peoples
☐ North-South-South cooperation			☐ other (please specify below)
☒ other (please specify below)			
North-South cooperation			

a) What are the main objective(s) of policy or measure? When was it introduced?

Some Québec ministries or organizations programs provide financial support for international cooperation in the cultural domain on both ad hoc and on-going bases. You will find a partial list of examples of measures in section b) below.

b) How has it been implemented?

The ministère de la Culture, des Communications et de la Condition féminine (MCCCF) provides a host program for foreign performances, which promotes the dissemination and circulation of foreign cultural expressions in Québec in the domains of theater, dance, music and song (www.mcccf.gouv.qc.ca/index.php?id=2692).

The Conseil des arts et des lettres du Québec (CALQ) established two assistance measures in 2011 to promote co-production with foreign partners. CALQ provides counterpart support to Québec creation and production organizations in addition to financing foreign co-producers (www.calq.gouv.qc.ca/organismes/coproduction_scenemulti.htm). CALQ also supports host projects for foreign performances in Québec in order to ensure reciprocity in cultural and artistic exchanges with host countries presenting productions from Québec.

Through their programme Développement professionnel [Professional Development Program], the Offices jeunesse internationaux du Québec (LOJIQ) provide ad hoc travel support for young professionals in the cultural domain to participate in professional development projects (festivals, professional meetings, artist residencies, internships, etc.) in Québec (www.lojiq.org/participer/programmes/developpement-professionnel/).

Which public agency(ies) is (are) responsible for its implementation?

Agency name

MCCCF

CALQ

LOJIQ

Add agency

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local ☒   Regional ☒   National ☒   International ☒

Has the impact of this policy / measure been investigated?

No ☐   Yes ☒

If yes, what was the impact :

For the 2010-2011 fiscal year:
- Through its call for projects program for the hosting of foreign performances, MCCCF supported six projects in the domains of the theater and song from Belgium, France and Poland, for a total of CA$ 171,600 (US$ 176,625).
- The LOJIQ "Professional Development" program supported the hosting in Québec of seventeen young artists and cultural professionals from Mexico, Brazil and Colombia.
- CALQ contributed CA$ 552,000 (US$ 567,842) for the hosting of foreign performances.

CALQ will grant a total of CA$ 1M (US$ 1M) for its coproduction assistance measures for the 2011-2012 fiscal year.

What indicators were used to lead to this conclusion?

Financial assistance granted
Number of artists and professionals welcomed
Number of projects supported

The purpose of this section is to report on measures aimed at integrating culture as a strategic element in development policies and assistance programmes at all levels (local, national, regional and international) and indicate how they are linked to human development goals, notably poverty reduction. ❓

It is understood that sustainable development policies are to be formulated, adopted and implemented with relevant authorities responsible for the economy, environment, social affairs and culture. Measures to be reported on this section should take this interrelatedness into account.

For more information on the types of measures to be reported on, please refer to the Operational Guidelines adopted on Article 13, Integration of culture in sustainable development.

In addition to measures, Parties shall report on whether and which indicators have been adopted in their country to evaluate the role and impact of culture in sustainable development policies and programmes.

Policy / measure 1

Name of policy / measure

Québec's Agenda 21 for culture

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
☒ participatory governance of culture ?	☒ inter-ministerial cooperation	☒ artists/creators
☒ economic empowerment through the cultural industries	☒ awareness-raising of the cultural dimension of development	☒ producers / distributors
☒ building inclusive and creative societies	☒ capacity-building for development actors	☒ cultural enterprises
☒ nurturing contemporary creativity and production of cultural expressions	☒ institution-building for viable cultural industries	☒ young people
☒ equitable access to cultural life and diverse expressions	☐ long-term financial investments	☒ women
☒ increased literacy of diversity and its expressions	☐ developing legal frameworks	☒ persons belonging to minorities
☐ other (please specify below)	☒ skills development / training	☒ indigenous peoples
	☒ networking/partnership development	☐ other (please specify below)
	☒ exchange of information and expertise	
	☐ indicator development / collection of data	
	☐ other (please specify below)	

a) What are the main objective(s) of policy or measure? When was it introduced?

The development of a Québec's Agenda 21 for culture (www.agenda21c.gouv.qc.ca/) constitutes the Québec government's response to one of the commitments it made in approving the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Article 13 asks Parties "to integrate culture in their development policies at all levels for the creation of conditions conducive to sustainable development."

Prior to its adoption, Québec's Agenda 21 for culture was the subject of a major consultative process involving both multiple ministries and civil society, which actively contributed to its development. Québec's Agenda 21 for culture was adopted by the Cabinet of the Québec government in November 2011. It serves as a framework that establishes the principles and objectives to be pursued so that culture is a major transversal component of sustainable development that is integrated into its social, economic and environmental dimensions.

The text makes reference to the principles of sustainable development contained in the Loi sur le développement durable du Québec [Québec's Sustainable Development Act] and puts forth three new principles to take into account in order to attain sustainable development: the preservation of cultural diversity, sustainable use of cultural resources as well as creativity and innovation. Lastly, it defines 21 objectives to be pursued that serve to envision cultural action from a sustainability standpoint and ensure complementarity and mutual support between culture and society, culture and economy, and among culture, territory and environment.

b) How has it been implemented?

The implementation of Québec's Agenda 21 for culture is based on three elements:

1) A "culture" framework to which all Québec ministries and government organizations are subject and with which the entire public administration ensures that culture is integrated into its policies.

2) The establishment of a charter based on a commitment to encouraging the completion of projects on a voluntary basis, to which people can join as individuals, as can civil society organizations, private enterprises as well as governmental and territorial organizations. A platform for communication and exchange will also be created to promote efforts, highlight best practices and build an expanded network promoting collaborations and partnerships.

3) The participation of Québec in international forums to bring recognition to the role of culture in all aspects of sustainable development.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

MCCCF

Add agency

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

? Local ☒   Regional ☒   National ☒   International ☒

Has the impact of this policy / measure been investigated?

No ☒   Yes ☐

If yes, what was the impact :

What indicators were used to lead to this conclusion?

The purpose of this section is to report on public policies, measures and actions taken by Parties to protect cultural expressions that are determined to be under threat. This is only in the event when a Party has previously identified a special situation ❓ *under Article 8.2 of the Convention.*

For more information on the types of measures to be reported on, please refer to the Operational Guidelines adopted on Articles 8 and 17 on measures to protect cultural expressions at risk or in need of urgent safeguarding.

Have you identified a special situation under Article 8.2 of the Convention? ?

No ☒   Yes ☐

If no, please proceed to Section 3.

If yes, can the special situation be subject to action under other UNESCO Conventions (for instance, the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage)?

No ☐   Yes ☐

If yes, please proceed to Section 3.
If no, please answer the questions below.

Special situation   1

Name of the cultural expression

Please describe the risk or threat to the cultural expression and the source of the threat, inter alia, with factual data

Please determine the vulnerability and importance of the cultural expression at risk

Please determine the nature of the consequences of the risk or threat to the cultural expression, and demonstrate the nature of the cultural consequences

Please explain the measures taken or proposed to remedy the special situation:

Short-term and emergency measures	
Long-term strategies	

Has your country provided assistance to other Parties, technical or financial, to remedy a special situation determined under Article 8 of the Convention?

No ☐   Yes ☐

If yes, please describe:

Parties have acknowledged the fundamental role of civil society ❓ in protecting and promoting the diversity of cultural expressions and have committed to encourage their active participation in activities, designed to achieve the objectives of this Convention.

The purpose of this section is to report on what Parties are doing to involve civil society in their activities, what resources they are providing to ensure their involvement, and what results have been achieved.

It is also designed to engage civil society in reporting on what they have done to implement the Convention as per their roles and responsibilities outlined in Article 11 of the Convention and its Operational Guidelines.

3.1. Parties

Parties are to provide information on how they have involved civil society in activities such as:

• promoting the objectives of the Convention through awareness-raising and other activities

The Québec government maintains a constant dialogue with civil society with regard to the promotion of objectives and principles of the Convention in within Québec and in international forums, the promotion of its ratification and work surrounding its implementation. Following exchanges and the continuous sharing of information, the position of Québec is developed from close consultation with civil society. The Canadian Coalition for Cultural Diversity* is the main representative of civil society. Even before the adoption of the Convention, Québec recognized the key role that civil society could play for the protection and promotion of the diversity of cultural expressions. It has supported the Coalition since its inception in 1998, seeing it as a major ally in its efforts to encourage other States and governments to follow its promotion of an international legal instrument for the Diversity of Cultural Expressions (DCE). Since 1999, Québec has provided significant financial support to the Coalition. The latter has been very active in order to: raise awareness in Québec, Canadian and international cultural sectors about the threats that the changing regulatory framework poses to cultural policies, to support the willingness of states and governments to adopt policies needed to support DCE and to defend the principle that "cultural policies should not be subject to the constraints of international trade agreements." Today, the Coalition is the leading voice of Québec's and Canada's cultural sector in debates about the link between culture and trade, which enables the relaying of the concerns of citizens, associations and companies to public authorities.

Québec also regularly encourages and supports, on an ad hoc basis, civil society initiatives that fit within the objectives and principles of the Convention. For example, the ministère des Relations internationales (MRI) provided financial support to the Réseau international des juristes pour la diversité des expressions culturelles (RIJDEC)** for the organizing of a colloquium on taking the Convention into consideration in international judicial institutions. The activity took place in Paris in December 2009 and allowed for constructive exchanges of information and the sharing of legal expertise among approximately twenty international experts.

* The Coalition is a grouping established by the Québec cultural sector that extends across Canada. It includes more than thirty organizations representing creators, artists, producers, distributors and publishers working in book publishing, film, television, new media, music, the performing arts and the visual arts (www.cdc-ccd.org/). The Coalition also heads the Secretariat of the International Federation of Coalitions for Cultural Diversity (IFCCD), founded in Seville in 2007 and bringing together 43 national coalitions to promote cultural diversity.
**Launched in 2008, the main objective of the RIJDEC is to establish a connection between jurists throughout the world who are interested in protecting and promoting the DEC and implementing the Convention (www.fd.ulaval.ca/rijdec).

• collecting data and sharing and exchanging information on measures to protect and promote the diversity of cultural expressions within their territories and at the international level

• **developing policies while providing spaces where the ideas of civil society can be heard and discussed**

The ministère de la Culture, des Communications et de la Condition féminine (MCCCF) conducts various efforts to consult civil society on the development and evaluation of Quebec's cultural policies and measures. For certain evaluation questions, MCCCF consults the beneficiary organizations of its programs or even, in some cases, various cultural milieux, to determine their perception of the situation in their area of intervention or of the quality of aid received. The MCCCF website (www.mcccf.gouv. qc.ca/index.php?id=20&no_cache=1) informs the public on the results of the policies and programs.

The Conseil des arts et des lettres du Québec (CALQ) and the Société de développement des entreprises culturelles (SODEC) also involve cultural milieux in the application and updating of its programs. For example, CALQ's awarding of grants to professional artists and support for professional organizations is based on a peer review process involving individuals that have been recognized for their skills in the artistic domain concerned (www.calq.gouv.qc.ca/publications/ guide_evaluation_pairs.htm). Similarly, the Conseil national du cinéma et de la production télévisuelle (CNCT) and advisory committees, composed of representatives of all cultural enterprises, advise SODEC in their respective fields (www2.publicationsduQuébec.gouv.qc.ca/dynamicSearch/ telecharge.php?type=2&file=/S_10_002/S10_002.HTM).

Lastly, consultations take place on specific subjects. For example, as mandated by the MCCCF Minister, SODEC (www.sodec.gouv.qc.ca/fr/communique/lire/id/525) and CALQ (www.calq.gouv.qc. ca/alon/sommaire.htm) consulted their clientele in order to propose to the Minister action scenarios for marketing art and cultural products in the digital world.

• **implementing operational guidelines**

• **other**

Québec supports the bringing together of cultural sectors at both the regional and province-wide levels. For example, the MCCCF's program called Aide au fonctionnement aux organismes de regroupement [Operational Assistance Program for Umbrella Organizations] allows: to bring together members in the same sector or territory of intervention, to promote concerted action between members and to represent their sector or discipline with the government, public, media, etc.(www. mcccf.gouv.qc.ca/index.php?id=1309).

3.2. Civil society

Civil Society may provide information on activities they are pursuing such as:

• promoting the objectives and principles of the Convention within their territories and in the international fora

ALL THE TEXTS IN THIS SECTION WERE PROVIDED BY THE CANADIAN COALITION FOR CULTURAL DIVERSITY.

The Coalition is the national joint action forum on Convention issues for major professional cultural associations. It is the only one of the 43 coalitions belonging to the International Federation of Coalitions for Cultural Diversity (IFCCD) that devotes all its time to promoting the Convention. The director general of the Coalition, who also acts as the executive director of the IFCCD, carries out several international missions each year to promote the Convention at civil society and governmental organization meetings, such as the Organization of American States (OAS), the Commonwealth and the International Organization of La Francophonie (IOF).

Today, the Coalition focuses its communication efforts on reaching new audiences. A recruitment campaign for associate members was launched in order to mobilize a wider audience.

The new communication tools that the Coalition is developing present concrete examples to illustrate just how the Convention can make a difference. The website allocates an increasing amount of space to cultural policies, without which there cannot be true protection and promotion of diversity of cultural expressions (DCE).

• promoting ratification of the Convention and its implementation by governments

The international movement of coalitions has played, and continues to play, a determining role in the ratification of the Convention. In keeping with its values, the Coalition communicates in the three official languages of the IFCCD (French, English and Spanish) in addition to translating its newsletter into Arabic and Chinese in order to provide awareness of the Convention in under-represented regions. The Coalition continually seeks to reach out to new civil society stakeholders likely to come on board (a few recent examples are missions to Turkey, Japan, Bangladesh and the Caribbean).

• bringing the concerns of citizens, associations and enterprises to public authorities

The Coalition represents 34 national associations, bringing together 180,000 creators and 2,200 cultural enterprises. It serves as their representative on the need for governments to preserve their ability to adopt policies conducive to voicing our own cultural expressions and access to a bona fide diversity of choice. The Coalition has presented its positions on the need for a cultural exemption in the Comprehensive Economic and Trade Agreement (CETA) between Canada and the European Union before Canadian federal parliamentarians. Members of the Coalition also met with the lead negotiators of Canada and Québec.

• contributing to the achievement of greater transparency and accountability in the governance of culture

The preparation of periodic reports is an opportunity for renewed dialogue between a State Party and civil society players who have mobilized in favour of the Convention. Hence, the Coalition has taken

the initiative to encourage member coalitions of the IFCCD to actively intervene in preparing national periodic reports as well as through sectorial reports from international NGOs.

Moreover, on a few occasions the Coalition was invited to present to Canadian and foreign audiences Canada's culture governance model and its contributions to the success of our creators and cultural industries.

• monitoring policy and programme implementation on measures to protect and promote the diversity of cultural expressions

The Coalition verifies respect for the commitments undertaken by the Government of Canada, one of the ardent advocates of the Convention and the first to ratify it. This involves very close monitoring of trade agreement negotiations to ensure that there is indeed a cultural exemption, given the specific nature of cultural goods and services.

• other

The Coalition plays a coordinating role among the 43 national coalitions, amidst very different contexts. Nearly two-thirds of the coalitions are located in African and Latin American developing countries. The exchange of information promotes the development of common positions, allowing the IFCCD to actively participate in work done by the Convention governing bodies.

The Coalition also strives to develop North-South cooperation in order to strengthen the capacity of all the coalitions to contribute to implementing the Convention. This involves technical assistance in preparing IFDC requests as well as access to complementary funding. This also involves access for coalitions to useful means of communication to promote the Convention, such as a dedicated Web page on the IFCCD site.

Civil society may also wish to share information on:
• activities they have planned for the next four years to implement the Convention

Implementation of the Convention is done through reinforcing cultural policies and measures. It is essential to review efforts in order to provide a basis for a future action plan. To this end, we seek to strengthen our collaboration with university academics and support the efforts of the UNESCO Institute for Statistics and other agencies with a view to gauging the evolution of the diversity of cultural expressions.

The Coalition is carrying out its promotional efforts of the Convention through concrete, meaningful examples of its implementation. We will also be conducting joint action among civil society stakeholders in countries that are negotiating a trade agreement with Canada. Lastly, we will encourage Convention governing bodies to better focus on the issues arising from implementation by involving more actively civil society.

• main challenges encountered or foreseen and solutions found or envisaged to overcome those challenges

Implementation of the Convention involves the responsibility of several national government departments (Immigration, International Cooperation, Cultural Communities, etc.), not just Culture and

Foreign Affairs. A joint action mechanism will have to be established.

It is also necessary to reflect upon how to involve a greater number of provincial and municipal structures, given their important role in culture and the priority they bring to diversity. Along the same vein, it is necessary to see how we can build awareness among major national cultural agencies whose mandate is to support the diversity of expressions.

At the international level, the priorities for implementing the Convention are at risk of being divisive for Northern countries, interested in cultural-trade issues, and those in the South who expect assistance to reinforce their capacities and access to Northern markets for their creators. It would be helpful to create a common, current issue that is likely to demonstrate the great relevance of the Convention such as, for example, the "Digital challenges and opportunities for diversity in cultural expressions."

The limited means of the IFCD are another challenge that places the credibility of the Convention at risk. We would need to identify additional sources of funding, invite them to joint action with UNESCO, in the hopes that they will be interested in supporting implementation of the Convention.

Please specify which civil society organizations contributed to this section of the Report:

(Estimate: 1750 words)

Parties and other participating stakeholders are to share information on:

a) main results achieved in implementing the Convention

The Convention reaffirms, in Article 5, the sovereign right of States and governments to implement their cultural policies and measures and indicates in Article 6 that Parties may adopt measures to protect and promote the diversity of cultural expressions (DCE) within their territories, according to their specific circumstances. For this purpose, the Québec government has maintained and adapted its cultural policies and measures within its jurisdiction that were in force at the adoption of the Convention. It has also adopted new ones (Details of these measures are found in Section 2.1 of the report).

In accordance with Articles 12, 14 and 15, Parties must work to strengthen international cooperation, particularly with regard to development. At the multilateral level, Québec has contributed to international cooperation efforts and their reinforcement mainly within two international organizations: UNESCO and the International Organization of La Francophonie (IFO). At the bilateral level, thirty cooperation agreements on culture were signed between Québec and foreign partners, some after the adoption of the Convention. Moreover, Québec has completed international cooperation initiatives in the cultural domain through agreements, programs or ad hoc initiatives (see Section 2.2). Québec has also made two voluntary contributions of CA$ 100,000 to the International Fund for Cultural Diversity (IFCD), a mechanism established in Article 18 of the Convention which provides support for cooperation projects for development.

Since the adoption of the Convention, Québec has maintained an environment encouraging creation, production, distribution, dissemination and access to cultural expressions, both domestic and foreign, as provided in Article 7 of the Convention. For this purpose, financial aid was distributed to artists, cultural organizations and enterprises, and partnerships have been established in order to make culture an instrument for development in Québec. In addition, accessibility to cultural content from Québec and abroad has been facilitated through the maintenance and enhancement of a public library network and spaces for dissemination throughout Québec. Civil society has been regularly consulted to ensure that measures adopted adequately maintain an environment conducive to the promotion of DCE (see Section 3).

Québec has actively promoted the Convention by means of speeches, bilateral discussions and during official activities. On these occasions, it has promoted ratification on the part of States not adhering to the Convention. It has also promoted the principles and objectives of the Convention in accordance with Article 21, both in Québec and in international forums dealing with culture and trade, including, for example, the International Organization of La Francophonie (IFO), the Inter-Parliamentary Conference on the Diversity of Cultural Expressions (CIDEC), the World Economic Forum and the Conference of Heads of Government of Partner Regions.

Articles 9, 10 and 19 of the Convention encourage the sharing of information and public education. In this regard, Québec publishes a trilingual newsletter on DCE stressing the importance of the Convention and matters pertaining to it. In addition to encouraging wider ratification, the newsletter provides a DCE monitoring service and publicizes publications, studies, news releases, interventions and all other relevant information on the subject. This tool also focuses on certain issues, including those concerning the interface between trade and culture. In 2011, the newsletter received an average of 5,000 visitors per month from over 120 countries. The website address is: http://www.diversite-culturelle.qc.ca/

Québec has implemented Article 13 of the Convention which requires Parties to integrate culture in their development policies by adopting an Agenda 21 for culture. The latter serves as a framework establishing the principles and objectives to be pursued so that culture is a major transversal component of sustainable development integrated into its social, economic and environmental dimensions (see Section 2.3).

Within the framework of the internship program in international governmental organizations, Québec has provided funding to send six interns to the Convention Secretariat at UNESCO headquarters for a period of six months. Recipients assisted the Secretariat in document preparation and the implementation of the Convention.

Lastly, it must be noted that Québec has actively participated, as part of the Canadian delegation, in the work of every meeting held by Convention governing bodies, in accordance with the Agreement between the Government of Québec and the Government of Canada concerning the UNESCO.

b) main challenges encountered or foreseen

Internationally, one of the primary challenges in the implementation of the Convention is that it reaches its full effect on the world stage within the interface between trade and culture. One solution adopted by Canada to address this challenge, which is perfectly consistent with the positions of Québec on the subject, is to include formal exemptions for cultural industries in bilateral trade agreements. This approach is consistent with the guidelines and Articles 5 and 6 of the Convention which reaffirm the right of Parties to formulate and implement their cultural policies and to adopt measures to protect and promote DCE. Although the emphasis is put on the importance of remaining open to all foreign cultural products and services, such an exemption ensures a sufficient margin of flexibility in the pursuit of cultural policies and measures, and the promotion of DCE. Additional similar initiatives taken were to include formal references to the Convention or its principles and objectives in bilateral agreements and to conduct formal and informal interventions in favour of the Convention during occasions involving La Francophonie and other forums.

In Québec, one of the primary challenges is the need to adapt cultural policies and measures being implemented to changes brought about by the transition to digital technologies. Digital technologies indeed have clear benefits. They offer an unprecedented opportunity to disseminate cultural works easily and widely, thus increasing access. They also bring major changes to art "chain", from creation to dissemination and the conservation of works. Digital technologies also influence the cultural customs and practices of the citizens of Québec who are faced with new and rapidly-evolving content and devices, which do not always take into account the attention that should be given to the French language. Digital technologies also serve as regional development tools and can reduce differences in access to culture between regions and major centers. Issues related to digital technologies are surfacing not only in economic terms, but also as related to art, identity, citizenship and language.

The ministère de la Culture, des Communications et de la Condition féminine (MCCCF) has begun a review of its support programs in order to adapt to the new realities brought about by digital technology. In light of the discussions and efforts underway, most notably conducted by the Société de développement des entreprises culturelles (SODEC) and the Conseil des arts et des lettres du Québec (CALQ), MCCCF is currently working with partners in the ministerial network to develop a common and comprehensive strategy with regard to access and development of digital cultural content. MCCCF has chosen to make digital cultural content a priority area of intervention for the coming years. This choice falls within the safeguarding the position of Québec culture in the global digital universe and citizens' access both to technology and Québec cultural content, especially those of francophone origins, and to take the copyright challenges into account.

c) solutions found or envisaged to overcome those challenges

d) steps planned for the next four years towards implementation of the Convention and priority activities to be undertaken during that period

Over the next four years, the Parties will face several challenges to keep implementation of the Convention dynamic and allow it to reach its full effect on the international scale. These challenges include:

- Encourage coherence between the practices of Parties in other international forums and the principles and objectives of the Convention;
- Keep reflection on the subject of the Convention active, by the Parties involved, cultural milieux and in academic circles;
- Ensure continuity in funding for the IFCD and continuous improvement in its efficiency, especially by supporting projects that have sustainable effects;
- Promote, with the help of civil society, public education and awareness about the Convention.

Various steps can be developed to address these anticipated challenges. For example, a discussion could be led about mechanisms that would allow Parties to continuously exchange views on best DCE practices and promote the principles and objectives of the Convention in other international forums. These exchanges would occur independently of the quadrennial reports. Ideas could also be proposed to allow for exchanges between Parties, cultural communities and academia on the major issues related to DCE, including challenges involving digital technologies. In addition, the evaluation of the IFCD could be accompanied by a discussion on the diversification of its funding and its relationship with other programs and funds managed by organizations working in the domains of culture and development. Lastly, Parties and civil society could explore innovative ways to raise awareness and educate the public about the Convention.

Date when report was prepared

Name of the designated official(s) signing the report

Title	First name	Family name	Organization	Position

(!) To be completed on the printed copy

Date of signature   **Signature**

Name of Party:

- Select -

1. Main sources and links

Please provide references to the main sources of information and data used in compiling this report and that could be of interest to share with other Parties. These could include:

- recent public cultural policy strategies;
- reviews or evaluations;
- latest research or studies that map the cultural sector or cultural industries.

Parties are asked to provide:

- the name, author and web links to the relevant document;
- a maximum 100-word summary in English and/or French if the original language of the document is not in either of these two official working languages of the Committee;
- the names and contact details of those public or private institutions, agencies or networks in your country who actively contribute to the production of information and knowledge in the fields addressed by the Convention.

Books and documents

Book / document / report   1

Author(s)/Editor(s) (surname followed by initials)

Ministère de la Culture, des Communications et de la Condition féminine du Québec

Year of publication

1992

Chapter title (if applicable)

Book, document or report title

La politique culturelle du Québec : Notre culture, notre avenir [Québec Cultural Policy: Our Culture, Our Future]

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Québec

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

French

Web link (if applicable)

http://www.mcccf.gouv.qc.ca/index.php?id=925

Summary

Books and documents

Book / document / report   2

Author(s)/Editor(s) (surname followed by initials)

Ministère des Relations internationales du Québec

Year of publication

2006

Chapter title (if applicable)

Book, document or report title

Politique internationale du Québec : la force de l'action concertée [Québec's International Policy: Working in Concert]

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Québec

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

French

Web link (if applicable)

http://www.mri.gouv.qc.ca/en/politique_internationale/presentation/index.asp

Summary

Books and documents

Book / document / report   3

Author(s)/Editor(s) (surname followed by initials)

Ministère de la Culture, des Communications et de la Condition féminine du Québec

Year of publication

Chapter title (if applicable)

Book, document or report title

Politiques sectorielles dans le domaine de la culture [Sectoral policies in the cultural domain] (See summary below for more details)

Edition, volume (if any, e.g. 2nd edn, Vol. 1)

Place of publication

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Original language / translations (if applicable)

Web link (if applicable)

http://www.mcccf.gouv.qc.ca/index.php?id=925

Summary

Performing Arts: Remettre l'Art au monde. Politique de diffusion des arts de la scène [Give Art Back to the World. Dissemination Policy for the Performing Arts] – December 1996

Visual Arts, Architecture and Artistic Trades: Order-in-Council 955-96 concerning the Politique d'intégration des arts à l'architecture et à l'environnement des bâtiments et des sites gouvernementaux et publics [Policy to integrate art in architecture, building surroundings and governmental public sites] and its Guide d'application [Policy Application Guide] –September 2009

Reading and Books: Le temps de lire, un art de vivre. Politique de la lecture et du livre [Time to Read, An Art of Living: Québec Policy on Reading and Books] – June 1998

Museology: Politique muséale. Vivre autrement [Museum Policy– Live Differently] – May 2000

Periodicals

Article 1

Author(s) (surname followed by initials)

Date

Title of article

Title of periodical

Place of publication (if applicable)

Volume (if applicable, abbreviated Vol.)

Number (if applicable, abbreviated Vol.)

Publisher (if applicable)

Page reference(s) (if any, e.g. pp. 99–100)

Note on original language (if applicable)

Web link (if applicable)

Summary

Institutions, Agencies or Networks

Institution / Agency / Network 1

Name of Institution, Agency or Network

Ministère de la Culture, des Communications et de la Condition féminine du Québec
Ministère des Relations internationales du Québec
Bibliothèque et Archives nationales du Québec
Commission des biens culturels du Québec
Conseil des arts et des lettres du Québec
Conservatoire de musique et d'art dramatique du Québec
Musée d'art contemporain de Montréal
Musée de la civilisation
Musée national des beaux-arts du Québec
Régie du cinéma
Société de développement des entreprises culturelles
Société de la Place des Arts de Montréal
Société de télédiffusion du Québec (Télé-Québec)
Société du Grand Théâtre de Québec
Observatoire de la Culture et des Communications du Québec

Web site

www.mcccf.gouv.qc.ca
www.mri.gouv.qc.ca
www.banq.qc.ca
www.cbcq.gouv.qc.ca/
www.calq.gouv.qc.ca/
www.conservatoire.gouv.qc.ca/
www.macm.org/
www.mcq.org/
www.mnba.qc.ca/
www.rcq.gouv.qc.ca/
www.sodec.gouv.qc.ca/
www.pda.qc.ca/
www.telequebec.tv/
www.grandtheatre.qc.ca/
www.stat.gouv.qc.ca/observatoire/

Contact details (e.g., name of person, email, phone)

Summary of main activities

*Please provide, **to the extent possible**, statistical information that already exists. This data may have been collected through national surveys, mapping studies, etc. They may have been published in Tables provided in the Annexes of the UNESCO World Report Investing in Cultural Diversity and Intercultural Dialogue (2009) or other international publications. Suggestions for where data could be found are provided in Help pages.*

2.1 Demographic context ⓢ

Please provide data from the most recent national census or survey available.

A. Population structure ❓

Year of census/survey:	Total population of the country:	Total annual growth rate:
2011	7,903,001	

Source(s) of data:

Growth rate from 2006 to 2011: 4.7%
Source: Statistics Canada, Population and dwelling counts, for Canada, provinces and territories, 2011 and 2006 censuses:
http://www12.statcan.gc.ca/census-recensement/2011/dp-pd/hlt-fst/pd-pl/Table-Tableau.cfm?LANG=Eng&T=101&S=50&O=A

Population distribution by age and sex ❓

Age group	Male	Female	Total
e.g. 0 to 14 (or other)	639,145	613,365	1,252,510
e.g. 15 to 59 (or other)	2,592,185	2,621,145	5,213,330
e.g. 60 + (or other)	456,370	623,925	1,080,295
Total	3,687,700	3,858,435	7,546,135

Source(s) of data:

Source: Statistics Canada, Age and sex, 2006 figures for both sexes, for Canada, provinces and territories 100% data:
http://www12.statcan.ca/census-recensement/2006/dp-pd/hlt/97-551/pages/page.cfm?
Lang=E&Geo=PR&Code=01&Table=1&Data=Count&Sex=1&StartRec=1&Sort=2&Display=Page

B. Migration ❓

Year of census/survey:	Migration stock of the population (%):	Estimated emigration (% of total population):

Source(s) of data:

C. Language and literacy

Please provide the definition of 'official language' used in your country:

Article 1 of the Charte de la langue française [Charter of the French Language] (L.R.Q., Chapter C-11) declares that "French is the official language of Québec."

The Charter of the French Language establishes French as the standard and everyday language of public life in Québec and that of administration, communications, professional bodies and associations, the work, trade and business and education.

Please list the official language(s):

French

Number of languages spoken in your country:

Adult literacy rate in %:

Source(s) of data:

Sources : Charte de la langue française [Charter of the French Language], L.R.Q., Chapter C-11 : http://www2.publicationsduquebec.gouv. qc.ca/dynamicSearch/telecharge.php?type=2&file=/C_11/C11_A.html;
Secrétariat à la politique linguistique, Politique linguistique du Québec [Québec Language Policy]: http://www.spl.gouv.qc.ca/languefrancaise/politiquelinguistique/

2.2 Flow of cultural goods and services　Ⓢ

Please provide data for the most recent year of survey

A. Total flows of cultural goods and services

Year:	Total exports trade in cultural goods in USD:
2010	$384,593,922.93

Source(s) of data:
CA$373,439,000
Source: Statistics Canada, Culture goods trade by province and territory, Canada, 2003 to 2010 - current dollars: http://www.statcan.gc.ca/pub/87-007-x/2011001/t008-eng.htm

Year:	Total imports trade in cultural goods in USD:
2010	$394,037,530.83

Source(s) of data:
CA$382,609,000
Source: Statistics Canada, Culture goods trade by province and territory, Canada, 2003 to 2010 - current dollars: http://www.statcan.gc.ca/pub/87-007-x/2011001/t008-eng.htm

Year:	Total exports trade in cultural services in USD:

Source(s) of data:

Year:	Total imports trade in cultural services in USD:

Source(s) of data:

B. Translation flows

Year:	Total number of published translations:
2009	1,648

Year:	Total number of titles translated and published abroad:

Source(s) of data:
Source : Bibliothèque et Archives nationales du Québec, Statistiques de l'édition au Québec en 2009 [Québec Statistics - 2009 Edition] : http://www.banq.qc.ca/documents/a_propos_banq/nos_publications/nos_publications_a_z/Stats_2009.pdf

2.3 Cultural production, distribution Ⓢ

Please provide data for the most recent year of survey

A. Films ❓

Year:	Number of national long feature films produced:
2010	36

Source(s) of data:

In 2010, 36 feature-length films were destined for the cinema, 33 for television and 23 for other markets, for a total of 92. Source: Observatoire de la culture et des communications du Québec, Statistiques sur l'industrie du film et de la production télévisuelle indépendante [Statistics on the independent film and television production industry] : http://www.stat.gouv.qc.ca/observatoire/publicat_obs/pdf/film2011_tome2.pdf

Volume of film and television production in 2009-2010: CA$1.25 billion (US$1.29 billion), including CA$172 million (US$177.1 million) for the volume of national film production: Economic Report on the Screen–based Production Industry in Canada: http://www.apftq.qc.ca/upload/fr/etude/CFTPA_fr%20final.pdf

Year:	% of films produced thanks to international coproduction:
2010	15,20%

Source(s) of data:

Source: Observatoire de la culture et des communications du Québec, Statistiques sur l'industrie du film et de la production télévisuelle indépendante [Statistics on the independent film and television production industry]: http://www.stat.gouv.qc.ca/observatoire/publicat_obs/pdf/film2011_tome2.pdf

Year:	% of nationally controlled film distribution companies:

Source(s) of data:

Year:	Number of cinemas per 1000 inhabitants:

Source(s) of data:

In 2010, 112 cinema facilities were active with a total of 758 screens. Source: Observatoire de la culture et des communications du Québec. Statistiques sur l'industrie du film et de la production télévisuelle indépendante [Statistics on the independent film and television production industry]: http://www.stat.gouv.qc.ca/observatoire/publicat_obs/pdf/film2011_tome2.pdf

B. TV/Radio broadcasting ❓

Programme type	Annual television broadcasting time by programme type (in hours)	Annual radio broadcasting time by programme type (in hours)

Programme type	Annual television broadcasting time by programme type (in hours)	Annual radio broadcasting time by programme type (in hours)
Entertainment		
Information		
Culture		
Sports		
Fiction		
Children		
Educational		
Other		

Source(s) of data

Year:	**Annual television broadcasting time for programmes produced by indigenous peoples (in hours):**
Year:	**Annual radio broadcasting time for programmes produced by indigenous peoples (in hours):**

Source(s) of data:

Annual broadcasting time by type of programme production (in hours):

Year:	**National television:**	**Year:**	**National radio:**
		YYYY	

Year:	**Foreign television:**	**Year:**	**Foreign radio:**
		YYYY	

Source(s) of data:

C. Books

Published titles

Year:

2001

Number of titles published per year:

5,002

Source(s) of data:

Source: État des lieux du livre et des bibliothèques [Inventory of book sites and libraries] : http://www.stat.gouv.qc.ca/observatoire/publicat_obs/pdf/etat_livre04_5_6.pdf

Publishing companies:

Year:

2001

Number of publishing companies:

237

% large publishing companies (over 50 titles/year):

% small and medium size publishing companies (50 titles and under/year):

Source(s) of data:

Source: Observatoire de la culture et des communications du Québec, État des lieux du livre et des bibliothèques [Inventory of book sites and libraries] : http://www.stat.gouv.qc.ca/observatoire/publicat_obs/pdf/etat_livre04_5_6.pdf

Book shops:

Year:

Number of book shops:

% of book store chains:

Source(s) of data:

In 2010-2011, there were approximately 400 bookstores, including 199 accredited bookstores. Source : Ministère de la Culture, des Communications et de la Condition féminine, internal data.

D. Music

Year:

2003

Number of albums produced per year (including digital albums):

783

% produced by independent labels:

% produced by majors:

Source(s) of data:

Source: Statistics Canada, Sound recording industry, provincial summary characteristics: http://www5.statcan.gc.ca/cansim/a26;jsessionid=45E292409B167222DBB7827009A88018?
id=5070003&pattern=3610005&p2=9&tabMode=dataTable&p1=-1&retrLang=eng&srchLan=-1&lang=eng

Year:

Number of nationally controlled distribution companies:

% of independent companies:

% of major companies:

Source(s) of data:

2.4 Cultural consumption / participation Ⓢ

Please provide data for the most recent year of survey

A. Percentage of people attending cultural events such as concerts, live theatre several times a year, broken down by gender and age (if possible):

Age group	Total in thousands	Gender Male (in %)	Female (in %)
e.g. 0 to 14 (or other)			
e.g. 15 to 59 (or other)			
e.g. 60 + (or other)			

Total	0		

Source of data

Cultural practices in Québec in 2009
(Percentage of the population reporting practice of these activities, regardless of frequency)

Attendance at cultural establishments
Bookstores   65.6
Library   58.7
Museum   44.6
Art Gallery   29.3

Cultural outings
Performances (all types)   80.2
Cinema outings   67.0

Written and audiovisual media
Listening to music   97.8
Listening to radio   82.4
Watching television   95.8
Reading daily newspapers 89.0
Reading books   83.9
Reading magazines   78.8

Other practices
Amateur artistic or cultural activity   81.9

Source: Ministère de la Culture, des Communications et de la Condition féminine, Enquête sur les pratiques culturelles au Québec [Survey on cultural practices in Québec], 2009: http://www.mcccf.gouv.qc.ca/index.php?id=3355&tx_lesecrits_pi1[theme]=4&tx_lesecrits_pi1[posted]=1&tx_lesecrits_pi1[ecrit]=610&cHash=bf18bcb771c33cb00c89be462c11fa8e

B. Cinema admissions in 1000s

Year:	Cinema admissions in 1000s:
2010	24,000

Year:	Cinema sales (in USD) per 1000 inhabitants:

Source(s) of data:

Source: Observatoire de la culture et des communications du Québec, Statistiques sur l'industrie du film et de la production télévisuelle indépendante [Statistics on the independent film and television production industry]: http://www.stat.gouv.qc.ca/observatoire/ publicat_obs/pdf/film2011_tome1.pdf

C. Book sales

Year:	Total number of sold books (including audio-books and e-books):

Year:	Book sales (in USD) per 1000 inhabitants:

Source(s) of data:

In 2009, the operating income for the book publishing sector was CA$698.8 million (US$719.7 million) Source: Statistics Canada, Book Publishers: http://www.statcan.gc.ca/pub/87f0004x/87f0004x2011001-eng.pdf

D. Household equipment

Year:	Number of households with a television set:

Year:	Personal computers per 1000 inhabitants:

Source(s) of data:

In 2009, 98.9% of households owned a color television. Source: Statistics Canada, Survey of household spending (SHS), household equipment at the time of interview, by province, territory and selected metropolitan areas: http://www5.statcan.gc.ca/cansim/a26? id=2030020&p2=17&retrLang=eng&lang=eng

In 2009, 80.1% of households owned a computer. Source: Ministère de la Culture, des Communications et de la Condition féminine, Les pratiques culturelles au Québec en 2009 en région et dans les municipalités [Cultural practices in Québec in the regions and municipalities in 2009]: http://www.mcccf.gouv.qc.ca/index.php?id=3355&tx_lesecrits_pi1[ecrit] =614&cHash=6a26f79457fd6bdf0160124695a722f8

2.5 Connectivity, infrastructure, access Ⓢ

Please provide data for the most recent year of survey

A. Mobile cellular telephones

Year:

Number of mobile cellular telephones per 1000 inhabitants:

Source(s) of data:

In 2009, 77.2% of households owned a cellular phone. Source: Statistics Canada, Survey of household spending (SHS), household equipment at the time of interview, by province, territory and selected metropolitan areas http://www5.statcan.gc.ca/cansim/a26?id=2030020&p2=17&retrLang=eng&lang=eng

B. Internet users

Year:

Estimated number of Internet users:

Source(s) of data:

In 2009, 77.8% of households used Internet in the home. Source: Statistics Canada, Survey of household spending (SHS), household equipment at the time of interview, by province, territory and selected metropolitan areas http://www5.statcan.gc.ca/cansim/a26?id=2030020&p2=17&retrLang=eng&lang=eng

C. Internet penetration rate as a % of the population

Year:

Share of the population using the Internet:

Source(s) of data:

In 2009, 93.1% of households were connected to the Internet. Source: Ministère de la Culture, des Communications et de la Condition féminine, Les pratiques culturelles au Québec en 2009 en région et dans les municipalités [Cultural practices in Québec in the regions and municipalities in 2009]: http://www.mcccf.gouv.qc.ca/fileadmin/documents/publications/pratiques-culturelles2009/Pratique_2009_Territoire_1.pdf

D. Newspapers

Year: 2009

Number of newspapers: 28

of which: Printed:

Online versions of print newspapers:

Digital:

Source(s) of data:

Source: Bibliothèque et Archives nationales du Québec, Statistiques de l'édition au Québec en 2009 [Statistics of Publishing in Québec in 2009]: http://www.banq.qc.ca/documents/a_propos_banq/nos_publications/nos_publications_a_z/Stats_2009.pdf

E. Broadcasting media organizations: ?

Ownership	Number of domestic broadcasting media organizations providing			
	Radio channels only	Television channels only	Both radio and television channels	Total
Public				
Private				
Community				
Internet based				
Total				

Year:

Source(s) of data:

2.6 Economy and finance Ⓢ

Please provide data for the most recent year of survey

A. Contribution of cultural activities to Gross Domestic Product (GDP) in percentage

Year:
2009

Contribution of cultural activities to Gross Domestic Product (GDP) in percentage:
4,10%

Source(s) of data
Source: Ministère de la Culture, des Communications et de la Condition féminine, Impact économique du secteur de la culture et des communications au Québec pour l'année 2009 [Economic impact of the culture and communications sector in Québec for 2009]: http://www.mcccf.gouv.qc.ca/fileadmin/documents/publications/Survol20-mars2012.pdf

B. Cultural employment

Year:
2011

Estimated total number of people working in the cultural sector:
164,900

% employed:

% self-employed:

Estimated share of people working in the cultural sector in relation to total employment (%):

Source(s) of data:
Source: Statistics Canada, Distribution of employed people, by industry, by province (Quebec, Ontario, Manitoba): http://www.statcan.gc.ca/tables-tableaux/sum-som/l01/cst01/labor21b-eng.htm

C. Government expenditure on culture

Year:
2009

Total government expenditure on culture in US$:
$2,984,517.95

% at national level:

% at regional (e.g. provincial/Lander/state levels):

% at local/municipal level:

Share of government expenditure on culture in relation to the total public expenditure (%):

Source(s) of data:
Dépenses de l'Administration publique québécoise au titre de la culture en 2009-2010 [Expenditures of the Québec public administration for cultural purposes in 2009-2010]: CA$1,007.6 million (US$1,037.7 million). Source: Observatoire de la culture et des communications du

Québec: http://www.stat.gouv.qc.ca/donstat/societe/culture_comnc/depense_culture/gouvernement_que/tableau_t1_09_10.htm

Gross expenditures including federal, provincial and municipal expenditure: CA$ 3,044.6 million (US$ 3,135.5 million).

Source: Statistics Canada, Survey of Provincial/Territorial Government Expenditures on Culture 2009-2010: http://publications.gc.ca/collections/collection_2012/statcan/87f0001x/87f0001x2012001-eng.pdf

D. Household expenditure on culture and recreation

Year:

2008

Share of household expenditure on culture and recreation in relation to the total household expenditure (in %):

2,70%

Source(s) of data:

Source: Hill Strategies, Consumer Spending on Culture in Canada, the Provinces and 12 Metropolitan Areas in 2008. Québec Summary: http://www.hillstrategies.com/docs/Consumer_spending2008_QC.pdf

2.7 International Cooperation Ⓢ

Please provide data for the most recent year of survey

A. Official Development Assistance (ODA) allocated to culture

Year:

Estimated percentage of total allocable ODA:

Source(s) of data:

B. Net receipt (in USD) of Official Development Assistance (ODA) allocated to culture

Year:

Net receipt (in USD):

Source(s) of data:

Please provide any explanations or clarifications that you may feel necessary: