

# RESILIAART

# 100



BY NATURE ART IS

# HOPEFUL

IT IS MADE AT  
THE BEST OF TIMES

AND AT  
THE WORST OF TIMES

—MICHELLE BOYLE

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# SHORT SUMMARY

## ResiliArt 100: Crowdsourcing a vision of resilient creative industries

COVID-19 has presented an unprecedented challenge to the cultural and creative industries. In 2020 alone, an estimated US\$750 billion in global Gross Value Added (GVA) was wiped out from this dynamic sector. Artists and culture professionals struggled to make ends meet, with more than 10 million jobs lost.

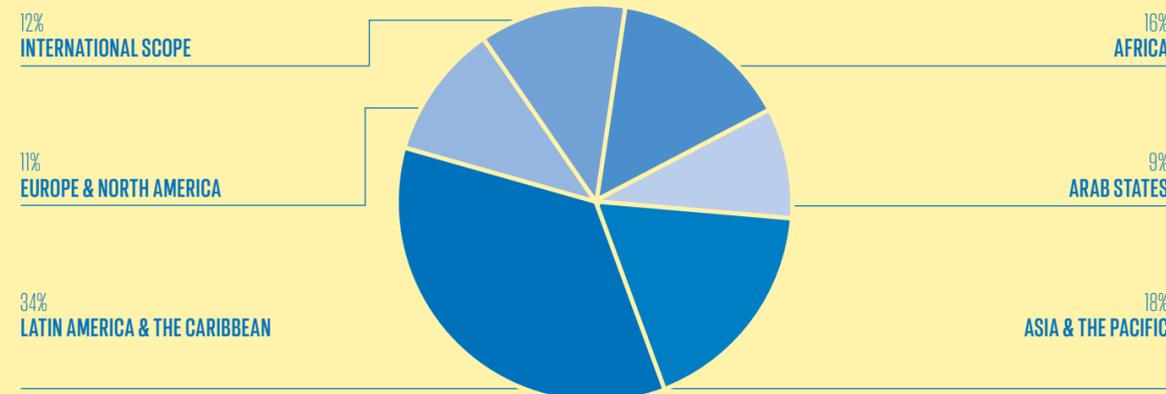
UNESCO launched ResiliArt, an open discussion platform dedicated to the state of the culture sector, to ensure that the voices of sector professionals around the world are not lost. Since the inaugural debate on 15 April 2020, ResiliArt has developed into a truly global movement. Over 355 discussions have been organized by artists, culture professionals and civil society organizations (CSOs).

Emerging from the discussions is a strong, shared call for participatory cultural policymaking. ResiliArt 100 is a collection of crowdsourced recommendations that propels concrete, evidence-based actions among policymakers and gatekeepers in response to challenges, needs and gaps experienced by individuals across the creative value chain. Each recommendation is accompanied by a quote of a culture professional who participated in the ResiliArt movement, in recognition of the resilience shown by individual artists and sector workers. The diverse grassroots voices are united in their mission to rebuild the creative industries with inclusivity and dignity.

## TOTAL NUMBER OF DEBATES ORGANIZED

# 359

## REGIONAL DISTRIBUTION



*“Since wars begin in the minds of men and women it is in the minds of men and women that the defences of peace must be constructed”*

## **ACKNOWLEDGEMENTS**

ResiliArt 100 is the result of the collaborative work, boundless commitment and rich contribution of many people around the world.

The ResiliArt team was led by Saori Matilda Machimura, and included Sophie Carey, Mauricio Delfín, Samantha El Sokhn, Liza Gisbert, Coline Guego, Minji Kim, Seoyoung Oh, Fanny Parrain, Sara Rey-Coquais, Lilia Romero and Kenya Sanchez Vicarte.

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Finally, UNESCO extends its deep gratitude to the artists, culture professionals and partners around the world who have generously shared their time and thoughts with UNESCO through the ResiliArt movement.

**THIS PUBLICATION IS  
DEDICATED TO THE**

# **ARTISTS AND CULTURAL PROFESSIONALS**

**WHO SHOWED INCREDIBLE**

# **RESILIENCE**

**THROUGHOUT THE UNPRECEDENTED  
CRISIS AND WHOSE**

# **CREATIVITY**

**BROUGHT COMFORT AND COURAGE TO  
THE WORLD IN**

# **UNCERTAIN TIMES**

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# FOREWORD

## AUDREY AZOULAY

Director-General of UNESCO

For culture, the COVID-19 pandemic has been both a major wake-up call and a significant shock.

As a wake-up call, it has raised awareness of the central importance of culture in our lives. When the world locked down, it became clearer than ever that culture was deeply essential, integral to our common humanity, and a universal language that allowed us to give meaning to our lives, to stand together in moments of doubt, and ultimately, to exist.

But the pandemic has also caused a shock wave. The months when up to 90% of UNESCO's World Heritage sites closed, when most other cultural sites shut down, when festivals and ceremonies central to the transmission of intangible heritage did not take place, were a strange, even historic, time.

After the initial shock came the aftershocks, which have not stopped reverberating since, profoundly destabilizing an entire sector. According to the latest UNESCO data, in 2020 alone, nearly 10 million jobs were lost in the creative industries.<sup>1</sup>

This revealed the precariousness of creators and the fragility of creation – issues that we must respond to, in order to overcome the crisis and build the future. Through the UNESCO-Aschberg programme, we quickly mobilized to help Member States develop more protective statuses for artists, and policies to support the cultural sector.

But responding to this crisis also means ensuring we learn all the lessons we can from it. We must listen to professionals, and hear their needs and proposals – as we did on 15 April 2020 during World Art Day, when the first “ResiliArt” debate took place.

Since then, 359 debates have taken place in nearly 115 countries – 57% of which have been led by women. In total, more than 2,400 speakers, artists, cultural professionals and civil society members have discussed a range of topics, including social protection and copyright, data collection on culture, gender violence in the creative sector, and the future of museums in a post-digital world.

We warmly thank them all for contributing to this unprecedented movement of collective intelligence, which culminates with this “ResiliArt 100” publication.

Containing around a hundred recommendations to make culture more resilient, it outlines numerous courses of action. Two in particular stand out: firstly, improving the status of creators and reinforcing their social protection; and secondly, ensuring a fairer distribution of value between creatives and digital platforms, which – although they now play an essential role – should neither stem creativity, nor undermine cultural diversity.

To continue this discussion, UNESCO and Mexico are organizing the Mondiacult World Conference in late September 2022. Forty years after the first Mondiacult Conference, which began redefining the contours of what we consider to be culture, this new meeting notably aims to discuss the proposals that you will find in the following pages, and to durably place culture – a global public good – at the top of the international agenda.

The game is not yet won, but this is how we will “transform disaster into flowers,” as we were encouraged to do in April 2020 by Haitian-Canadian writer Dany Laferrière.<sup>2</sup> ■

<sup>1</sup> ReShaping Policies for Creativity, UNESCO, 2022.  
<sup>2</sup> La Croix, 6 April 2020.

# EXECUTIVE SUMMARY

COVID-19 brought the cultural and creative industries to a standstill. While people around the world turned to culture as a source of comfort, respite and connection, the very sector that produced such creative expressions and digital content has been disproportionately impacted by the multi-year health emergency. Lockdowns and physical distancing have constituted an unprecedented setback to activities within the sector, with cinemas, theatres, museums and performance venues going dark, and festivals, biennales and concerts postponed indefinitely.

According to the flagship UNESCO 2022 Global Report ReShaping Policies for Creativity, the global cultural and creative industries contracted by US\$ 750 billion USD in 2020, corresponding to upwards of 10 million job losses. Some countries recorded a 20-40% loss of revenue across the cultural and creative industries in the same year. All in all, cultural and creative industries sustained more economic damage than during any previous crisis.

While these findings reveal the gravity and universality of the culture crisis, such global figures do not fully convey the brunt born by individual artists and culture professionals. The vast ecosystem of cultural and creative industries requires a wide range of skillsets and expertise, engaging diverse professionals ranging from artists, creators, artisans, technicians, managers, administrators, civil society actors, educators to entrepreneurs and beyond. Many of these cultural workers conduct their professional activities in informal working conditions including freelance, part-time and project-based or verbal agreements, in reflection of the fast-paced, dynamic sector. Owing to these unconventional modalities, many industry practitioners are feared to have slipped through the cracks of safety nets made available during the pandemic. Particularly precarious social and economic situations experienced by these individuals risk being underestimated, due to the limited availability of data on the cultural and creative industries and its workers.

Against this backdrop, UNESCO launched the ResiliArt movement on 15 April 2020, World Art Day, as an open discussion platform dedicated to artists and culture professionals. UNESCO called on any interested individuals and organizations to host an online roundtable following available guidelines, regardless of their previous engagement or affiliation with the Organization. The results were captured and submitted to UNESCO through a post-event survey for in-depth analysis.

From dance to puppetry, museums to festivals, indigenous creators to intangible heritage practitioners, thousands of individuals and organizations joined the movement to make their voices heard. Over 350 ResiliArt roundtables were organized in less than two and a half years, providing UNESCO with an unprecedented number of first-hand accounts of what it means to be a creator today and pointing towards the necessary transformations to ensure a more sustainable sector.

## DIVERSE PARTICIPATION

The movement is a testament to the ability of civil society to mobilize their respective communities and advocate for a more inclusive, pluralistic and just vision of creative industries. Overall, CSOs were responsible for organizing 56% of all debates in the Arab States, 45% in Asia and the Pacific, 40% in Europe and North America, and 35% in Africa and Latin America and the Caribbean. One in two discussions with an international scope was organized by civil society actors. Many debates were co-hosted by multiple organizations and affiliated individuals, demonstrating their capacity and flexibility to form networks and build solidarity across local, national, and international boundaries.

Local governments also participated actively in ResiliArt, contributing valuable perspectives on the impact of the pandemic on the cultural and creative industries at the subnational level. Substantial involvements of local government were seen in Latin America and the Caribbean, where one in five ResiliArt discussions were led by such actors (23%). Europe and North America also benefitted from the active engagement of subnational actors who held 10% of discussions.

UNESCO Field Offices played a central role in raising awareness about the ResiliArt movement and accompanying partners and stakeholders throughout the preparation and implementation of debates. In addition to providing expertise and enabling consultations, UNESCO Offices around the world acted as co-organizers to a significant portion of debates, fulfilling their role as conveners of multistakeholder discussions. In Latin America and the Caribbean, UNESCO was involved in 40 debates (28%), followed by 28 in Africa (32%), 27 in the Asia and the Pacific (31%), and 10 in the Arab States (29%).

National Commissions for UNESCO also created a space for discussion for relevant stakeholders. In Europe and North America, one in five ResiliArt debates were organized by a National Commission, closely followed by the Asia and the Pacific region (8%).

The ResiliArt guidelines, which were widely disseminated in early 2020, encouraged participants to examine the impact of the health crisis beyond economic terms. This allowed the civil society, local and central governments, international agencies, and other institutions to discuss the effects of the pandemic in more nuanced ways, identifying its short-term and potential long-term effects on specific populations, sub-sectors, and national and local contexts.

## RECOMMENDATIONS

ResiliArt discussions have revealed key issues addressed by panelists around the world. These include the need for financial support for civil society, transparent strategies and policies for resilience and recovery, social and economic rights for cultural workers, greater diversity and inclusivity in cultural governance, and challenges caused by the acceleration of the digital transformation. The demand for data collection was heard across regions, as were calls for collective and intersectoral initiatives, professionalization of creative occupations, support for local-led initiatives, and large-scale advocacy efforts led by State actors.

UNESCO used post-discussion surveys as a primary mechanism to collect policy recommendations, innovative practices, questions asked during the debate, and comments from viewers. Information on organizers, panelists and moderators, such as gender, nationality, occupation, age and affiliated organizations, was collected in parallel to identify participation trends. In the absence of surveys, UNESCO conducted a review of recorded discussions, whenever possible.

Using these primary and secondary datasets, an in-depth analysis of the ResiliArt movement was conducted with the aim of developing a comprehensive set of grassroots recommendations to inform policymakers and decision-makers. A systematic mapping of interventions by over 2,400 panelists and moderators allowed UNESCO to identify 100 key recommendations, fully valorizing the wealth of knowledge crowdsourced through the movement. ResiliArt 100 features these recommendations along with relevant quotes of 100 culture professionals, simultaneously embodying the collective intelligence of the global cultural industries and recognizing the resilience shown by individual artists and culture professionals.

The recommendations were categorized into 14 areas of action:

### 1 MITIGATE CRISIS THROUGH SMART FUNDING

Public funding allocation is fundamental to mitigating crises across the creative ecosystem. Panelists emphasized the need for funds dedicated to COVID-19 response and recovery, including compensating for the loss of income from canceled events and releases. New funding mechanisms must be created, with a particular focus on diversifying funding opportunities to reflect and reach a diverse cultural workforce. Transparent decision-making processes in public funding allocation for culture are needed. Funds for North-South and South-South cultural cooperation should be increased. The regulation of rent for artists during the crisis was proposed as a practical measure to consider. In the field of heritage, the allocation of resources to protect and maintain built heritage in the face of multiple threats was also proposed.

### 2 RESTART THE CULTURE SECTOR

Effective, integral, and timely planning is necessary to revive the cultural sector. Participants called for the elaboration of a reopening calendar to ensure that the culture sector is not relegated to the last phase of economic normalization. Short-, mid- and long-term recovery plans should be designed and implemented in consultation with civil society and the private sector. In parallel, safety guidelines tailored to each sub-sector to reflect the changing public health regulations should be developed and disseminated broadly. Participants demanded the accelerated development and ratification of national cultural policies to rebuild and strengthen a nurturing environment for creativity. Open calls for cultural projects should be adjusted to reflect challenges faced by culture professionals, while the issuance of visas for artists should be expedited to revitalize the mobility of cultural workers. Systematic analyses and diagnostic approaches for COVID-19 response were recommended, so as to apply lessons learned to future crises.

### 3 INVEST IN THE ARTS

An innovative and novel approach towards investment in the arts is crucial. Tax incentives for individuals and businesses that donate to cultural initiatives or organizations was proposed by many panelists, as was granting artists and culture professionals tax exemptions. Recommendations for States include providing sector workers with bank credits at preferential rates, acting as a guarantor to secure funding for new creative projects, and commissioning and purchasing works by emerging artists. Facilitation of connections between financial institutions and major cultural projects can stimulate agile and sustained investments. Launching cash-based urban rehabilitation and heritage preservation projects to employ young cultural workers was also proposed, along with expanding access to equipment and materials at affordable rates, especially among marginalized communities.

### 4 PROTECT THE RIGHTS OF CULTURAL PROFESSIONALS

Guaranteeing the basic social and economic rights of artists is paramount to the prosperity of creative communities. Legislating the Status of the Artist, in cooperation with relevant Ministries and agencies, must be actively pursued. ResiliArt panelists promoted the establishment of collective organizations that protect the rights of artists and demanded that collective actions benefit all sector professionals regardless of their registration status. Access to health care and unemployment benefits for artists must be assured during and beyond the crisis. Many panelists wished to see more mental health initiatives for culture professionals. An innovative

recommendation was to provide unconditional basic income for artists, along with installing a minimum wage for artistic labour, regardless of contract types. Legal and accessibility challenges faced by artists within refugee and displaced communities must be addressed.

## 5 PAY ARTISTS FAIRLY

Fair remuneration for creative goods and services is a cornerstone of a thriving and sustainable culture sector. Panelists universally advocated for the reinforcement of existing copyright legislation to adequately protect intellectual property online and offline. Reviewing royalty payment frequency in times of crisis was proposed as one effective way to mitigate financial challenges faced by creators. Providing guidance on how to monetize cultural content in a digital economy can have a sustained positive effect beyond crisis. The establishment of a user-friendly platform to flag copyright violations and an enhanced effort to fight against piracy in partnership with cultural institutions, the private sector, and relevant Ministries was also frequently proposed. States may encourage television and radio broadcasters to fairly remunerate artists for use of their content as well as urge content platform operators to review remuneration rates. Panelists also proposed the designation of a specialized body to protect artists from online and offline harassment.

## 6 CHAMPION DIVERSITY

Diversity can be bolstered through the recognition and protection of culture professionals, especially those who belong to vulnerable communities. Securing the rights of women artists is crucial, as is increasing market access and fair pay among women creators. Conscious efforts must be made to recognize and safeguard indigenous languages and linguistic diversity, as well as to contribute to the continuation of intangible cultural practices. Enhancing the visibility of afro-descendent artists and recognizing their contribution to the national and global culture was another key recommendation. Guaranteeing equal opportunities and treatment to all artists regardless of their gender identity was a central theme in many discussions. Unique needs of artists with disabilities can be addressed by tailoring crisis recovery measures. Support for small-scale income-generating projects by young artists can have immediate effects. Such actions to nurture diversity among creators must be accompanied by measures to enhance accessibility among equally diverse audiences. Notably, there needs to be a decisive push to promote access to culture among differently-abled citizens.

## 7 GO DIGITAL

Connectivity spawns opportunity. Participants called on States to subsidize Internet connectivity, improve information and communications technology (ICT) infrastructures, and reduce the cost of mobile data. Such actions can lead to greater monetization opportunities and visibility among creators on one hand, and enhanced access to diverse cultural goods and services for the public on the other. Panelists urged digital platform operators to feature local,

diverse content and creators. Specialized online platforms dedicated to non-mainstream content should be endorsed. As part of such efforts, States may create digital galleries and archives to preserve and showcase independent artistic expressions. Improving the discoverability of independent artists through digital capacity training was another recurring theme. This includes guidance on social media marketing to reach new audiences and monetize content. At the same time, attention must be paid to safeguarding the integrity of practitioners and artistic expressions that favour offline spaces.

## 8 COLLECT MEANINGFUL DATA

There is universal demand for culture sector data. Panelists and moderators alike emphasized that studies on the impact of COVID-19 on the consumption of cultural goods and services need to be conducted. To do so, arts and cultural agencies are encouraged to partner with national bureaus of statistics, not only for pandemic-related data, but to establish permanent data collection strategies for the sector. Improving public access to data on the culture sector helps demonstrate its value and contribution to sustainable development. Panelists recommended that data on artists and cultural practitioners be disaggregated by gender and made available in open databases. It is also essential to create comprehensive catalogues of artworks accompanied by information on authors, media, and other key identifiers. Networking platforms for culture professionals can increase the visibility of independent artists.

## 9 COME TOGETHER FOR CULTURE

Recovery requires coordinated efforts. The health crisis has given rise to open communication across the creative value chain and multistakeholder consultations. ResiliArt participants encouraged the normalization of two-way information sharing with diverse stakeholders, notably through a permanent consultation mechanism for civil society to influence cultural policy-making processes. They underscored the importance of ensuring the representation of individual practitioners and small organizations alongside established cultural institutions, while enhancing inter-sectoral, inter-ministerial cooperation for culture and sustainable development. At international level, improved inter-regional collaboration, investment, and trade should complement national efforts. Facilitating public-private partnerships to develop innovative cultural projects is essential, as is supporting exchange and solidarity networks between cultural associations, unions, and collectives.

## 10 FORMALIZE CULTURAL WORK

Adequate and accessible legal frameworks can contribute to the professionalization of the culture sector. Bureaucratic processes need to be streamlined to reduce impediments and propel creation and innovation. Simplification of the registration process of cultural associations and civil society organizations can facilitate inclusion and coordination. Standardizing contracts for artistic services by disseminating models and guidelines is a practical yet effective step towards fair treatment of artists and cre-

ative professionals. Panelists called for the establishment of national arts and culture councils, which can act as key governing bodies in the creative ecosystem.

## 11 THINK LOCALLY

Local actors must be empowered to lead revitalization efforts. Across all regions, panelists suggested setting up financial and administrative assistance mechanisms for small, local cultural organizations. Cultural events, traveling fairs and markets outside major cities were proposed as levers for cultural and economic opportunities for rural communities and artists alike. Small grants for local production not only bring the communities together, but also safeguards and enhances public access to diverse cultural expressions. Project-based initiatives should be accompanied by local digital communication strategies to spotlight homegrown talents and creativity. Youth were recognized as the key stakeholders in creative industries outside of urban areas.

## 12 SKILL UP

Capacity building and skills training opportunities can contribute to a sustainable recovery. Debates revealed a strong demand for online education programmes, especially in business skills and communications. The establishment of incubators was proposed as a way to foster resilient, flexible and diversified entrepreneurship and business models. Another recommendation was to match artists with mentors and sponsors who can provide guidance and industry knowledge as well as help secure financing. Panelists also suggested establishing small grants dedicated to funding occupational trainings for emerging cultural practitioners.

## 13 ADVOCATE FOR CULTURE

A strong and united voice for culture is needed to ensure the sector is not forgotten in the recovery phase. Panelists suggested launching major campaigns to raise public awareness about culture's role in collective healing and sustainable development. The importance of paying for artistic services online and offline was another key subject identified as requiring public attention. At the same time, sensitization among artists and culture professionals about their rights, along with existing support mechanisms to exercise these rights, can be impactful. As for awareness-raising among decisionmakers, the risk of the widening digital gap and regarding digital technologies as a public good were popular suggestions. They also called on the private sector to sponsor cultural events as part of community and economic revitalization efforts.

## 14 CREATE ANEW

Crises can spur action and innovation. Creative expressions can revitalize urban areas, which in turn may serve as a place for congregation and rekindle a sense of community. In partnership with relevant Ministries, unused spaces may be made available to artists who are unable to practice their craft due to movement restrictions. The construction of new crisis-ready infrastructures for culture and creativity

was also proposed by panelists as a long-term investment. Other recommendations to harness the impetus for more sustainable creative industries included reducing the carbon footprint through green initiatives including consolidated biennales and art fairs and to promote local production and consumption of culture. Finally, participants recommended synergies among diverse creative sub-sectors to spark new expressions and innovative practices, born out of the crisis.

# PAVING THE WAY TOWARDS A NEW WAY OF PARTICIPATION

UNESCO's call for inclusive, decentralized and bottom-up participation in the ResiliArt movement constitutes a case of institutional innovation. It has democratized access to a global dialogue and broadened the established patterns – and the roster – of stakeholder engagement.

By committing to the role of observer, analyst, and vehicle for grassroot voices and enabling an open participation model, the ResiliArt movement grew organically by word of mouth, allowing UNESCO to collect unique insights into niche disciplines and lesser-explored subject matters. Such transmission was made possible by diverse online platforms which grew exponentially due to lockdowns and physical distancing.

The novel, open-platform approach and the use of ICTs for multistakeholder consultation are the legacy of COVID-19 pandemic within UNESCO and beyond. ■



# IN CONVERSATION WITH JEAN-MICHEL JARRE

UNESCO Goodwill Ambassador, musician

## **What was the impact of the ResiliArt movement?**

We have finally become aware that culture is a basic necessity.

What the ResiliArt movement has highlighted is precisely this fundamentality of culture. In essence, resilience can be achieved through culture, and we should be taking advantage of it. Like in judo, we can transform weaknesses into strength. In other words, we can achieve an additional resilience thanks to culture.

## **How can the culture sector sustain the spirit of resilience?**

The question is whether we can maintain this spirit and state of resilience. I think, and this is not out of optimism but realism, that thanks in part to movements like ResiliArt, there is a window of opportunity after the crisis to shift paradigm and perspective through culture, education, science, technology, and ecology.

If there is a positive takeaway from this crisis, it is that we have finally become aware – awakened ourselves even – that we [the culture actors] have a lot in common. The beauty of the ResiliArt movement is the fact that artists and cultural professionals can send out this signal themselves, as ambassadors.

***We must feel a sense of fraternity when it comes to the protection of authors and creators.***

## **What did you learn about artists and creative industries through the health crisis?**

What I already knew to a limited degree, but became keenly aware of, is that culture is not a problem, but a solution.

Today, the creative industries are larger than the luxury industry in terms of revenue and employment. Consequently, we can draw the attention of the leaders and governments of around the world to the fact that culture is not only a tool for resilience, but also an economic tool to revitalize the planet.

This is one of the fundamental roles of UNESCO – to highlight the importance of the rights of creators, particularly in economic and social terms, and to ensure that the post-Covid era can bring more equity and justice to the world of culture.

When you ride a bike, you look at your feet and you fall. What you need to do instead is to look at the road. This period of COVID-19 may have forced us to look at the

future globally and holistically. We are fortunate to have an organization such as UNESCO that firmly stands for these fundamental values in a world where people are caught up in the short term.

## **What recommendation do you have for policymakers and decisionmakers?**

My wish is that governments, whoever they are, wherever they are on this planet, can use culture as a Trojan horse to improve the economic and social aspects of everyday life.

This period has made us look to our neighbours and say “we are all in the same boat.” We are all facing the same challenge, and we must overcome it together. This is the great lesson we can draw from this collective experience. It has, at least temporarily, and I hope for as long as possible, forced us to imagine the future differently.

## **What is one word to describe creativity in the post-COVID world?**

If there was one word to sum up creativity in the post-COVID world, it would be “fraternity.” What do you feel when you watch your favorite film, or experience music, sculpture, or a painting that touches you? It is hard to describe, but we may say it conjures up a feeling of connection.

It is true that fraternity comes last in the motto of the French Republic “Liberté, Egalité, Fraternité.” But for me, it comes first. More than ever, we must feel a sense of fraternity when we deal with the protection of authors and creators, as they are the DNA of our creativity and identity. I hope that the post-COVID era will allow us to express and articulate this better.

## **How will you translate this spirit of “fraternity” into your music?**

The creative process is, first and foremost, a process of sharing and searching for connection. It is a kind of love story between two entities – the creator and their audience. This chemistry only works when the artists themselves are willing to connect with others through their expression.

That’s why culture is particularly important after major crises, after wars. It is what can heal the wounds, and that is why the ResiliArt movement is extremely important. As we say in French, “what is well conceived is clearly stated.” I think the term “ResiliArt” is extraordinary in this sense.

In “ResiliArt”, all is said. ■



# IN CONVERSATION WITH NAOMI KAWASE

UNESCO Goodwill Ambassador, filmmaker

## **What was the impact of the ResiliArt movement?**

It is hard to speak of the impact when we find ourselves still in the midst of this global pandemic. In other words, the ResiliArt movement continues on. And its impact is something we will only really be able to understand years from now, when we have a moment to reflect and to see what we have overcome. Until then, we must continue on.

We must continue to create. To express. To make art, in ways loud and small.

***Imagination. In Art, we can find the hope of a different post-COVID world.***

## **What did you learn about artists and creative industries through the health crisis?**

In a word, that art is a life source.

The need to express, to reach out, to be understood, to be seen, to want so deeply connect with others – these are all fundamental aspects about being human. I think these are things we have all come to experience and feel profoundly through this pandemic... especially when our ability to physically meet and see one another has been thwarted.

After all, art is a language. A shared space of communication that brings together a voice and a listener. And in that moment, a connection is made.

***The healing and life-giving quality of art often gets forgotten in the more concrete world of politics.***

I think back to the time when I was making Suzaku as a young filmmaker. As a 25-year-old, I was worried that I would never manage to finish the film because communication with my film crew was a challenge. I desperately yearned to be heard in whatever capacity.

And then, that feeling when my film was finally made and screened, and I found out that people halfway across the world empathized with my story and everything I was trying to express. In that moment, I felt this encouragement. I was uplifted.

Art breathes life within us. As it did for me, then. As it continues to do for me, now.

In this way, art is really about Resilience. It is healing. It is restorative. And in many ways, artists everywhere, in their continual effort to create in the face of all the hardships and difficulties of this pandemic, have themselves become a source of hope, of vitality.

## **What recommendation do you have for policymakers and decisionmakers?**

The healing and life-giving quality of art often gets forgotten in the more concrete world of politics, at least in Japan. Overlooked is the generative power and renewable energy that is the Creative Industries. The arts are more than about entertainment and pleasure. There is a need for the arts to be valued as an important sustainable resource for the country. It is an asset.

At the same time, investing in the arts education remains crucial. It is about exposing children to the arts, and to encourage them to become creators, as well as active appreciators. In other words, we must encourage children to engage with art critically.

***There is a promise to be found in the arts for a different, more inclusive and diverse future***

This is because art is a space of hope. It allows us to see a different world, a more colourful, diverse world. And it's important that children be exposed to such a beautiful world.

## **What is one word to describe creativity in the post-COVID world?**

Imagination. In Art, we can find the hope of a different post-COVID world.

The pandemic has been an important time of social and political reckoning. There is a promise to be found in the arts for a different, more inclusive and diverse future. And it is to this future I look towards...with hope, with love. ■



**GLOBAL  
SNAPSHOT**

# GLOBAL SNAPSHOT

The global analysis of the 359 debates revealed key insights into participation trends around the world. Latin America and the Caribbean hosted the greatest number of debates (34%), followed by Asia and the Pacific (18%) and Africa (16%). Europe and North America organized 11% of all debates, while the Arab States represented 9%. Discussions of an international scope accounted for 12%, including participants from different global regions and tackling cross-regional topics.

At least 2,415 culture professionals joined the movement, making ResiliArt one of the largest open consultation mechanisms dedicated to the global creative industry during the crisis. Close to 415 moderators led discussions on diverse topics, while 2,005 people participated as panelists, contributing specialized knowledge and perspectives. The region with the largest number of participants was Latin America (763), followed by Africa (401), Asia and the Pacific (400), Europe and North America (307), and the Arab States (190). Debates that covered cross-regional or global issues totalled 358 participants.

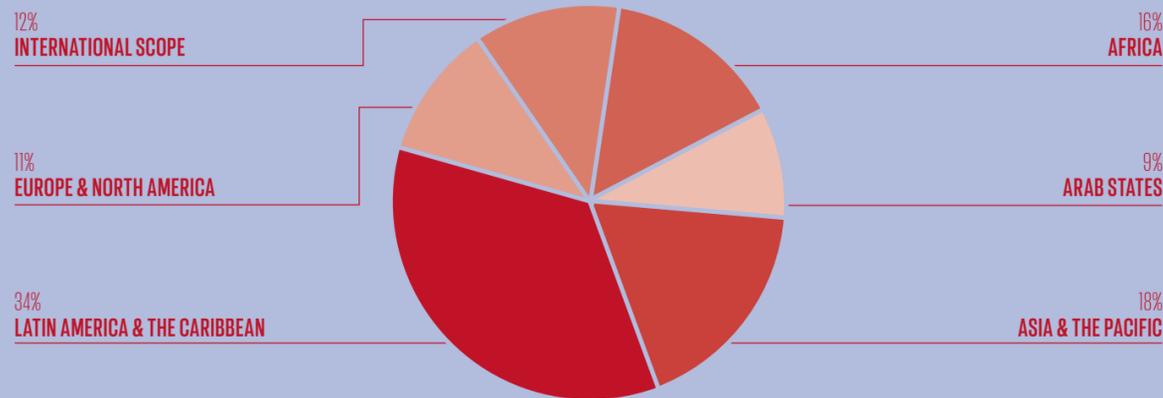
The ResiliArt guidelines for organizers emphasized the importance of composing a gender-balanced panel. As a result, ResiliArt served as a platform for women to lead, shape and influence important discussions on the future of the sector. Globally, moderators were 57% female and 38% male, whereas panelists were 48% female and 50% male. In most of the regions, women moderators presided over majority of debates: 67% in the Arab States, 66% in Latin America and the Caribbean, 53% in Asia and the Pacific, and 51% in Africa. Most regions reported an equal or higher number of female panelists.

In all regions, CSOs were the most active ResiliArt organizers. Over half of the debates in the Arab States were led by CSOs (56%), followed by 45% in Asia and the Pacific, 40% in Europe and North America, 35% in Africa, and 35% in Latin America and the Caribbean. UNESCO Field Offices also played a role, often providing support to partners as co-organizers. Participation of local-level governments was also a notable and unique trend in the Latin America and the Caribbean region.

**TOTAL NUMBER OF DEBATES ORGANIZED**

**359**

## REGIONAL DISTRIBUTION



## PARTICIPANTS

**2,419** TOTAL

**414** MODERATORS

**2,005** PANELISTS

### EUROPE & NORTH AMERICA (307)



### LATIN AMERICA & THE CARIBBEAN (763)



### ASIA & THE PACIFIC (400)



### AFRICA (401)



### ARAB STATES (190)



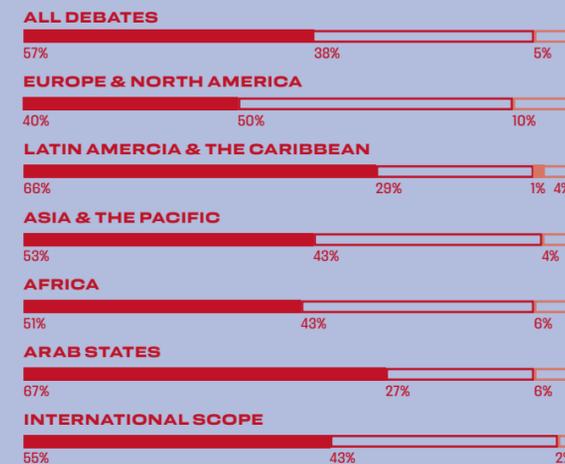
### INTERNATIONAL SCOPE (358)



■ PANELISTS □ MODERATORS

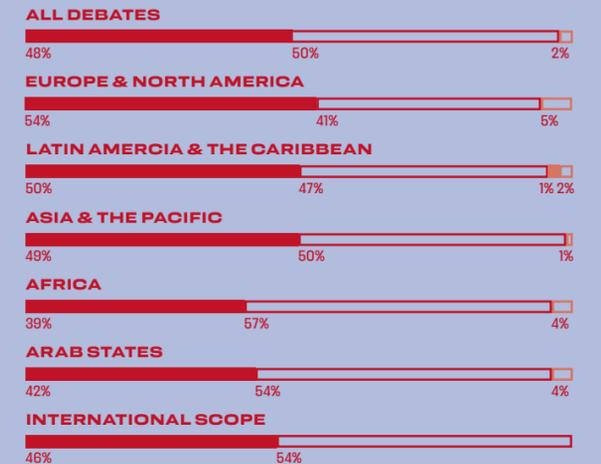
## GENDER

### MODERATORS



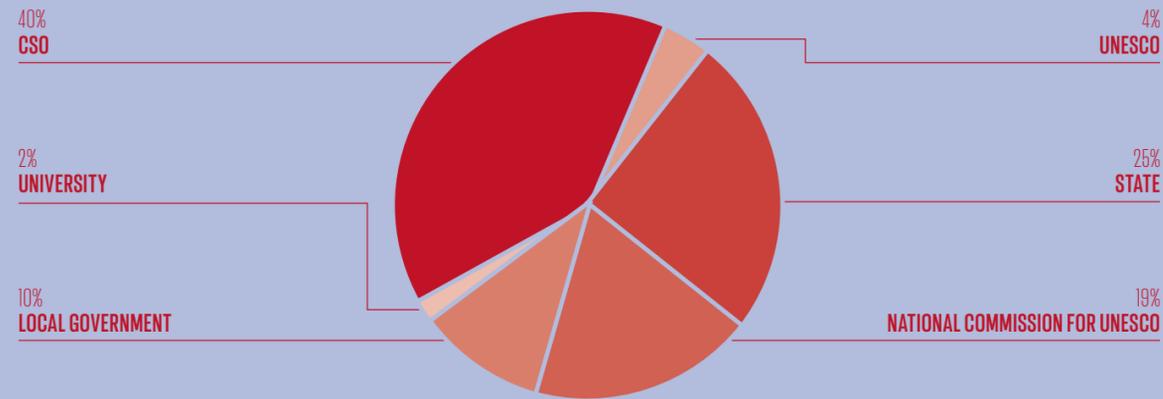
■ FEMALE □ MALE ■ OTHER □ N/A

### PANELISTS

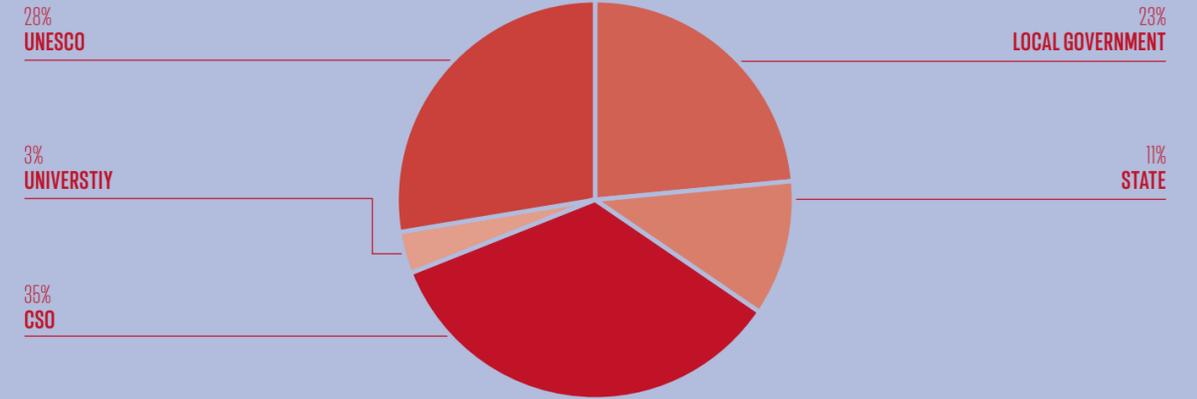


# ORGANIZERS

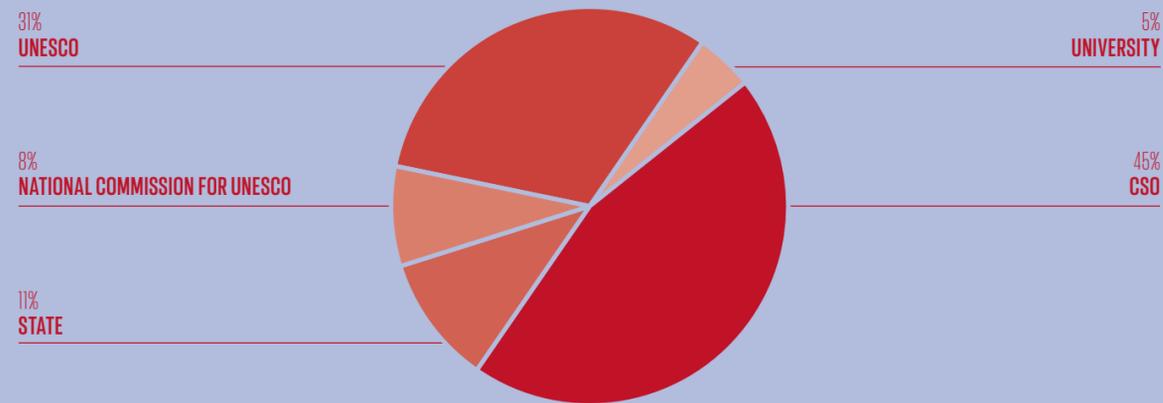
## EUROPE & NORTH AMERICA



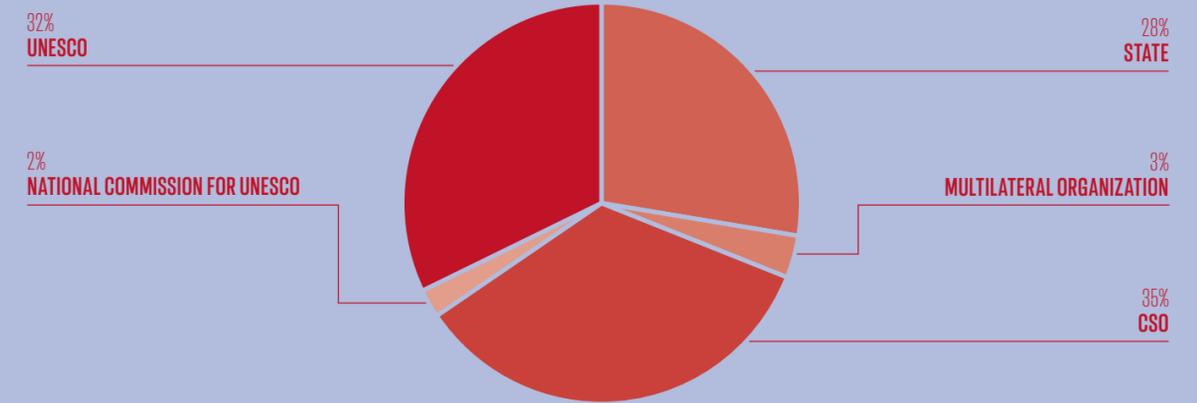
## LATIN AMERICA & THE CARIBBEAN



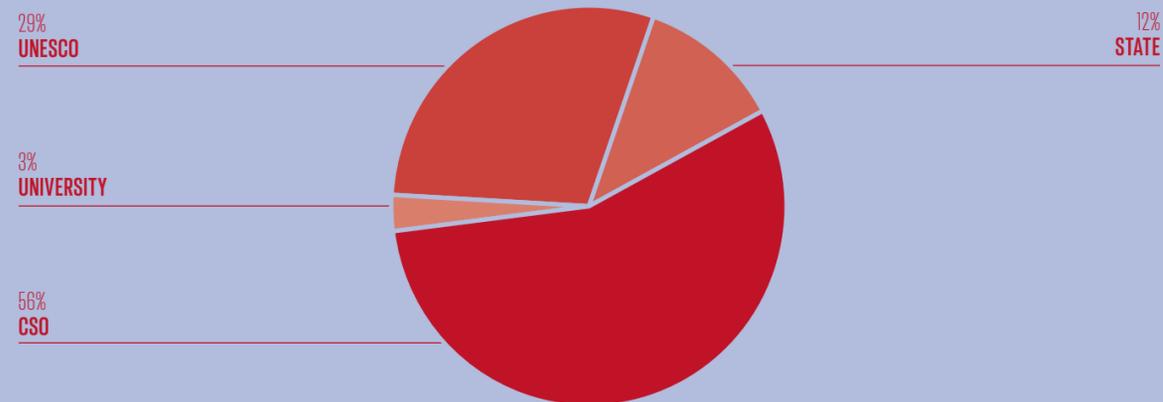
## ASIA & THE PACIFIC



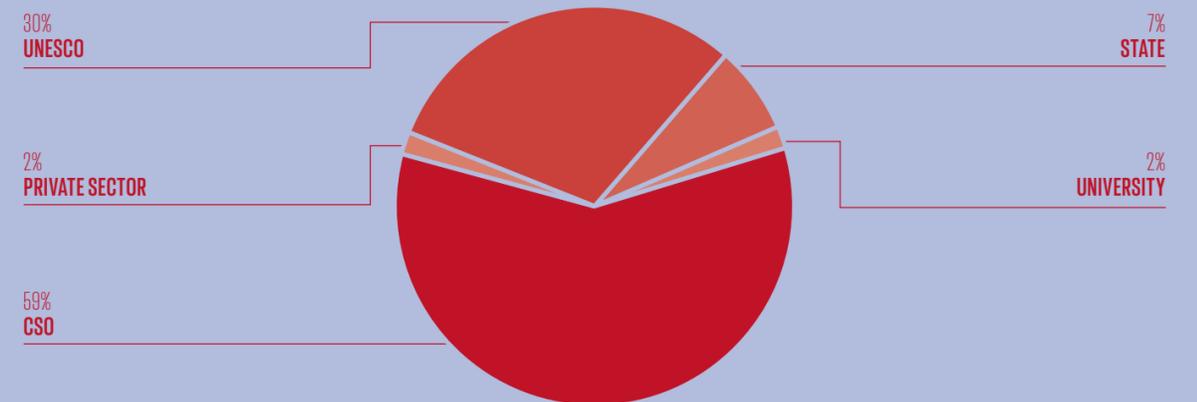
## AFRICA

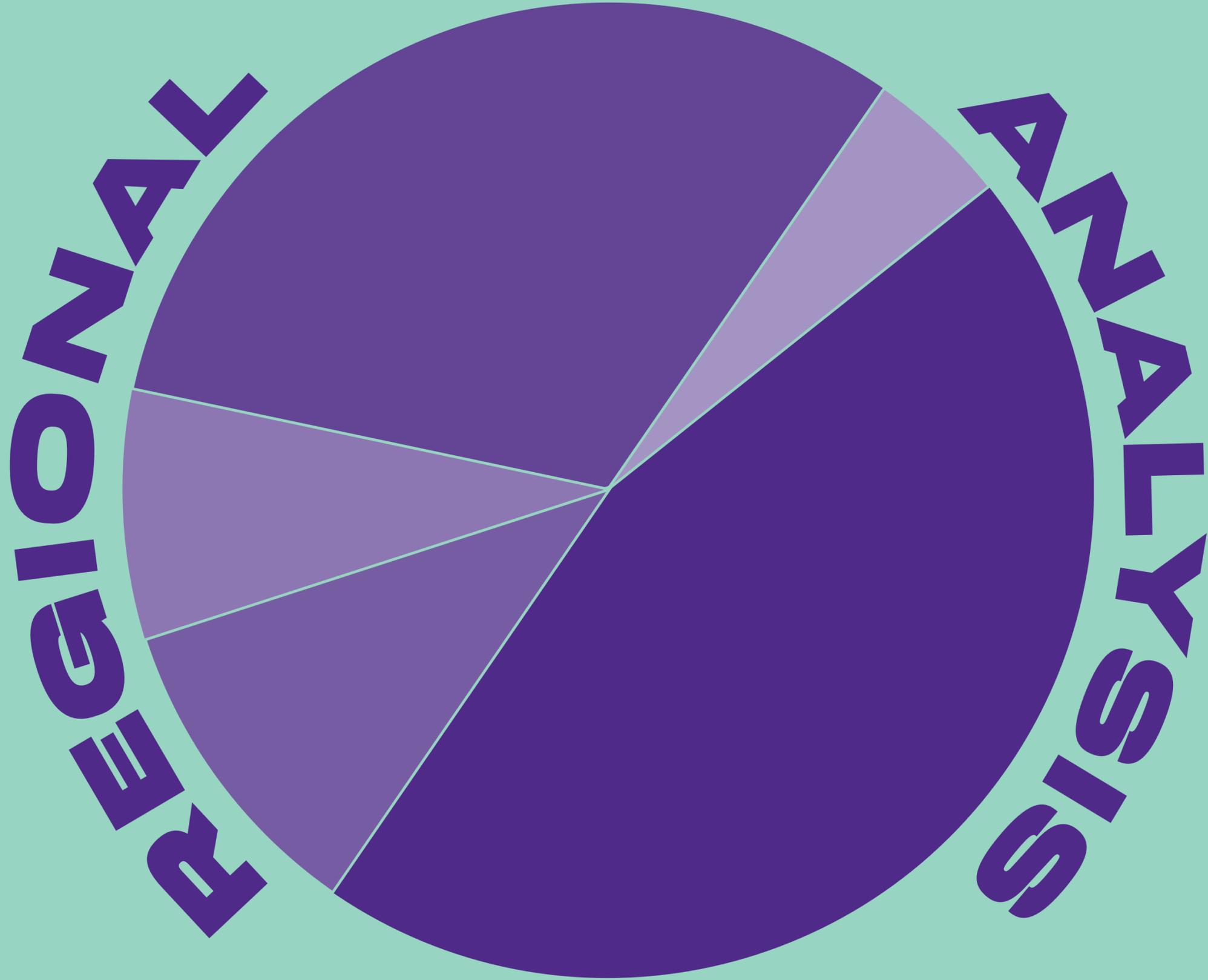


## ARAB STATES



## INTERNATIONAL SCOPE





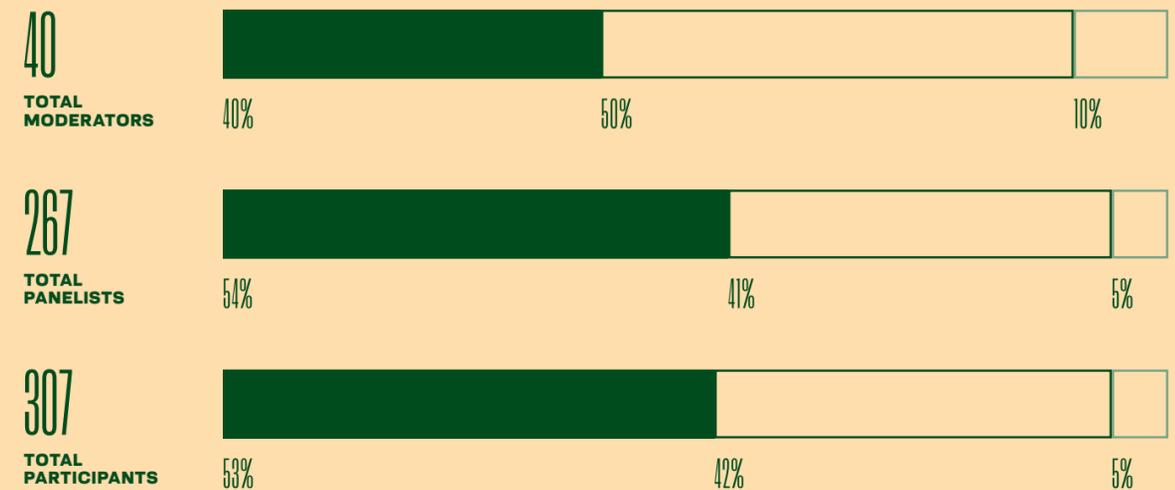
# EUROPE & NORTH AMERICA

## TOTAL NUMBER OF DEBATES ORGANIZED IN THE REGION

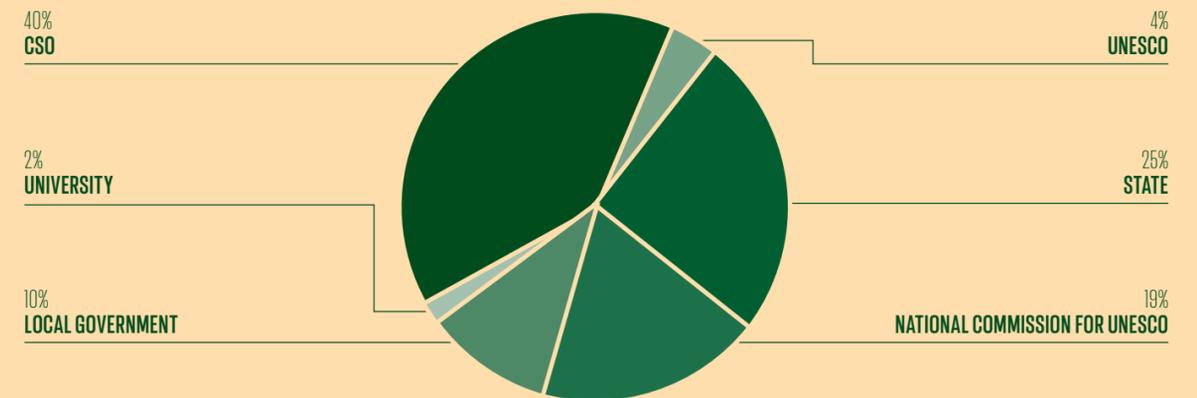
# 39

## PARTICIPANTS

■ FEMALE □ MALE ■ OTHER □ N/A



## ORGANIZERS



In Europe and North America, 40% of debates were organized by CSOs, 25% by States, and 19% by National Commissions for UNESCO. National Commissions for UNESCO in Austria, Belgium, Germany and Sweden organized a broad range of debates concerning mobility of artists, status of the artist, fair trade, creative cities, and international cooperation with the Global South. Many panelists in the region mentioned the need to consolidate adequate cultural policy frameworks to contribute to the sector's recovery and reactivation. They also expressed the need to bolster participation and collaboration of civil society in cultural governance practices through concrete mechanisms.

A series of three ResiliArt discussions were hosted by Creative Georgia, a Tbilisi-based public organization dedicated to the holistic development of creative industries in Georgia. Panelists agreed that COVID-19 must propel policy action. A suggestion included a fiscal legislative reform that incentivizes the business sector and individuals to engage in charitable and philanthropic activities for the culture sector.

Georgian panelists also recommended the establishment of the National Culture Fund based on the international best practices with respect to transparent and democratic decision-making processes.

In Canada, many debates recognized the catalytic effect of culture professionals coming together to discuss public policies for enhanced economic and social conditions for artists. It was noted that concepts like universal basic income for artists have become less radical, owing to the public recognition of the artists' contribution to society during the COVID-19 crisis.

The International Union of Puppetry (UNIMA) and its chapters in Germany, Spain, Belgium, Canada, Italy, Finland and Hungary organized debates dedicated to diverse forms of puppetry across the region as well as to how the practice, traditionally performed in front of a live audience, is being impacted by physical distancing measures.

## COUNTRIES

Austria	Georgia	Russian Federation	Ukraine
Azerbaijan	Germany	Serbia	United Kingdom of Great Britain and Northern Ireland
Belgium	Greece	Slovenia	United States of America
Canada	Italy	Spain	
Croatia	Netherlands	Sweden	
Finland	Norway	Switzerland	
France	Portugal	Türkiye	

# LATIN AMERICA & THE CARIBBEAN

Latin America and the Caribbean was the most active region within the ResiliArt movement. At 34%, more than one in three debates took place in this region. Mexico played a major role in this achievement, having hosted 60 debates – the largest number of ResiliArt discussions held in one country. Most of these debates were organized by local governments (49%) and civil society organizations (28%). As a result, many discussions centred around urban culture such as creative cities, cultural infrastructure and the challenges faced by artists at the local level. The city of San Luis Potosí used the ResiliArt framework to strengthen its work towards a City Charter for Cultural Rights, holding several debates on the recovery of the sector, crisis-ready cultural policies, and innovative practices for the reopening of the sector.

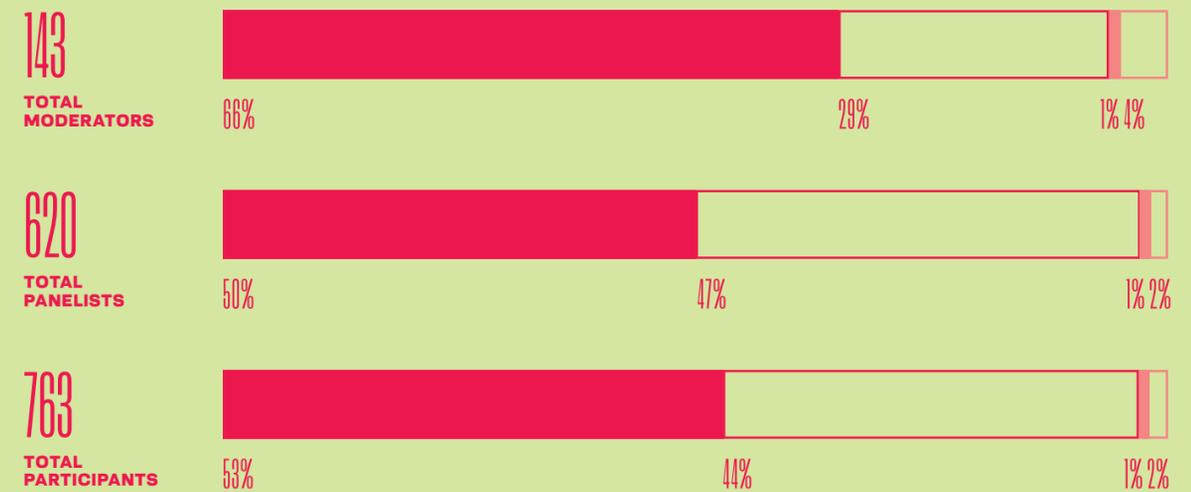
A Colombian grassroots culture collective ArteCuida, one of the first civil society actors to join the ResiliArt movement, organized seven discussions in 2020. Panelists observed the new dynamism brought on to the sector by digital transformation, while cautioning that artists in rural communities with limited or no Internet connections are unable to fully participate in the digital economy. Similarly, audiences in these areas have limited access to diverse cultural offerings in the digital sphere. Developing policies that treat connectivity as a public service was proposed as one solution.

UNESCO Field Offices across the region shed light on the disproportionate impact of the pandemic on marginalized communities. A sub-regional roundtable dedicated to women afro-descendant artists was led by the UNESCO Cluster Office in Costa Rica in partnership with the Central American Integration System (SICA), with the participation of artists from Belize, Costa Rica, Dominican Republic, El Salvador, Guatemala, Honduras, Nicaragua and Panama. Increased unemployment rates during the crisis were noted as one of the major hurdles to ensuring the continuity of their cultural expressions. Cultural appropriation coupled with insufficient recognition and remuneration for cultural expressions was recognized as another threat faced by communities. Panelists agreed that the spirit of unity and identity is shared among the afro-descendant populations in the sub-region and the world.

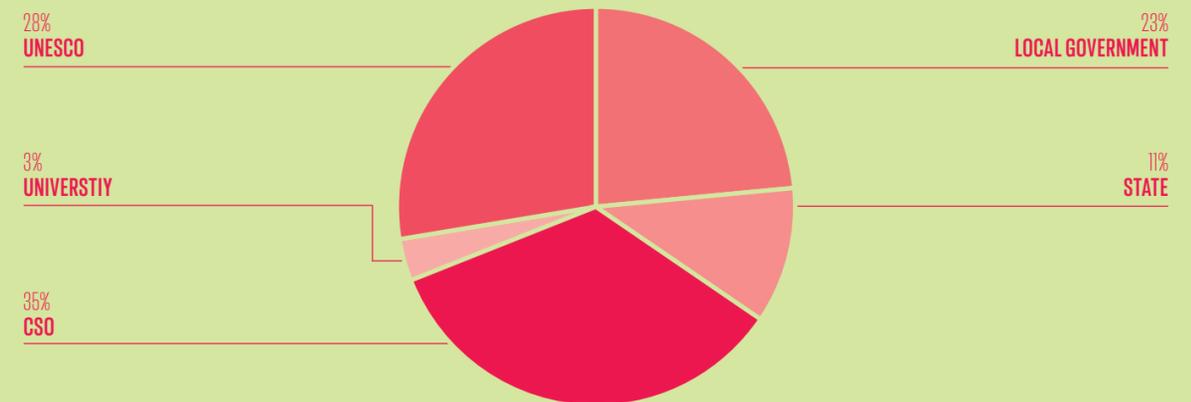
Debates dedicated to the LGBTQ+ communities included “Re-existence during the crisis: cultural action of the LGBTI community” hosted in Ecuador and “LGBTI ResiliArt: Dissidence storytelling towards a sustainable culture” in Mexico. Panelists emphasized the importance of professional sensitivity training as well as pedagogy to foster respect for diversity and promote harmonious coexistence. One innovative suggestion was to recover and preserve the cultural heritage of the LGBTQI+ community and its memory.

TOTAL NUMBER OF DEBATES ORGANIZED IN THE REGION **124**

## PARTICIPANTS



## ORGANIZERS



## COUNTRIES

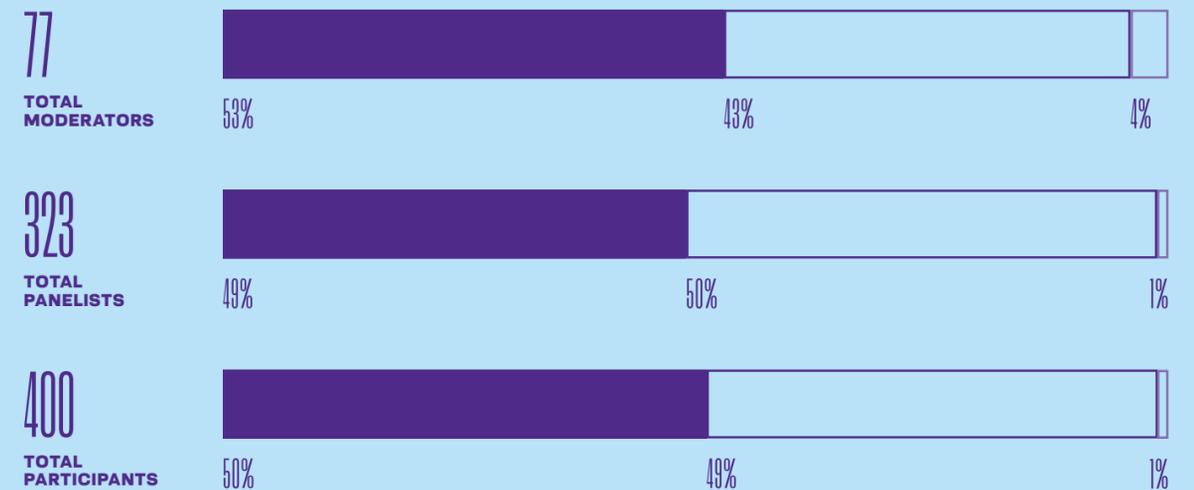
Argentina	Costa Rica	Haiti	Paraguay
Barbados	Cuba	Honduras	Peru
Bolivia	Dominican Republic	Jamaica	Saint Lucia
Brazil	Ecuador	Mexico	Trinidad and Tobago
Chile	El Salvador	Nicaragua	Uruguay
Colombia	Guatemala	Panama	Venezuela (Bolivarian Republic of)

# ASIA & THE PACIFIC

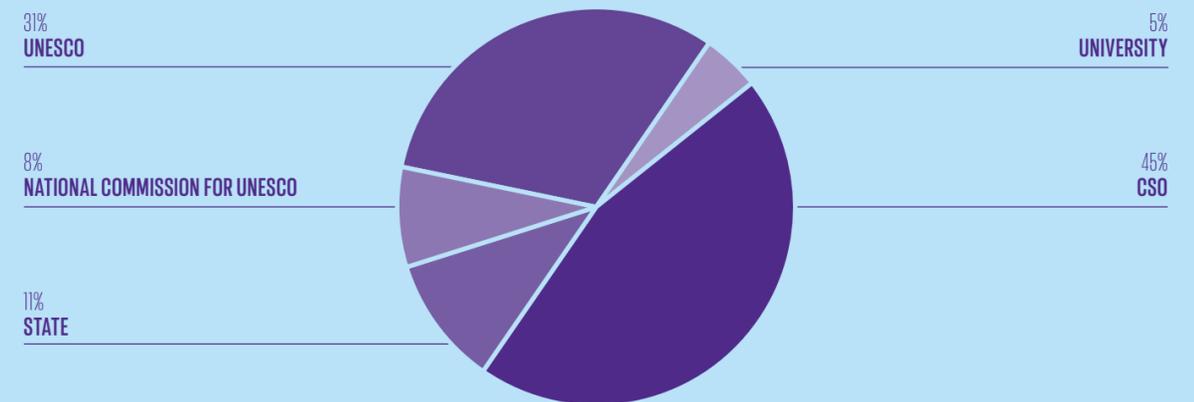
## TOTAL NUMBER OF DEBATES ORGANIZED IN THE REGION

# 64

## PARTICIPANTS



## ORGANIZERS



Asia and the Pacific hosted the second largest number of ResiliArt roundtables. The region recorded a considerable involvement of civil society in the organization of debates (45%). The involvement of State actors was limited (11%), as was the role of National Commissions for UNESCO (8%). Debates showed an equal gender representation among panelists, and a slightly greater participation of women moderators (53%).

As the first region to experience major disruptions of the sector due to COVID-19, Asia and the Pacific region had a distinct focus on recovery and adaption. Particular attention was paid to the challenges faced by youth and young culture professionals during the recovery period, notably through the hosting of a debate focused specifically on children. Several debates addressed the role of museums during the pandemic as well as the worrying state of the performing arts sector and art spaces, whose operations were severely disrupted by physical distancing measures. Within this context, the advantages and disadvantages of digitization and digital transformation were extensively discussed, especially in terms of creating a hybrid income between online and offline environments.

The Mongolian National Commission for UNESCO organized five debates to explore innovative mechanisms to stimulate the sustainable development of the cultural and creative industries, including tax incentives and a special taxation category for creative workers, legislation to facilitate the exportation of cultural goods, infrastructure for the arts, and enhanced digital access. The need to adapt international good practices of cultural statistics and data collection to local contexts was highlighted. New partnerships, such as referrals between tourism agencies and local museums, were proposed as a way to restart the creative economy in the post-COVID context.

Torque Atelier, a creative consultancy firm based in Fiji, hosted three ResiliArt discussions in partnership with the UNESCO Office for the Pacific States. Inspired by the region's popular cultural practice which represents unity, the series titled "ResiliArt Oceania Weaving" connected panelists from Fiji, Palau, Samoa, Tonga and Vanuatu. The discussions explored the balance between cultivating new markets through e-commerce and maintaining the identity of the island communities, noting that "maintaining traditional knowledge should be non-negotiable." Increased exchanges between artists and artist collectives across the Pacific was another shared recommendation.

## COUNTRIES

Australia	Kazakhstan	Pakistan	Tajikistan
China	Kyrgyzstan	Palau	Thailand
Fiji	Malaysia	Philippines	Uzbekistan
India	Mali	Republic of Korea	Vanuatu
Indonesia	Mongolia	Samoa	
Japan	Nepal	Singapore	

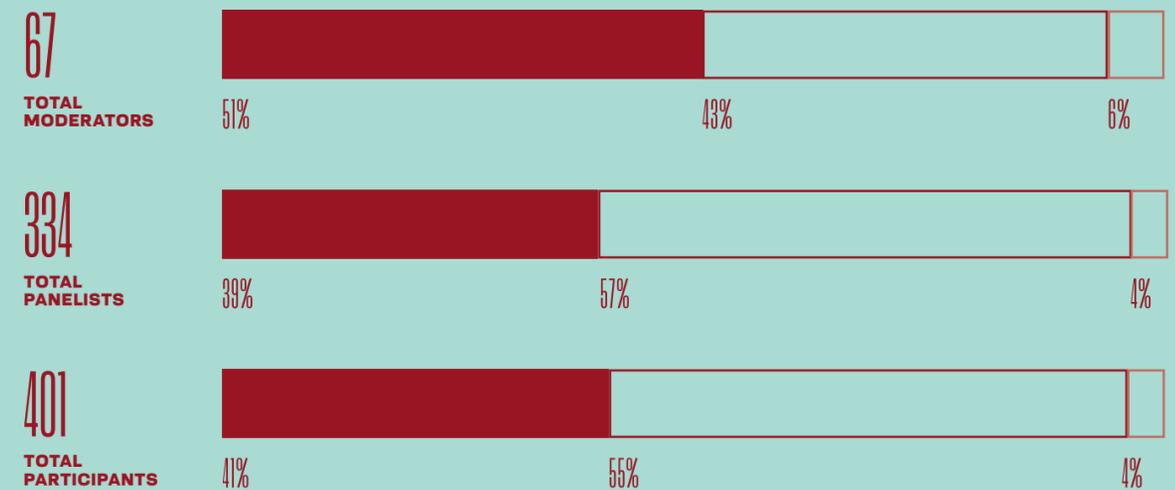
# AFRICA

## TOTAL NUMBER OF DEBATES ORGANIZED IN THE REGION

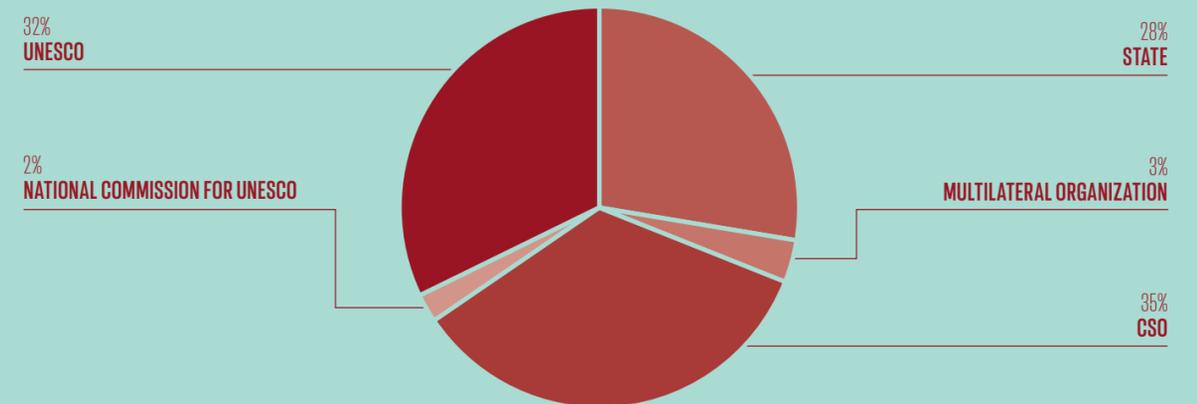
# 56

## PARTICIPANTS

■ FEMALE □ MALE ■ OTHER □ N/A



## ORGANIZERS



One in six ResiliArt discussions took place in Africa, with Kenya, Senegal, Uganda and Zimbabwe in the lead as host countries. CSOs, UNESCO and State actors played an equally active role, at 35%, 32% and 28% respectively. Just over a majority of moderators were women (51%). Africa saw a slightly greater participation of male panelists (57%).

Three main themes that surfaced across the region were the impact of COVID-19 on women creators, the opportunities and challenges of the digital transformation, and crisis readiness among creative workers.

Lesotho organized a series of ResiliArt debates on the relationship between women creators and digital spaces. Similarly, Mali, Senegal and Zimbabwe discussed the particular vulnerabilities and setbacks reported by women across the creative ecosystem. Arterial Network, together with the UNESCO Regional Office for Southern Africa, hosted a roundtable titled "Saying No to Gender Violence in the Creative Landscape." The increase in cyberbullying and harassment due to the accelerated digital transition during lockdowns was noted as a major threat against gender equality. In response, panelists suggested the creation of a database to record cases of gender-based violence within

the creative sector, as well as the use of art and creativity for advocacy.

The promotion of an inclusive digital transformation was a prevalent call for action among panelists across Africa. Practical suggestions included subsidies for broadband connections for cultural entities, the creation of local platforms with free data to upload content, and open-source digital marketing trainings. Many State representatives agreed that governments must proactively create an enabling digital environment through the provision of necessary infrastructures, as well as establish an adequate legislative framework to protect artists' intellectual property.

While ResiliArt debates in the region covered diverse topics and sub-sectors, the need to strengthen public institutions that regulate or facilitate cultural governance emerged as a shared priority. It was emphasized that public policies can only respond agilely to the needs on the ground if private structures, independent cultural organizations, and individuals are consulted. To this end, the establishment of permanent mechanisms for dialogue with civil society was proposed. Panelists also highlighted the lack of emergency funds for artists and creators as a region-wide concern.

## COUNTRIES

Benin	Democratic Republic of the Congo	Guinea	Rwanda
Burkina Faso	Ethiopia	Kenya	Senegal
Cabo Verde	Gabon	Lesotho	Seychelles
Comoros	Gambia	Mauritius	South Africa
Congo	Ghana	Namibia	Togo
Côte d'Ivoire		Nigeria	Uganda

# ARAB STATES

Around 9% of all ResiliArt debates took place in the Arab States, with Egypt hosting the largest number of discussions (12). More than half of discussions in the region were organized by civil society, followed by UNESCO (29%) and the State (12%). Over 67% debates were moderated by women, while just over half of the panelists (54%) were male.

In this region, the issue of copyright protection and fair remuneration for artists received significant attention. In Morocco, a series of three debates dedicated to the music industry was co-organized by Hiba Foundation and Anya, civil society organizations dedicated to creative industry development. Among the principal recommendations were the establishment of a new “digital copyrights management” structure and the preparation of a reformed law on authors’ rights. Panelists cautioned that such innovative mechanisms must aspire to close the digital divide.

ResiliArt also provided a framework to examine the impact of the health crisis within particularly vulnerable national contexts, including post-conflict situations. In Yemen, panelists noted the challenges brought on by the pandemic due to the limited capacity of its health sector, already overwhelmed by famine and outbreaks. The panel noted that the allocation of resources to the pandemic stifled the country’s development trajectory, including investment in the culture sector.

At the same time, young Yemeni creators and activists used the ResiliArt platform to enhance resilience and explore solutions to nurture contemporary Yemeni expressions and challenge stereotypes, notably through the use of digital technologies. The importance of using the Arabic language to provide information on how to monetize cultural productions online was emphasized. Another key proposal was to utilize networking platforms to share information, opportunities, and resources between artists in Yemen and the diaspora communities.

Following the explosions in Beirut on 4 August 2020, three ResiliArt Lebanon discussions were organized by UNESCO, under the titles “Defending Cultural Diversity through Creativity,” “Museums and Art Galleries for the Return of Cultural Life in Beirut,” and “Bridging the Past and Futures through Built Heritage.” Panelists stressed the complex and compounded nature of the crisis in Lebanon due to the economic and social instability and strict COVID-19 lockdown measures which had preceded the blasts. They also warned that the widespread physical damage experienced by the city’s creative district has had a negative impact the mental health of individual cultural practitioners as well as the morale of the creative communities.

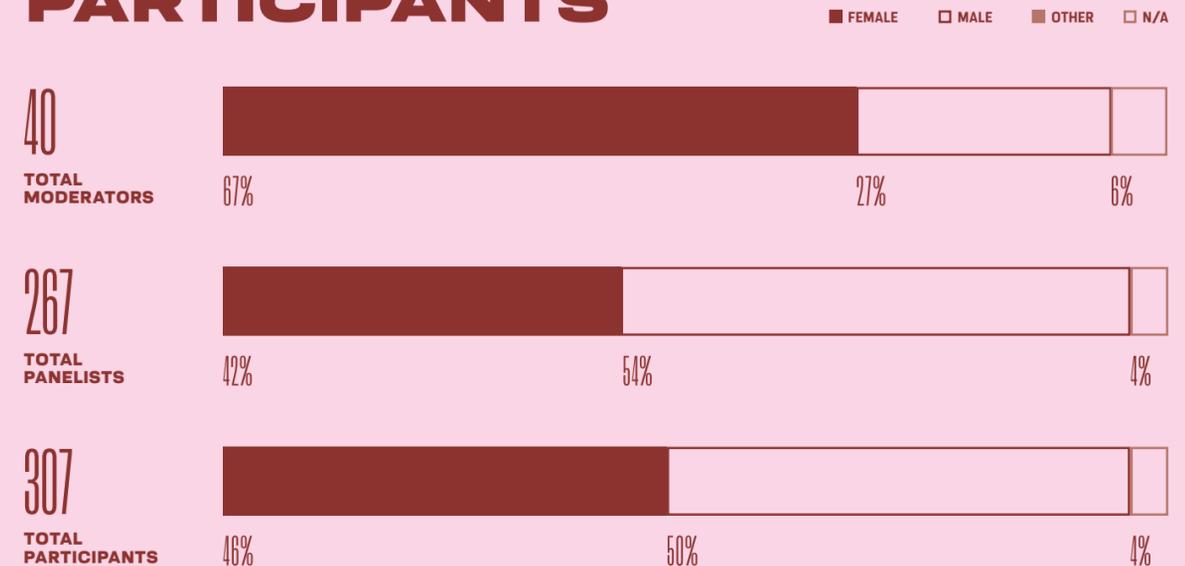
## COUNTRIES

Algeria	Mauritania	Qatar	Yemen
Bahrain	Morocco	Sudan	
Egypt	Oman	Tunisia	
Lebanon	Palestine	United Arab Emirates	

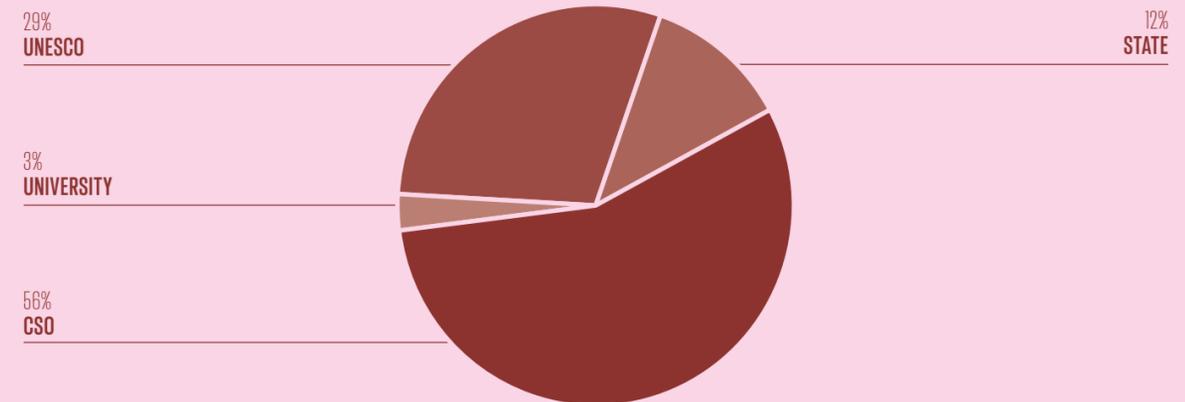
# TOTAL NUMBER OF DEBATES ORGANIZED IN THE REGION

# 32

## PARTICIPANTS



## ORGANIZERS



# IMPACTS & OUTCOMES

The ResiliArt movement was conceived as a platform for artists and culture professionals to address the adversities experienced in the face of crisis and propose practical actions to policymakers and decision-makers. At the same time, the critical and dynamic discussions inspired many debate organizers, moderators and panelists to transform their recommendations into action themselves. These follow-up actions range from post-debate reports, to new online platforms that showcase local and regional talents.

Some of the most innovative examples are introduced below.

## RESILIART ANGOLA

ResiliArt Angola was launched by the American Schools of Angola in April 2021, as part of the Biennale of Luanda – PanAfrican Forum for the Culture of Peace. The discussion inspired diverse stakeholders to create opportunities for young Angolan artists to build their artistic and entrepreneurial skills as well as to generate sustainable income through their creativity.

As a result, a series of dynamic ResiliArt Angola initiatives was born. Over 30 young artists and musicians have been trained through a two-week art residency led by renowned artists. Ten young artists from disadvantaged backgrounds have been invited to perform during International Jazz Day and attend masterclass workshops. Three major art exhibitions featuring young ResiliArt beneficiaries have been organized in Luanda, with proceeds from the sales going directly to the artists. ResiliArt elementary school programmes are also being developed, with the aim of sharing the power of culture to build a peaceful society.

In addition, a partnership between the city of Luanda and Newark, USA, has been established to accompany capacity building and exchange between young artists in Angola and diaspora communities. The Angolan artists are expected to perform at the New Jersey Performing Arts Center as well as to showcase their work at the National Museum of Newark, whereas Luanda is to welcome 10 young American artists.

## CAMEROON INTERNATIONAL FILM AND MUSIC FESTIVALS

In Cameroon, a series of ResiliArt dialogues inspired capacity-building initiatives for artists and cultural practitioners. The first edition of the Cameroon International Music Festival (CIMFEST) was hosted under the ResiliArt banner, in partnership with the UNESCO Yaoundé Office.

The Festival was developed with the aim of showcasing the wealth of talents in Cameroon, especially in the Northwest and Southwest regions. It also has a dual function of raising awareness about culture's role in building social cohesion. A symposium on culture, peace and conflict resolution brought together more than 100 renowned musicians and emerging talents, who developed a collective roadmap for the music industry's development, while underlining their key role in leading peacebuilding and recovery. The four-day festival culminated with a free Peace Concert with strong messages for youth to spread peace through music and culture.

## RESILIART ACCELERATOR: WOMEN'S CREATIVE ENTREPRENEURSHIP IN ZIMBABWE

The ResiliArt movement has revealed major skill gaps among culture professionals which require diverse assistance mechanisms and investments at local, national and international level. Using the 100 recommendations as a guideline, UNESCO developed a novel project framework titled ResiliArt Accelerator, a capacity-building mentorship programme to bolster women's creative entrepreneurial skills.

The pilot project was launched in June 2022 in Harare, Zimbabwe, and five beneficiaries were selected, representing diverse creative fields including music, publishing, fashion, and visual art. Each mentee, who owns a small-scale enterprise they wish to scale up, has been matched with a woman mentor from Africa who operates a regional or international business in the same sub-sector. The mentors provide personalized and discipline-specific advice, as well as inspire the mentees to look beyond Zimbabwe as their future market. The online mentorship sessions are complemented by practical, locally-minded sessions by five Zimbabwean women experts, including a law and legal affairs coach, an international communications coach, a finance coach, an evaluation coach, and a marketing coach. The mentees receive well-rounded, hands-on lessons including business planning, pitch, fundraising, marketing, e-commerce and basic accounting through 24 modules. ResiliArt Accelerator may be adapted and implemented in other countries and regions.

## BASITA.LIVE

Basita.live is a virtual venue for live music, theatre and performing arts created by Reem Kassem, an Egyptian cultural manager and a ResiliArt organizer. Through a series of dialogues with artists around the world, Kassem identified the lack of simple digital monetization mechanism as one of the most pervasive issues and missed opportunities for creators today. Based on this evidence, the cultural manager developed Basita.live, an online platform which allows performing and visual artists to live stream, share content, conduct live or pre-recorded sessions and charge fees.

The platform allows artists to set a price for viewing or participation, while giving them the option to maintain their content online and charge for the viewing of the performance at a later date. The organizers also have access to detailed audience reports, which capture audience demographics and their behaviour.

While Kassem started Basita.live with a focus on artists across the Arab region, the platform has the ambition to serve the artist community around the world under the slogan "one global culture sector."

## 'CRÉER EN AFRIQUE CENTRALE' CULTURAL AND CREATIVE SECTOR ASSISTANCE

A major ResiliArt debate convening artists, policymakers and industry leaders across Central African subregion from Angola, Burundi, Central African Republic, Chad, Congo, Democratic Republic of the Congo, Equatorial Guinea, Gabon, and São Tomé and Príncipe, took place in June 2020.

Following this debate, the Economic Community of Central African States (ECCAS), subregional decision-makers and financial partners came together to support the recovery of the cultural and creative industries in the ECCAS. As a result, a project titled "Créer en Afrique Centrale: Support to the Cultural and Creative Sectors" was conceptualized.

"Créer en Afrique Centrale" aims to provide targeted financial support for initiatives that revitalize the cultural and creative industries as an engine for economic and social development, as well as enhance access to national, regional, and international markets for cultural products and services. The project benefits artists, cultural operators, businesses, and civil society organizations alike, with priority given to women, youth and people from marginalized communities. The 40-month project concludes in 2024. ■

*"THE CRISIS MADE THE CONCEPT OF BORDERS AND BOUNDARIES IRRELEVANT. THIS IS WHY OUR SLOGAN IS 'ONE GLOBAL CULTURAL SECTOR.'"*

*MY DREAM IS TO PROVIDE PEOPLE AROUND THE WORLD ACCESS TO DIVERSE CULTURE THROUGH BASITA.LIVE, REGARDLESS OF THEIR GEOGRAPHICAL LOCATION."*

Reem  
**KASSEM**

Co-Founder of Basita.live

RECOMMENDATIONS

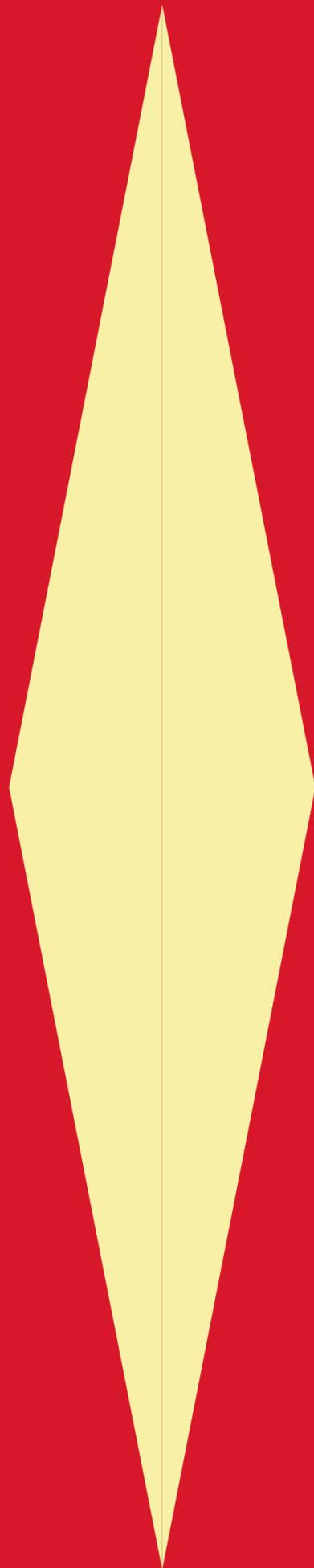
1 — 8

A decorative border consisting of two rows of yellow triangles. The top row features five downward-pointing triangles, and the bottom row features five upward-pointing triangles. The triangles are arranged in a staggered pattern, creating a zigzag effect around the central text.

# CRISIS

MITIGATION THROUGH  
SMART FUNDING

# CREATE FUNDS DEDICATED TO COVID-19 RESPONSE AND RECOVERY



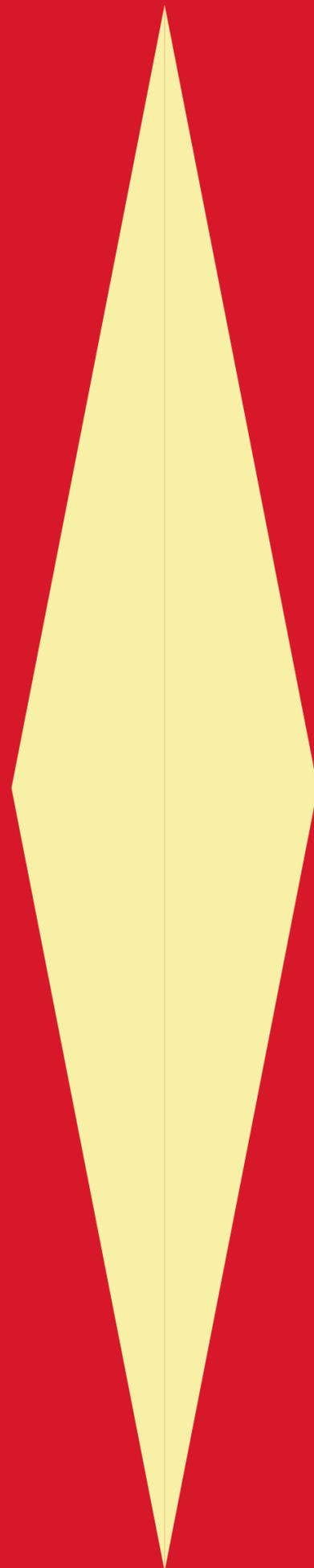
*"I think it is important to remind ourselves of why art matters, of why we need to protect it and why it is so desperately crucial that we don't allow millions of creators to go into poverty and the entire ecosystem that surrounds them."*



Deeyah  
**KHAN**

Norway

# COMPENSATE FOR THE LOSS OF INCOME FROM CANCELLED OR POSTPONED CULTURAL EVENTS AND RELEASES

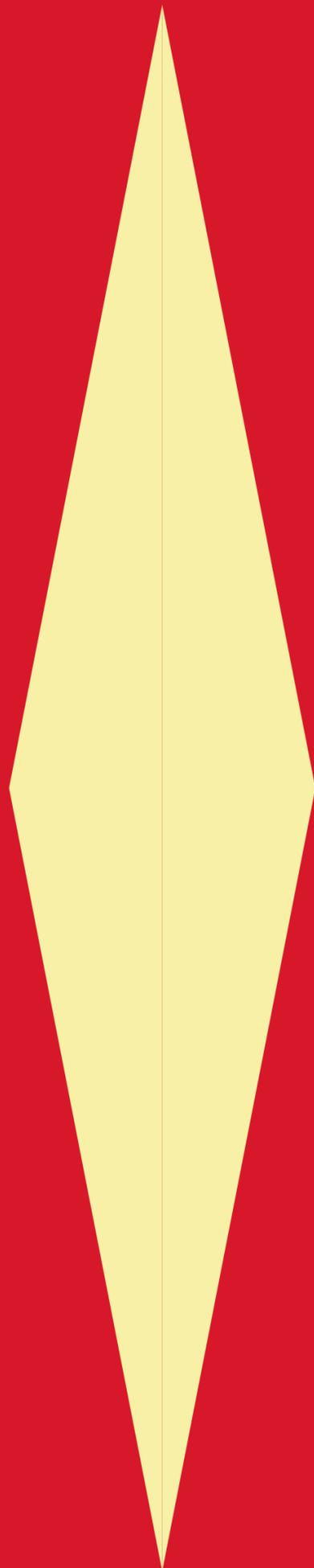


*"In crisis, managers have to urgently allocate resources that were designated for essential activities. They have to reorient everything."*



Michell Giovanni  
**PARRA**  
Mexico

DEVELOP  
INNOVATIVE  
FUNDING  
MECHANISMS  
SUCH AS  
"PERCENT FOR  
THE ART"



*"How can the private sector integrate the cultural sector as part of their own investment portfolios? By dedicating between 1 and 3% of the overall investment allocation to finance cultural actions or cultural infrastructure."*



Ammar  
**KESSAB**

Algeria

# DIVERSIFY FUNDING OPPORTUNITIES (SUBSIDIES, GRANTS, LOANS, WORK-FOR-PAY PACKAGES, ETC.) TO REFLECT AND REACH A DIVERSE CULTURAL WORKFORCE

*"There are funds available from different government sectors. Let's increase the cap of these funds, so that one or two funds would be sufficient to make a film."*



Bora  
**KIM**

Republic of Korea

# ADOPT TRANSPARENT DECISION MAKING IN PUBLIC FUND ALLOCATION FOR CULTURE, FOLLOWING INTERNATIONAL BEST PRACTICES

*"The heavy consequences of the COVID-19 pandemic should push us to become even more committed to our shared mission of developing and promoting the cultural sector."*

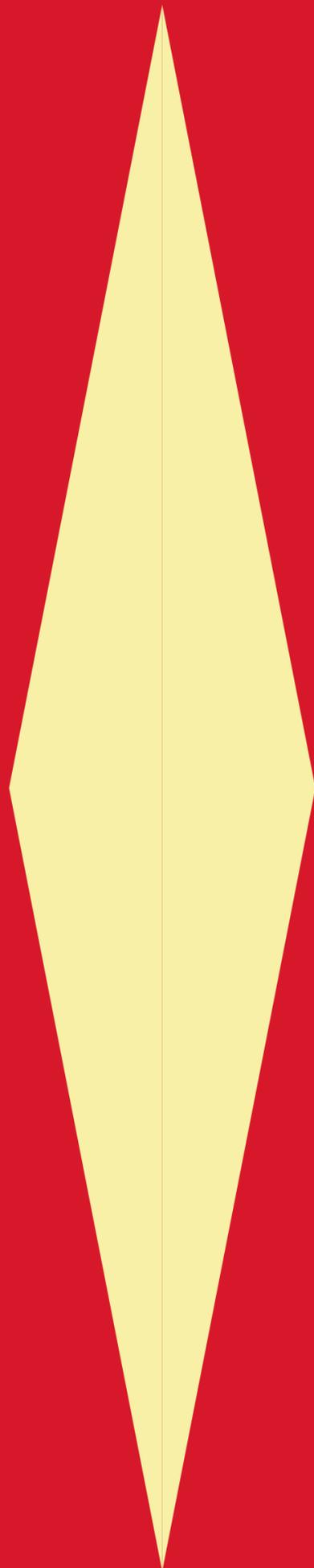


Olympe

**KOMBILE SOUTHE MOUTSINGUE**

Gabon

# INCREASE FUNDS FOR NORTH- SOUTH CULTURAL COOPERATION



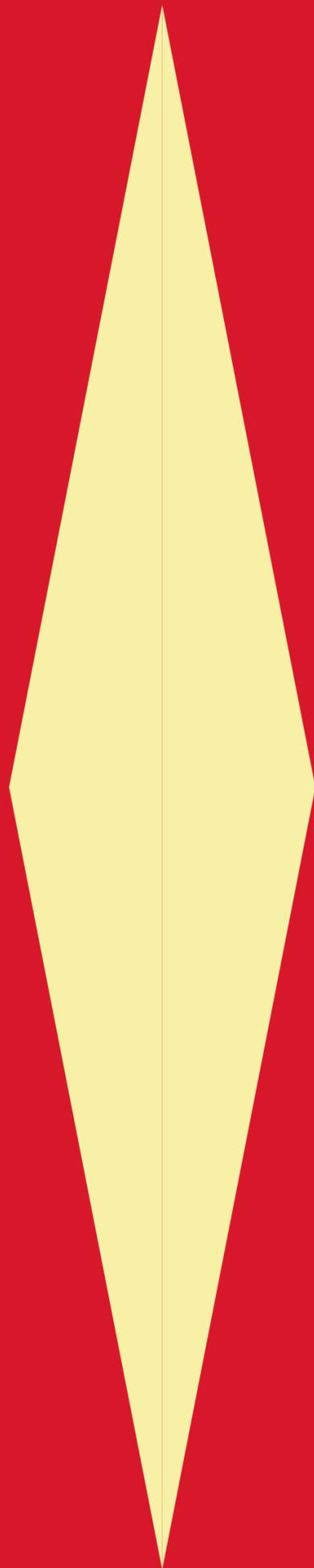
*"Institutions, as well as artists, should be in solidarity.  
Let's work together regardless of country, nation,  
race, culture."*



Hyunsan  
**JO**

Republic of Korea

# REGULATE RENT FOR ARTISTS DURING CRISES

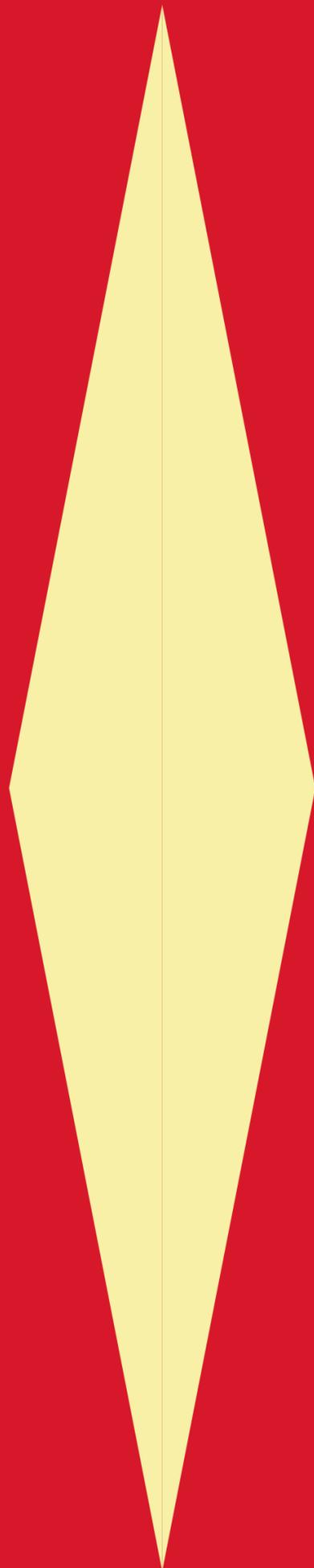


*"As an artist, when you lack a dedicated space to work, you can easily get caught up by daily life."*



Soumette  
**AHMED**  
Comoros

# ALLOCATE RESOURCES TO PROTECT AND MAINTAIN BUILT HERITAGE IN THE FACE OF CRISES AND THREATS



*"Media - whether the radio, television or Internet - can never substitute the excitement, the enthusiasm, the thrill of being in front of a real object."*

*"We will have to deal with the virus for a long time, so we must explore the balance."*



Maria  
**VLACHOU**

Greece/Portugal

RECOMMENDATIONS

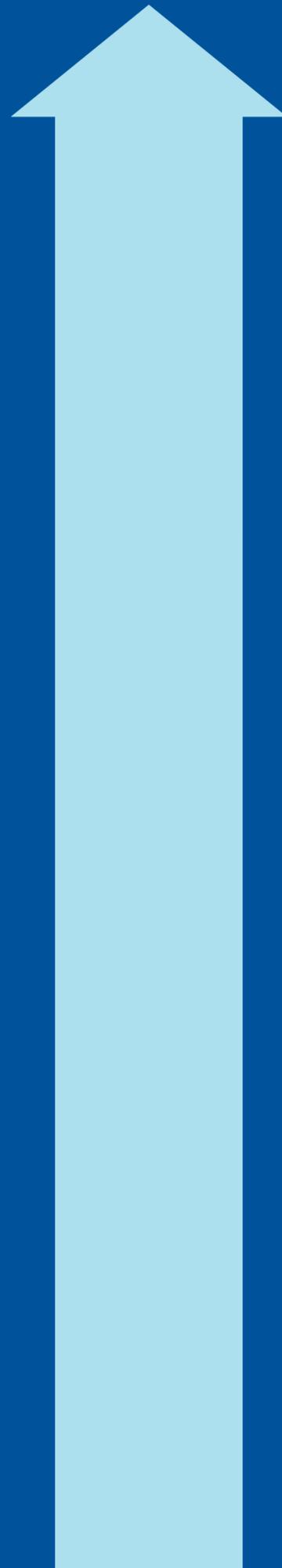
9 — 15

# START S FOR



THE CULTURE SECTOR

# ELABORATE A RE-OPENING CALENDAR TO ENSURE THE CULTURE SECTOR IS NOT RELEGATED TO THE LAST PHASE OF ECONOMIC NORMALIZATION



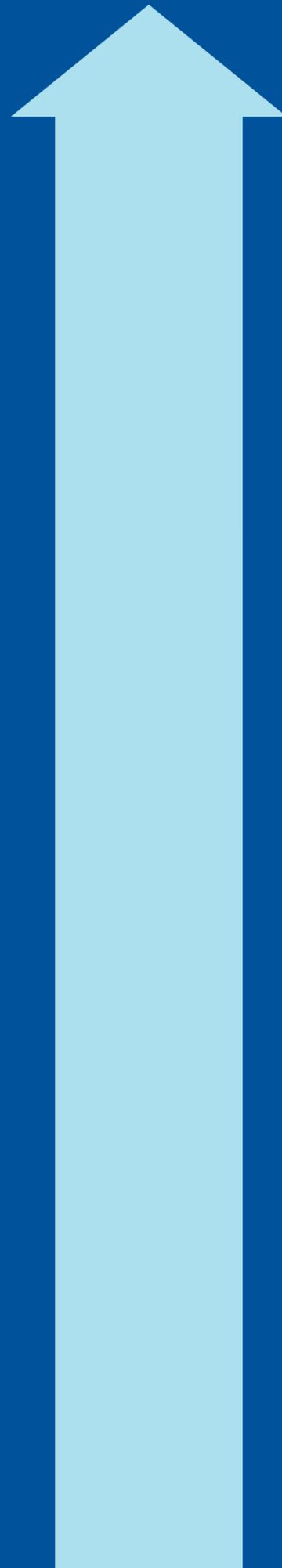
*"The enterprises that will survive are the highly adaptable ones. You need to be very agile, and leverage every resource available."*



Fihri  
**KETTANI**

Morocco

# DESIGN AND IMPLEMENT RECOVERY PLANS FOR THE CULTURE SECTOR IN CONSULTATION WITH CIVIL SOCIETY AND THE PRIVATE SECTOR



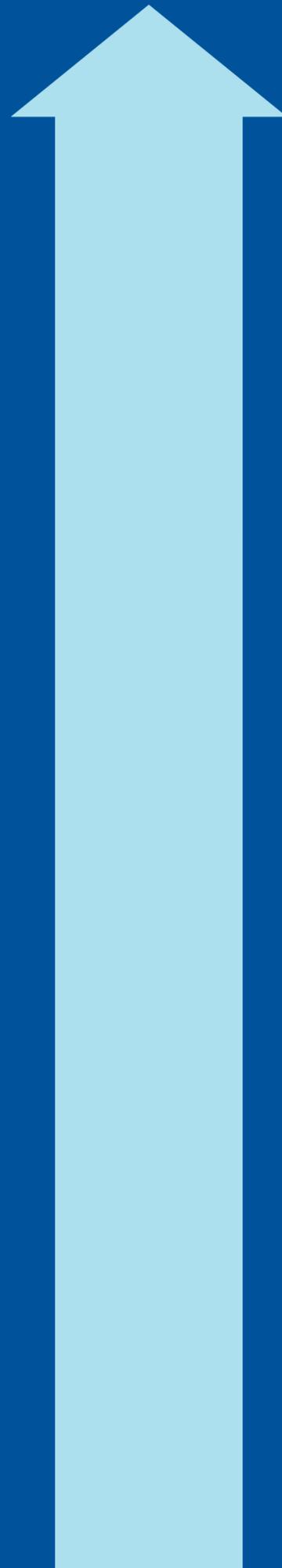
*"The implementation of a cultural policy requires the intervention of all. All departments are involved in the establishment and application of a cultural policy."*



Mourad  
**SAKLI**

Tunisia

**DISSEMINATE SAFETY  
GUIDELINES TAILORED  
TO EACH SUB-SECTOR  
TO REFLECT THE  
CHANGING PUBLIC  
HEALTH REGULATIONS**



*"I want to consider all possible solutions before going digital."*



Laura  
**ELANDS**  
Belgium

# EXPEDITE THE DEVELOPMENT AND RATIFICATION OF NATIONAL CULTURAL POLICIES TO REBUILD AND STRENGTHEN AN ENVIRONMENT THAT ENABLES CREATIVITY

*"There is a natural resistance on the part of the State,  
for not wanting to change things.*

*That is why the sustainable and transformative  
tools and processes are often overwhelming and  
protracted."*



Efraín  
**AGÜERO SOLÓRZANO**

Peru

# ADJUST OPEN CALLS FOR CULTURAL PROJECTS TO REFLECT CHALLENGES FACED BY CULTURAL PROFESSIONALS

*"We need to roll up our sleeves and increase the level of support to keep hope alive."*



Nassib

**EL HUSSEINI**

Canada/Lebanon

# FAST-TRACK THE ISSUANCE OF VISAS FOR ARTISTS IN ORDER TO REVITALIZE THE MOBILITY OF CULTURAL WORKERS AND STIMULATE CREATIVE INDUSTRY GROWTH

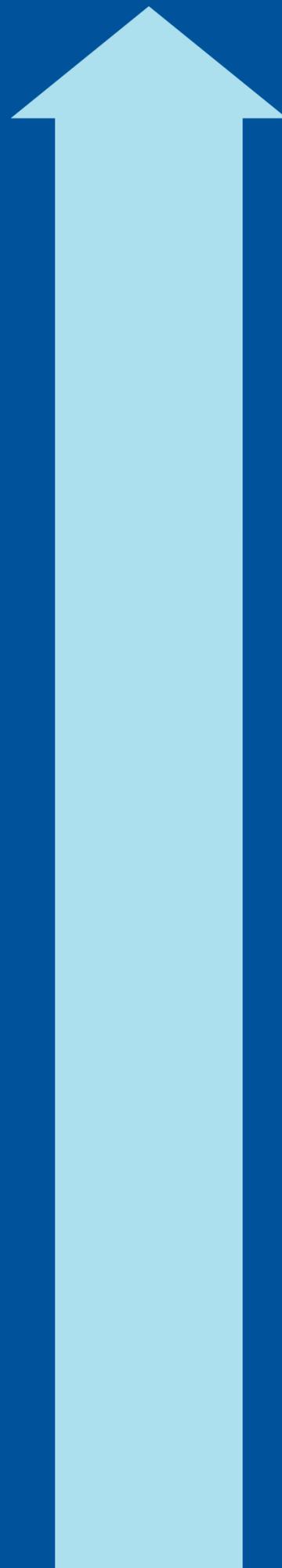
*"We have to be able to get back in motion, since we require international movement. So, we are thinking about ways to help restart international tours, because that is what will be the most difficult thing to do."*



Frédéric  
**POTY**

France

# INSTITUTIONALIZE SYSTEMATIC ANALYSES AND DIAGNOSTIC APPROACHES TO THE MANAGEMENT OF CRISES



*"Crisis management must come from the top.  
But it has to be led by leaders who have a clear  
roadmap and a blueprint."*

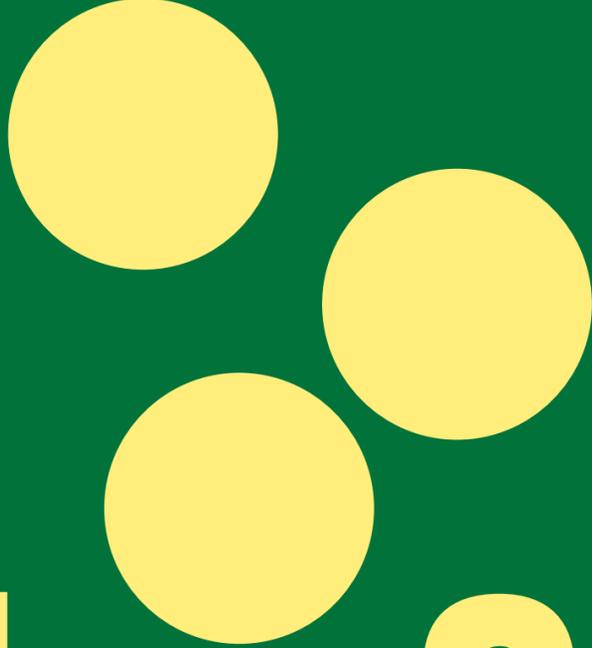


Soohye  
**JANG**

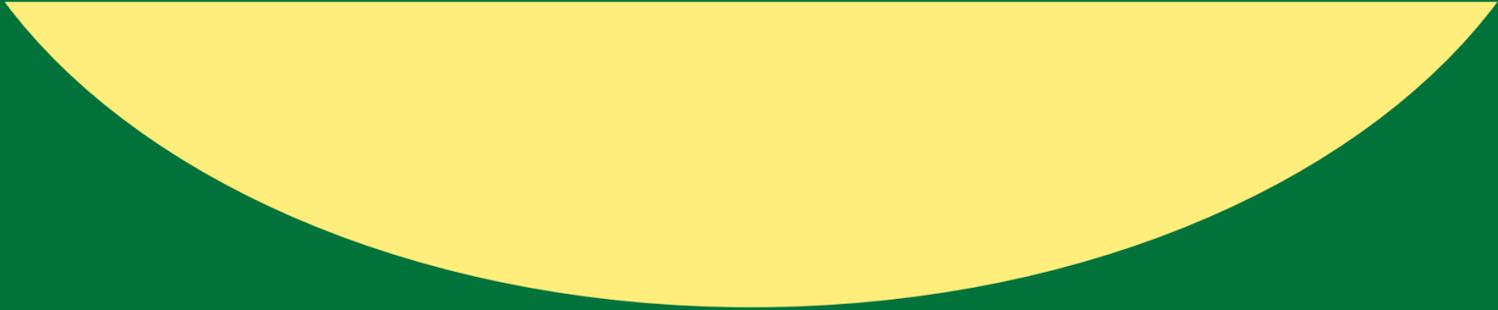
Republic of Korea

RECOMMENDATIONS

16 — 22

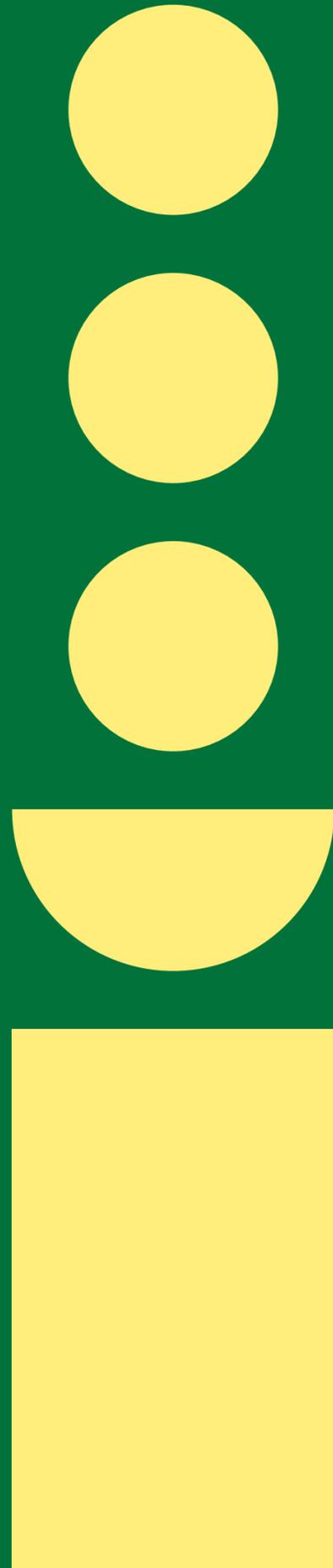


INVEST



IN THE ARTS

**OFFER TAX  
INCENTIVES TO  
INDIVIDUALS  
AND BUSINESSES  
THAT DONATE  
TO ARTISTS  
OR CULTURAL  
ORGANIZATIONS**

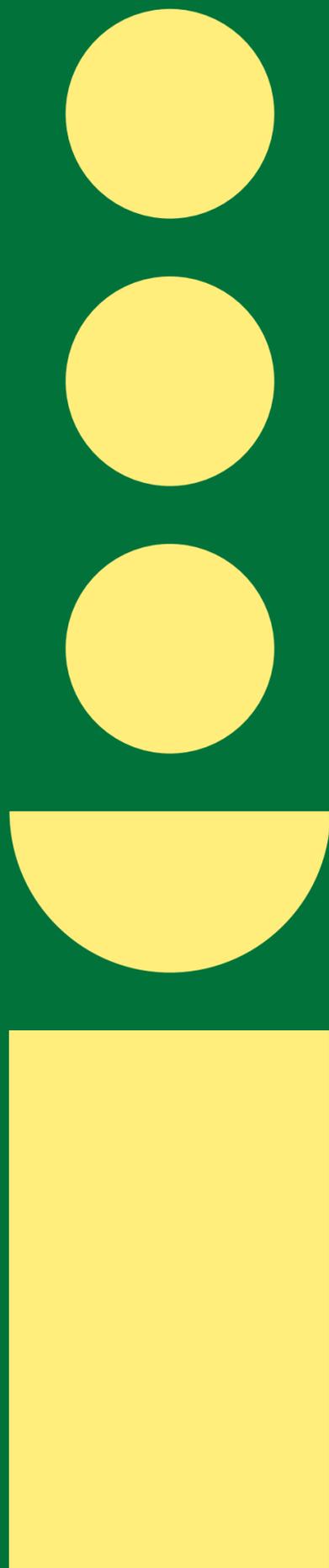


*"Shared resilience is much easier and much more cost-effective."*



Livia Zulema  
**ANIMAS CALDERÓN**  
Mexico

# GIVE ARTISTS AND CULTURAL PROFESSIONALS TAX EXEMPTIONS AND CREDITS



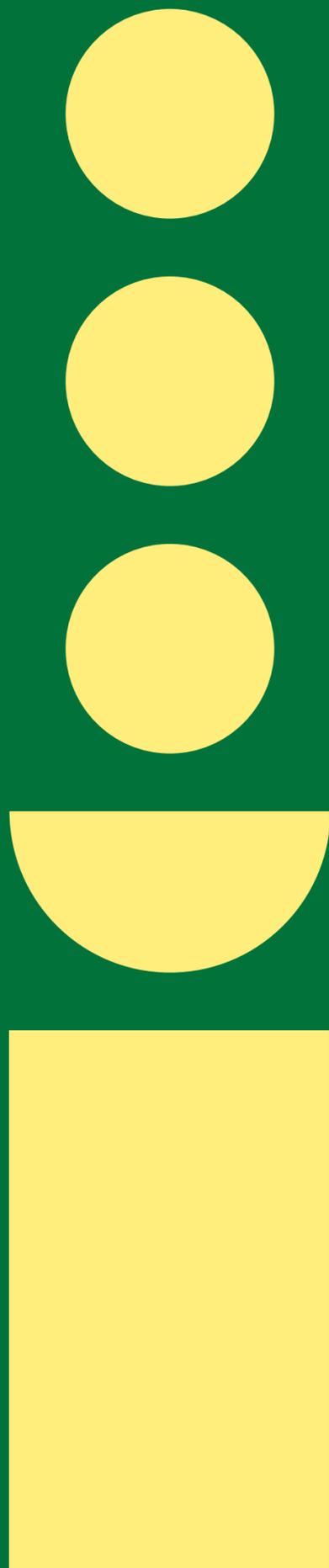
*"The Ministry of Culture must have the role of an accompanist. Galleries, artists and cultural managers need support from the Ministry to make their voices heard by various public authorities."*



Ferial  
**GASMI ISSIAKHEM**

Algeria

PROVIDE BANK  
CREDITS AT  
PREFERENTIAL  
RATES OR ACT AS  
A GUARANTOR  
TO NURTURE  
NEW CREATIVE  
PROJECTS



*"It has always been important to me, especially in my role as President of CISAC, to show the value of culture and the injustices facing creators in getting fair remuneration.*

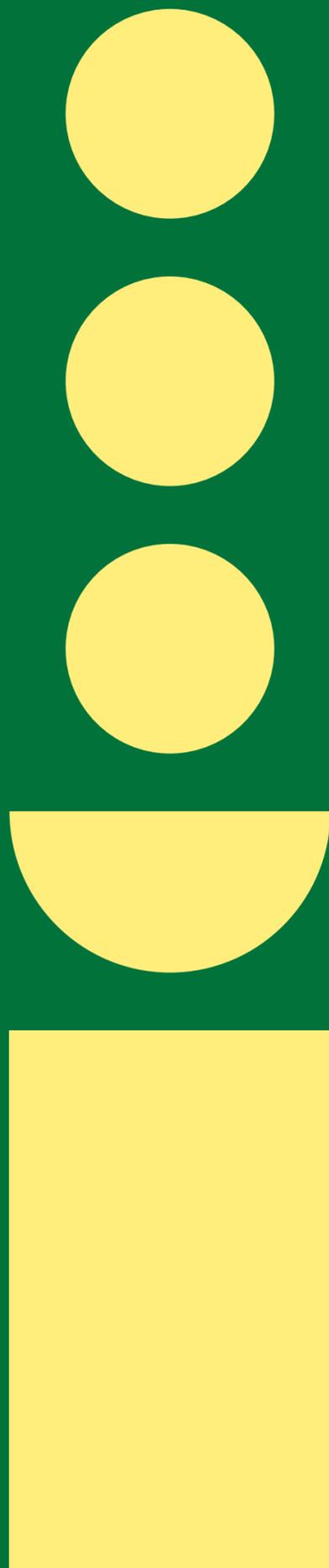
*COVID-19 has exacerbated those injustices."*



Björn  
**ULVAEUS**

Sweden

# FACILITATE CONNECTIONS BETWEEN FINANCIAL INSTITUTIONS AND MAJOR CULTURAL PROJECTS TO STIMULATE INVESTMENT



*"There is a kind of funding dichotomy.*

*We know that what we want to do is worthwhile, but convincing people to come on board and throw some money in the ring is always a challenge."*

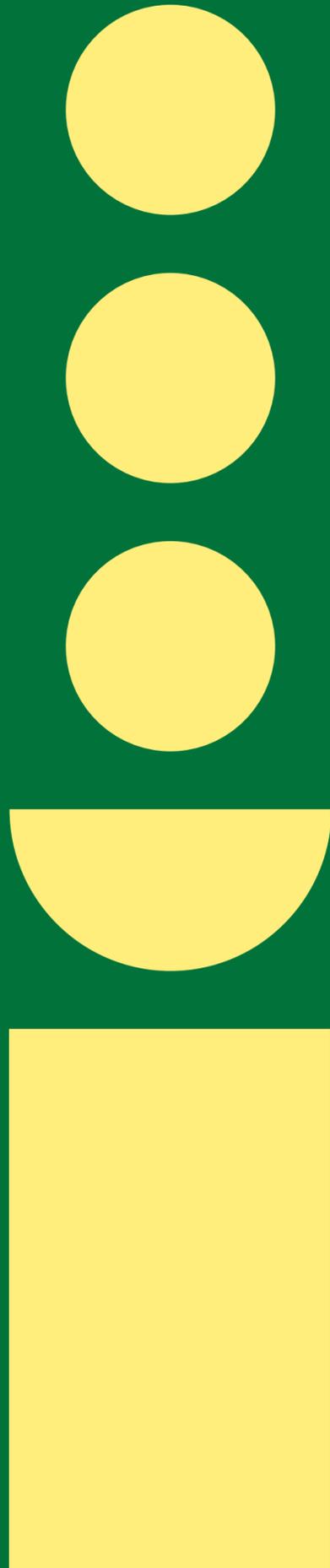


Kay

**POH GEK VASEY**

United Kingdom of Great Britain and Northern Ireland

# COMMISSION AND PURCHASE WORKS BY EMERGING ARTISTS



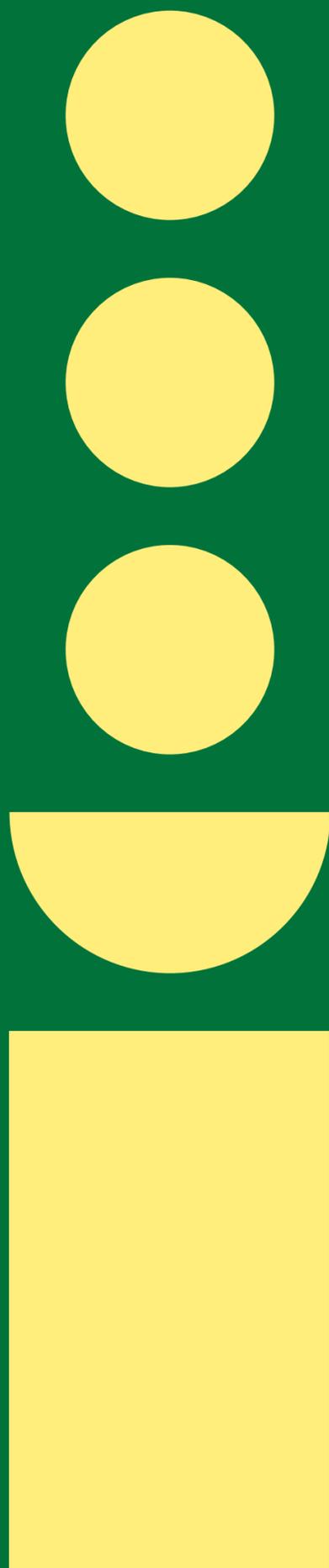
*"Something super important is to support the youth within the country by providing creative spaces and generating opportunities."*



Jorge  
**SOLIS**

El Salvador

# LAUNCH CASH-BASED URBAN REHABILITATION AND HERITAGE PRESERVATION PROJECTS TO EMPLOY YOUNG CULTURAL WORKERS

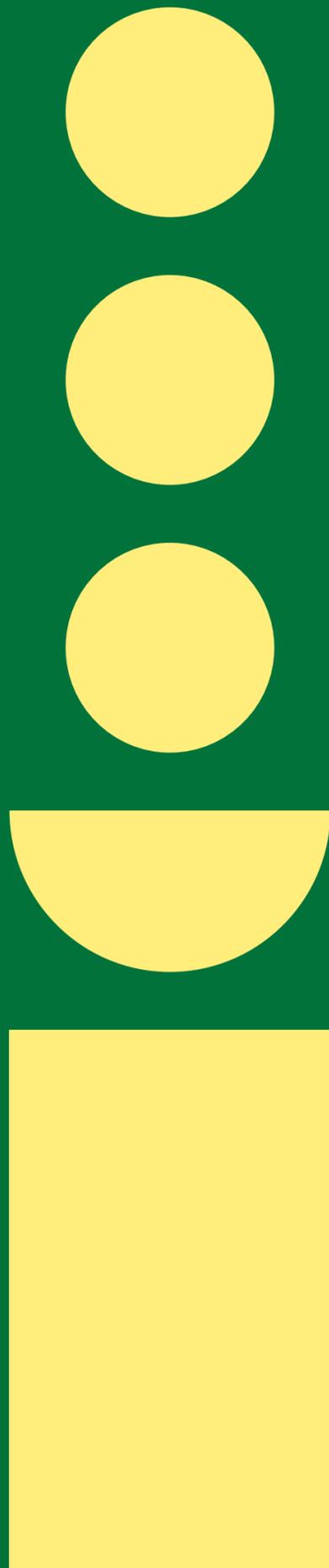


*"We need to create new occupations. This is an economic field that also requires specialization, managers and investment."*



William  
**CODJO**  
Benin

EXPAND ACCESS  
TO EQUIPMENT  
AND MATERIALS  
AT AFFORDABLE  
RATES, ESPECIALLY  
AMONG  
MARGINALIZED  
COMMUNITIES



*"How do we keep ourselves creative during a crisis? Living in a developing country like the Philippines comes with many limitations, including space and access to resources."*



Alwin  
**REAMILLO**

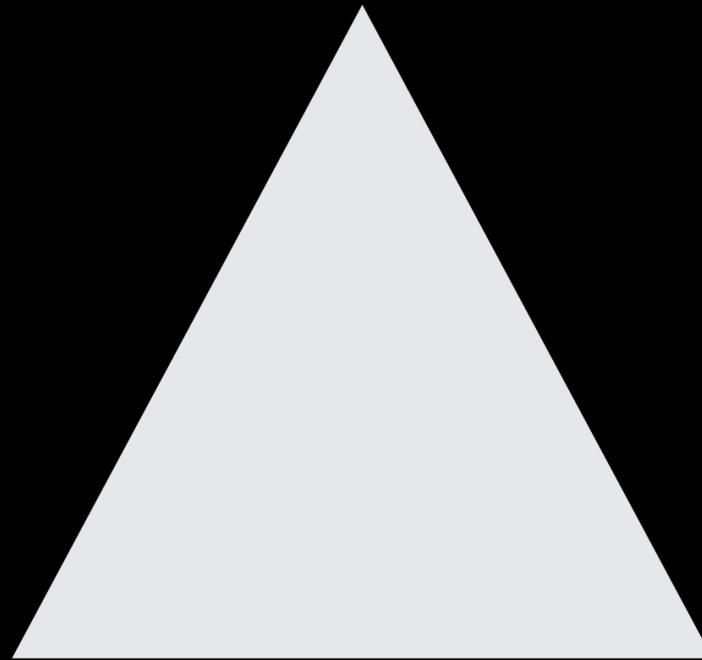
Philippines

RECOMMENDATIONS

23 — 30



**RIGHTS**



**GUARANTEED**

# GUARANTEE ACCESS TO HEALTH CARE AND UNEMPLOYMENT BENEFITS FOR ARTISTS DURING AND BEYOND THE CRISIS

*"It is important that we pursue public policies that can improve the economic and social conditions that professional artists are working in today."*



Laura  
**SCHNEIDER**

Canada

# LEGISLATE THE STATUS OF THE ARTIST IN COOPERATION WITH RELEVANT MINISTRIES AND AGENCIES

*"It is very important for visual artists to be acknowledged as real 'professionals' so we can be paid properly."*



Vasilena  
**GANKOVSKA**  
Bulgaria/Austria

# PROVIDE UNCONDITIONAL BASIC INCOME FOR ARTISTS

*"Thanks to the recognition of how much the arts have contributed during COVID-19, ideas such as universal basic income and sustainable sources of funding for artists have become less radical."*



Aimée  
**HENNY BROWN**  
Canada

# ENCOURAGE MENTAL HEALTH INITIATIVES FOR CULTURAL PROFESSIONALS

*"Resilience is not only about continuing to create. Mental health is incredibly important, and we shouldn't feel the pressure to keep all these balls in the air."*



Greta  
**CLOUGH**

Iceland/United States of America

# ENDORSE THE ESTABLISHMENT OF COLLECTIVE ORGANIZATIONS THAT PROTECT THE RIGHTS OF ARTISTS

*"Collective Management Organizations assure that creators are not stripped of their income, and that content users do not take advantage of their stronger bargaining position.*

*Now is the right time to go through these structures."*



Jana  
**VOZÁROVÁ**

Slovakia

# ENSURE THAT ALL ARTISTS CAN BENEFIT FROM COLLECTIVE ACTION, REGARDLESS OF THEIR REGISTRATION STATUS

*"The pandemic has allowed us to discover how our collective actions can protect us against individual vulnerabilities."*



Mamou  
**DAFFE**

Mali

**INSTALL A  
MINIMUM WAGE  
FOR ARTISTIC  
LABOUR  
REGARDLESS OF  
CONTRACT TYPES**

*"You have to think about artists.*

*It's not only the rest of the economy, the rest of the country, that is in trouble."*



Ira Iliana  
**PAPADOPOULOU**

Greece

# ADDRESS THE PARTICULAR LEGAL AND ACCESSIBILITY CHALLENGES FACED BY ARTISTS WITHIN REFUGEE AND DISPLACED COMMUNITIES

*"The challenge for refugee or displaced artists is twofold. Not only have they been forced out of their homes by illegal groups, their basic needs like housing, protection, health and job opportunities are not met by the government."*



Camila  
**DELACRUZ**

Colombia

RECOMMENDATIONS

31 — 38



**PROTECT**

AND PAY OUR ARTISTS

**ENSURE THAT  
EXISTING COPYRIGHT  
LEGISLATION PROTECTS  
INTELLECTUAL  
PROPERTY ADEQUATELY,  
ONLINE AND OFFLINE**



*“Ministerial coordination is important for the copyright protection of creative content in cultural and creative industries.”*



Md. Rashedur  
**RAHMAN**  
Bangladesh

# STRENGTHEN ROYALTY COLLECTION MECHANISMS AND REVIEW ROYALTY PAYMENT FREQUENCY IN TIMES OF CRISIS



*"Most content platforms have forgotten about copyright and artists' rights."*

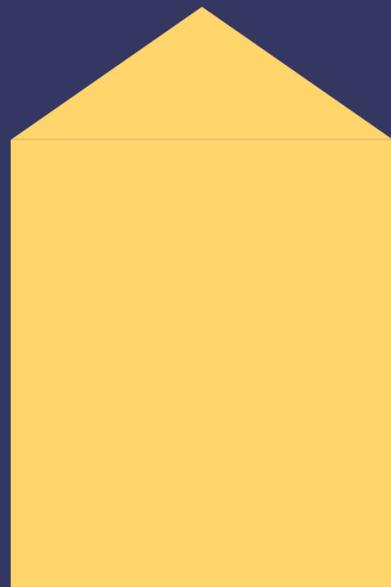
*Artists need to be compensated whenever their work is used and receive compensation that corresponds to the usage."*



Pascal  
**ROGARD**

France

# PROVIDE GUIDANCE ON FAIR REMUNERATION AND HOW TO MONETIZE CULTURAL CONTENT IN A DIGITAL ECONOMY



*"It is important to understand the digital medium. It is another opportunity to generate income. We need to ask our international community to provide training and guidance."*



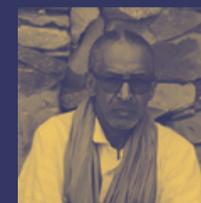
Ranjana  
**PANDEY**

India

# ESTABLISH A USER-FRIENDLY PLATFORM TO FLAG COPYRIGHT VIOLATIONS

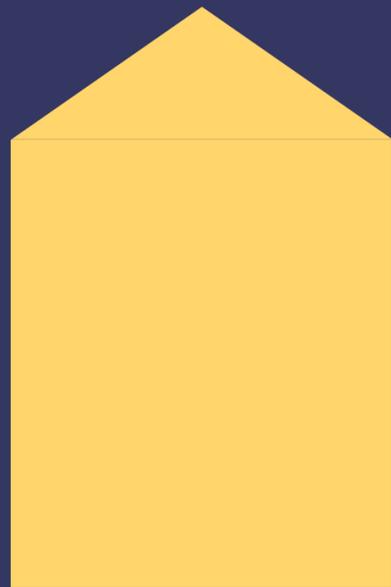
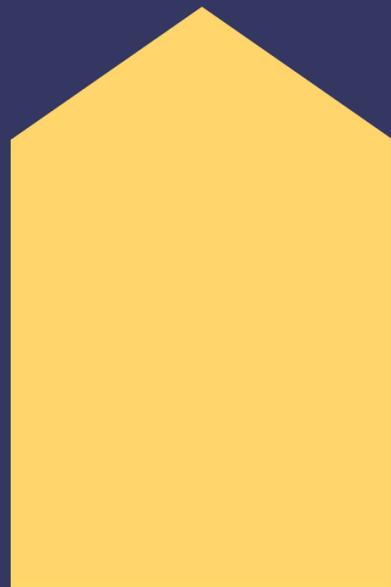


*“One missing piece is the political awareness within our government - the awareness that creators need to be protected.”*



Abderrahmane  
**SISSAKO**  
Mauritania

# FIGHT AGAINST PIRACY IN PARTNERSHIP WITH CULTURAL INSTITUTIONS, THE PRIVATE SECTOR AND RELEVANT MINISTRIES



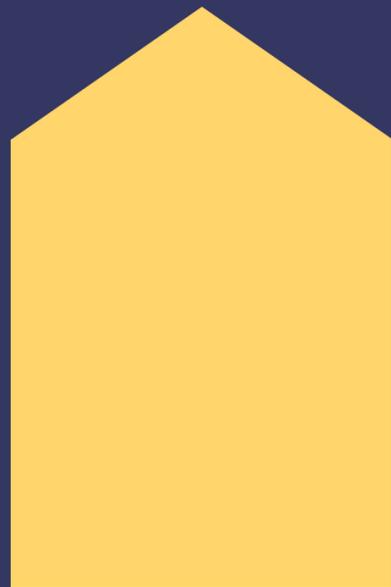
*"Laws must be seen as civilizing instruments and be accompanied by management skills to better guarantee cultural rights."*



Francisco Humberto  
**CUNHA FILHO**

Brazil

**ENSURE THAT  
TELEVISION  
AND RADIO  
BROADCASTERS  
FAIRLY  
REMUNERATE  
ARTISTS FOR  
USE OF THEIR  
CONTENT**

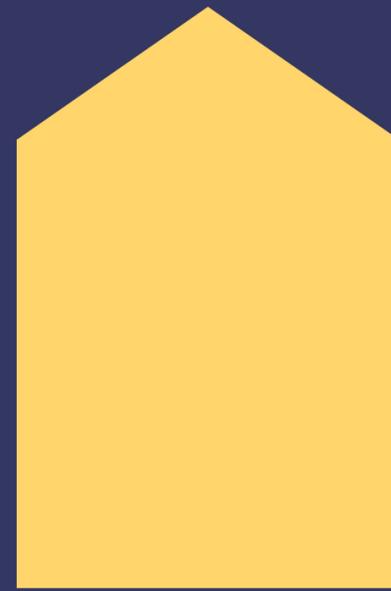


*"Working in culture should be paid work."*



Basma  
**EL HUSSEINY**  
Egypt

# URGE CONTENT PLATFORM OPERATORS TO REVIEW THE REMUNERATION RATE



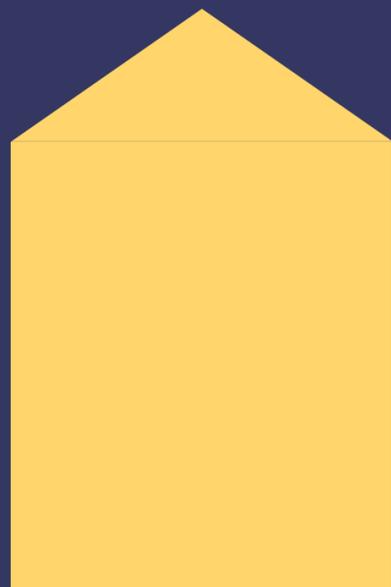
*"The digital format of many cultural activities currently does not provide ways for sustainable monetization for the sector. At the same time, multinational web giants almost doubled their market capitalization between the beginning of 2020 and 2021. They are protecting their profits while the rest of the world will be paying back the cost of the health crisis for many years."*



Nathalie  
**GUAY**

Canada

# DESIGNATE A SPECIALIZED BODY TO PROTECT ARTISTS FROM ONLINE AND OFFLINE HARASSMENT



*"The Internet is a very powerful tool and we have to take advantage of it. We must continue to fight so that everyone can have a voice."*



Fabian  
**CHAIREZ**

Mexico

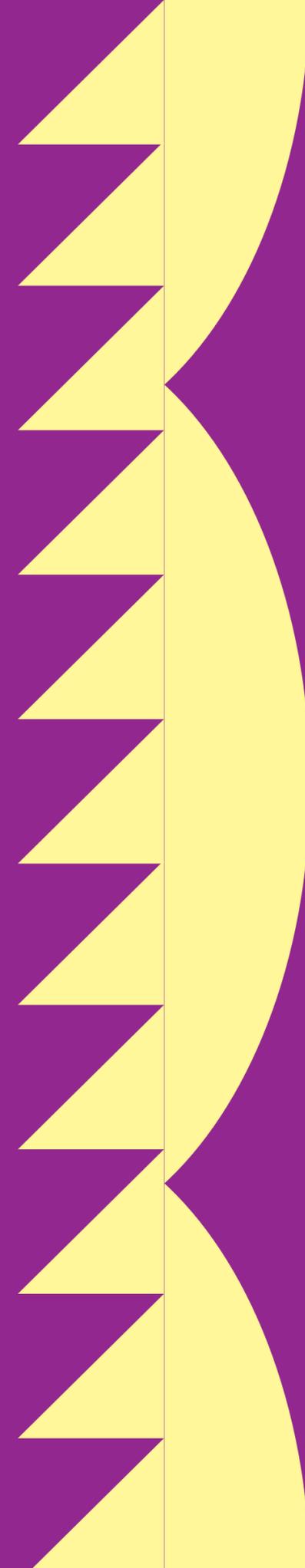
RECOMMENDATIONS

39 — 49



& INCLUSION

# PROTECT AND PROMOTE THE RIGHTS OF WOMEN ARTISTS

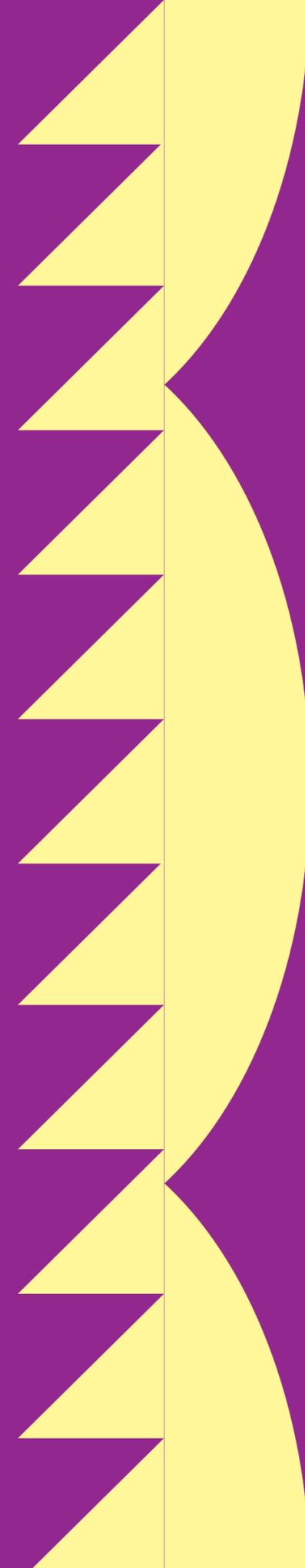


*"Women in the industry face tremendous difficulties when there is any career interruption of any kind. We will face great hurdles after the current crisis."*



Ferne  
**DOWNEY**  
Canada

# INCREASE MARKET ACCESS AND FAIR PAY AMONG WOMEN ARTISTS



*“Gender parity is of essential importance for our sector and nobody needs to tell them that inequality exists in our industry. We should be self-reflective about whom we hire to contribute rigorously to the conversations we are having.”*



Vanja  
**KALUDJERIC**

Croatia

# ADDRESS UNIQUE CHALLENGES FACED BY INDIGENOUS ARTISTS IN THE FACE OF CRISES

*"Ancestral knowledge is a way of remembering the customs and traditions left for us. I articulate my ancestral memory in the artistic process."*



Mara  
**PALACÍN**

Peru

# ENSURE VISIBILITY AND FAIR TREATMENT OF AFRO-DISCENDANT ARTISTS

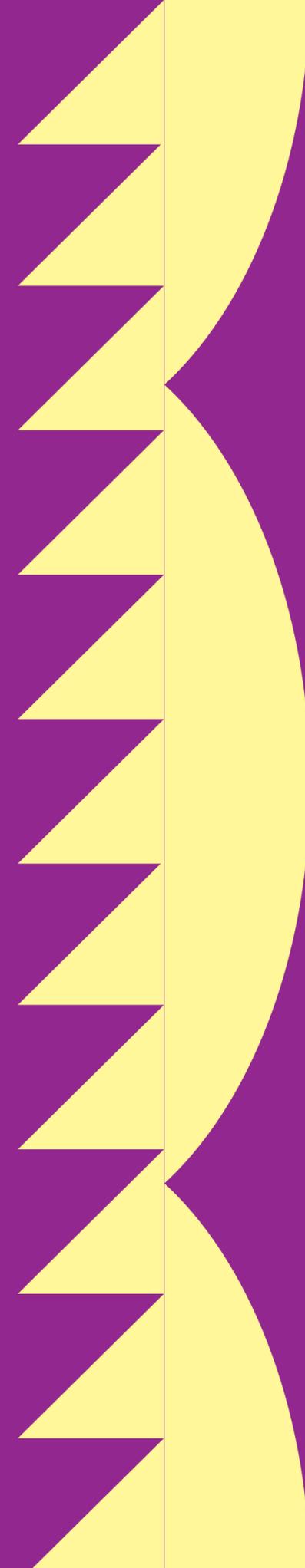
*"Laws on copyright, cultural appropriation and the intellectual property of the cultural manifestations of Afro-descendant peoples must be proposed, so we can finally be the owners of our own art and obtain benefits from it."*



Shirley  
**CAMPBELL BARR**

Costa Rica

# DEMAND EQUAL OPPORTUNITIES AND TREATMENT OF ARTISTS, REGARDLESS OF GENDER IDENTITY

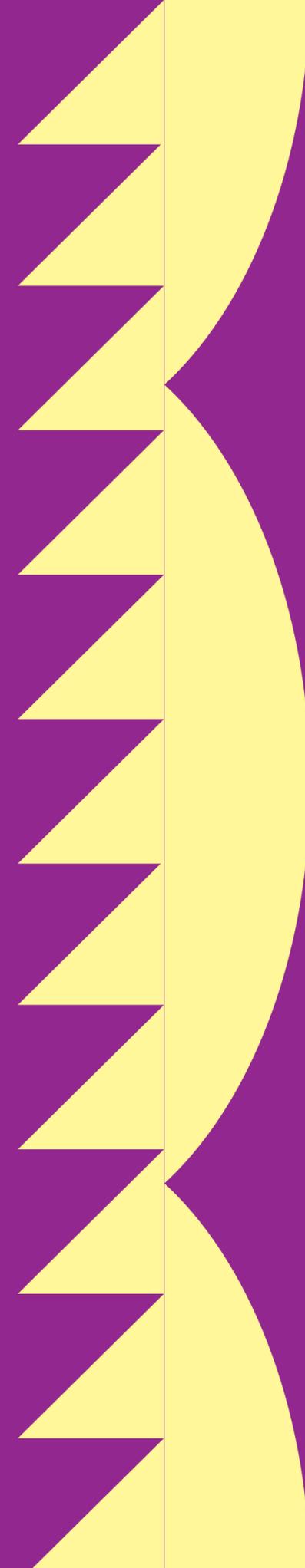


*"Access to work has never been effectively guaranteed for the LGBTQ+ communities."*



Gledys Anael  
**MACIAS**  
Ecuador

# TAILOR CRISIS RECOVERY MEASURES TO ARTISTS WITH DISABILITIES

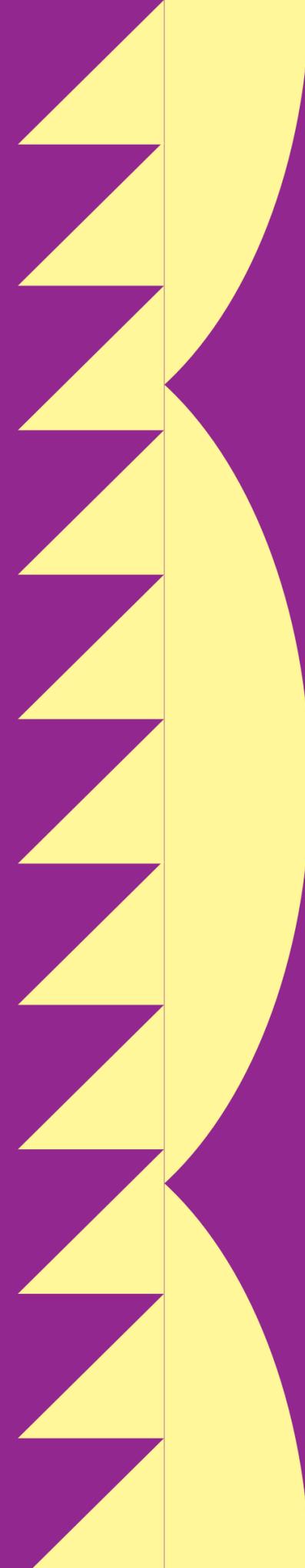


*"This crisis is the moment to turn our attention to the work that is already being done by the disability arts community."*



Salima  
**PUNJANI**  
Canada

# SUPPORT SMALL-SCALE INCOME-GENERATING PROJECTS BY YOUNG ARTISTS TO SPUR INNOVATION



*"Shelter, inspiration, hope. Culture favors the construction of stronger, innovative, tolerant and resilient communities."*



Fabiola  
**COLMENERO FONSECA**  
Mexico

# CALL ON COMMUNICATIONS AUTHORITIES AND BROADCASTERS TO AIRPLAY LOCAL CONTENT

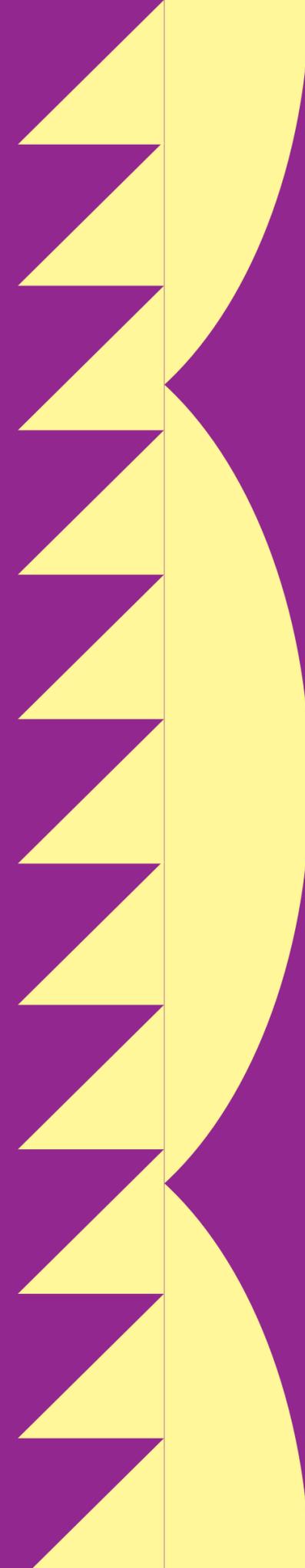
*"The number of people who seek out Argentinian movies on our television channel has tripled. This has shown us the programming direction to pursue, during and beyond the crisis."*



Luis  
**PUENZO**

Argentina

# PROMOTE GREATER ACCESSIBILITY TO CULTURE AMONG DIFFERENTLY- ABLED CITIZENS



*"Throughout the pandemic, I changed my art to be more audience-friendly and to see through the eyes of the audience."*

*I decided to work to expand the role of the arts and its social work."*



Jeeyoung  
**BANG**

Republic of Korea

# SAFEGUARD INDIGENOUS LANGUAGES AND LINGUISTIC DIVERSITY AS AN INTEGRAL PART OF THE CULTURAL FABRIC

*"You can find identity in a language. You can see that something is yours. Our languages can dismantle the perspective that Mexican culture is only there to serve the interest of foreigners."*

*There are Mexicans looking to know their own roots."*



Daniel  
**CUAXILOA LÓPEZ**

Mexico

# CONTRIBUTE TO THE CONTINUATION OF INTANGIBLE CULTURAL PRACTICES AND THEIR COMMUNITIES OF PRACTICE

*"For the future of craft, connecting communities directly to the market is a very important aspect. We want to have a wider conversation with the entire creative industries sector."*



Debanjan  
**CHAKRABARTI**

India

RECOMMENDATIONS

50 — 58

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TRANSFORMATION

# SUBSIDISE INTERNET CONNECTIVITY AND IMPROVE ICT INFRASTRUCTURES

*"Today, the haves are those who have bandwidth and have-nots are those who don't. This is going to be an enormous challenge. The Internet supposedly democratizes public platform for arts, crafts and performances, but those of us without routers and access to smartphones cannot benefit from this."*



Sanjoy  
**ROY**

India

# REDUCE THE COST OF MOBILE DATA TO AUGMENT ACCESS AND CONSUMPTION OF CULTURAL GOODS AND SERVICES

*"The biggest challenge is not to adapt ourselves, but to reach out to the communities that lack connectivity tools. We must support their communication channels by providing telephones and data plans."*



Rafael

**RAMOS CARABALLO**

Colombia

# URGE DIGITAL PLATFORM OPERATORS TO FEATURE LOCAL, DIVERSE AND NON-MAINSTREAM CONTENT AND CREATORS

*"It is important to think about inclusive cultural policies. We have to think about how heritage includes the work of not only artists of sexual diversity, but also the work of the communities where they develop. Their communities and spaces are also valuable."*



Alicia  
**CRUZ**

Mexico

# GENERATE DIGITAL GALLERIES AND ARCHIVES TO PRESERVE AND SHOWCASE INDEPENDENT ARTISTIC EXPRESSIONS

*"Art allows us to see things in different ways.  
A single object can inspire so many visions.  
To me, this holds a great value."*



Alina  
**ARTECHE**  
Mexico

# ENDORSE SPECIALIZED ONLINE PLATFORMS DEDICATED TO DIVERSE, LOCAL AND INDEPENDENT CONTENT

*"Artists are struggling, but there are a sufficient amount of tools for them and the venues to make money. I think cultural organizers should work together somehow to create a tool to monetize."*



Eddie  
**HASWEH**

Jordan

# IMPROVE THE DISCOVERABILITY OF INDEPENDENT ARTISTS THROUGH DIGITAL CAPACITY TRAINING

*"The most important thing is that artists know how to use digital platforms in a creative way."*



Blanca  
**SEGURA DULANTO**  
Peru

# DEVELOP GUIDANCE ON SOCIAL MEDIA MARKETING TO REACH NEW AUDIENCES AND MONETIZE CONTENT

*"We are a sector that produces thoughts, employment, and cultural products. But we are still far from understanding the value of our work."*



Mariana

**ANDRADE ESTRELLA**

Ecuador

# DIGITIZE CULTURAL ARCHIVES AND FUTURE CONTENT TO SAFEGUARD HERITAGE AND BOLSTER CREATIVITY

*"When it comes to museums, there are two requirements we have to meet. One is to protect our collections, and the other is to promote them."*



Anne-Marie

**MAÏLA AFEICHE**

Lebanon

# SAFEGUARD THE INTEGRITY OF PRACTITIONERS AND ARTISTIC EXPRESSIONS THAT FAVOR OFFLINE SPACES

*"Do the arts need the digital transition, or does the industry need the digital transition to quickly make profits? You can't ask an artist to become a digital artist just to meet market demands."*



Laurence

**LAFOND-BEAULNE**

Canada

RECOMMENDATIONS

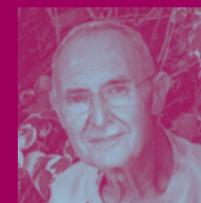
59 — 64

# DATA DATA

INSIGHTS

# CONDUCT STUDIES ON THE IMPACT OF COVID-19 ON CONSUMPTION OF CULTURAL GOODS AND SERVICES

*"We are saturated with information from all sides.  
If we try to follow them all, we find out nothing.  
We become anxious."*



Joan  
**PANISELLO**  
Spain

**PARTNER WITH  
NATIONAL BUREAUS  
OF STATISTICS TO  
DEVELOP PERMANENT  
DATA COLLECTION  
STRATEGIES FOR THE  
CULTURAL SECTOR**

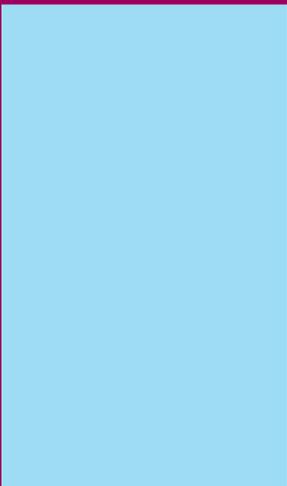
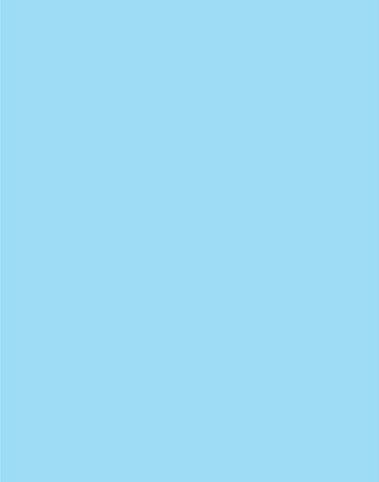
*"There is a data gap. Governments need to understand who is missing, who has fallen between the cracks, and how they can ensure that everyone is looked after."*



Magdalena  
**MORENO MUJICA**

Chile

# DISAGGREGATE DATA ON ARTISTS AND CULTURAL PRACTITIONERS BY GENDER



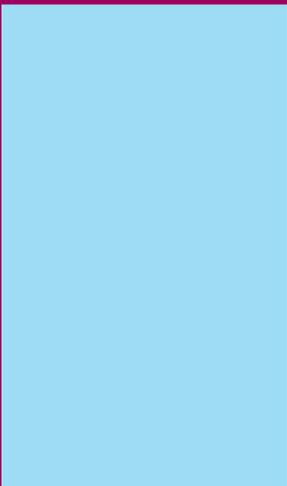
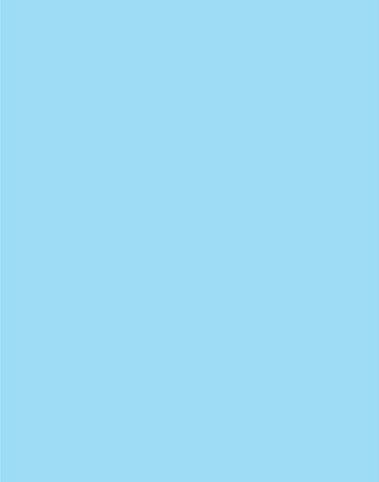
*"We must give more space to women who are growing and leading very interesting initiatives."*



Maria  
**LINARES**

Colombia

DEVELOP OPEN  
DATABASES AND  
NETWORKING  
PLATFORMS  
FOR CULTURAL  
PROFESSIONALS  
TO INCREASE THE  
VISIBILITY OF  
INDEPENDENT ARTISTS



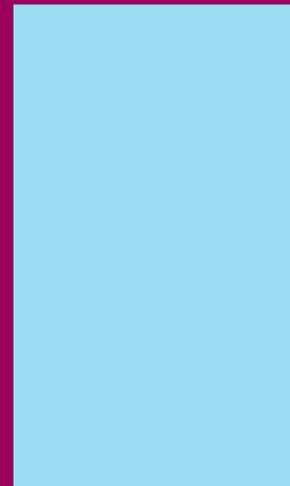
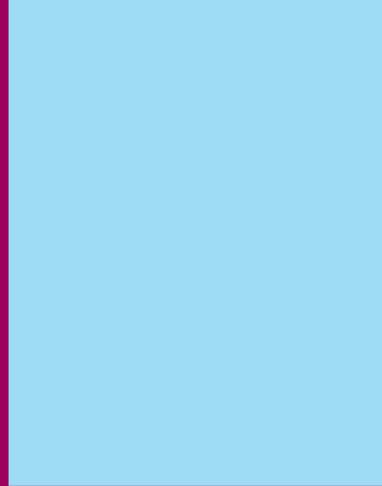
*"We need to be promoting each other's work and creativity, even when we can't be together."*



Samantha  
**BURNS**

United States of America

**CREATE  
COMPREHENSIVE  
CATALOGUES AND  
DATABASES OF  
ARTWORKS THAT  
INCLUDE INFORMATION  
ON AUTHORS, MEDIUM,  
AND OTHER KEY  
IDENTIFIERS**



*"Even useless things can become wonderful works of art."*



Haris  
**PASPALLIS**

Cyprus

# IMPROVE PUBLIC ACCESS TO DATA ON THE CULTURE SECTOR TO DEMONSTRATE ITS CONTRIBUTION TO SUSTAINABLE DEVELOPMENT

*"There is something magnificent about the cultural sector or culture itself when it is analyzed as a productive sector."*



José Daniel  
**FLORES**  
Ecuador

RECOMMENDATIONS

65 — 71

# DIALOGUE

# LOGUE

FOR CULTURE

**MAINTAIN AN OPEN  
COMMUNICATION  
CHANNEL  
WITH DIVERSE  
STAKEHOLDERS TO  
NORMALIZE TWO-WAY  
INFORMATION SHARING**

*"Resilience is only achieved when there is an active support network. A network where knowledge from different people with varied expertise is shared and enriches the work of others."*



Montserrat  
**FUENTES ROMERO**

Mexico

# INSTALL A PERMANENT CONSULTATION MECHANISM FOR CIVIL SOCIETY TO PARTICIPATE IN CULTURAL POLICYMAKING PROCESSES

*"We need to generate a capacity not only for dialogue,  
but also for checks and balances."*



Gerardo  
**COVARRUBIAS VALDERRAMA**  
Mexico

LISTEN TO  
INDIVIDUAL  
PRACTITIONERS  
AND SMALL  
ORGANIZATIONS  
ALONGSIDE  
ESTABLISHED  
CULTURAL  
INSTITUTIONS

*"ResiliArt is a way to bounce back through communication and bring artists together. It is a way to make people dream in this moment of anguish and uncertainty."*



Hedva  
**SER**

France

# ENHANCE INTER- SECTORAL AND INTER-MINISTERIAL COOPERATION FOR CULTURE AND SUSTAINABLE DEVELOPMENT

*“Education is an institution that rebuilds society. The education sector must present culture not just as a leisure activity, but as an industry.*

*Not as ‘mere entertainment’, but a ‘service-providing sector’ with an important function in society.”*



Fouzia  
**SAEED**

Pakistan

# IMPROVE INTER-REGIONAL COLLABORATION, INVESTMENT, AND TRADE THROUGH POLICY DIALOGUES

*"We must use arts, culture and music as a primary channel to influence and start breaking down barriers."*



Alejandra L.  
**PEÑALOZA DÁVALOS**  
Colombia

# FACILITATE PUBLIC-PRIVATE PARTNERSHIPS TO DEVELOP INNOVATIVE CULTURAL PROJECTS

*"There needs to be a lot more involvement by the public and private sectors in order to establish a strong cultural infrastructure."*



Wakiuru  
**NJUGUNA**  
Kenya

# SUPPORT EXCHANGE AND SOLIDARITY NETWORKS BETWEEN CULTURAL ASSOCIATIONS, UNIONS, AND COLLECTIVES

*"Social entrepreneurs like me look at this crisis as an opportunity. It's time that we bring together our knowledge, build a common platform, work together – and not work as islands of excellence."*



Gopinath  
**PARAYIL**

India

RECOMMENDATIONS

72 — 77



CULTURE AS PROFESSION

# FORMALIZE CULTURAL WORK BY PROVIDING ADEQUATE AND ACCESSIBLE LEGAL FRAMEWORKS

*"Most artists, creative entrepreneurs and creative industry practitioners operate informally.*

*How do we incentivize formalization when many in the sector think becoming a 'formal company' is disadvantageous?"*



Gil "Butch"  
**CARUNGAY**

Philippines

# ESTABLISH NATIONAL ARTS AND CULTURE COUNCILS TO ACT AS KEY GOVERNING BODIES IN THE CREATIVE ECOSYSTEM

*"We need to build institutional capacity so that these organizations can support artists in the next crisis."*



Sunil  
**CHITRAKAR**

Nepal

# SIMPLIFY THE REGISTRATION OF CULTURAL ASSOCIATIONS AND CIVIL SOCIETY ORGANIZATIONS FOR GREATER INCLUSION AND COORDINATION

*"The general weakness of the cultural sector in most of our countries is linked to the lack of real connection between public authorities, private structures, and independent institutions."*



Hamadou  
**MANDE**

Burkina Faso

# STANDARDIZE CONTRACTS FOR ARTISTIC SERVICES BY DISSEMINATING MODELS AND GUIDELINES

*"Even in the face of force majeure, providing contracts to artists, to compensate producers or artists, is non-negotiable."*



Heejung  
**KIM**

Republic of Korea

**STREAMLINE  
BUREAUCRATIC  
PROCESSES  
AND REDUCE  
IMPEDIMENTS TO  
PROPEL CREATION  
AND INNOVATION**

*"At the moment, there are many contracts without COVID clauses. The situation is fragile for artists."*



Sabine  
**KOCK**

Germany

# FACILITATE MOBILITY OF ARTISTS THROUGH RESIDENCIES AND EASED VISA PROCESSES

*"Funders should unhesitatingly fund as much inward mobility of foreign artists into their countries as they do outward mobility."*



Anupama  
**SEKHAR**  
India

RECOMMENDATIONS

78 — 83



FOCUS

# SET UP FINANCIAL AND ADMINISTRATIVE ASSISTANCE MECHANISMS FOR SMALL LOCAL CULTURAL ORGANIZATIONS



*"Every artist on stage has minimum, if not more, of 12 to 30 people behind them. People who clean the stage, make the costumes, set up the lights. Each of them earns their bread through art.*

*This is true not only in cities, but also in small towns and villages all over the world."*



Dadi D.  
**PUDUMJEE**

India

# REINVIGORATE LOCAL CULTURAL SCENES BY ORGANIZING EVENTS OUTSIDE MAJOR CITIES



*"How do we keep ourselves creative and make art accessible to everyone?"*

*To me, art is life, art is everywhere."*



Ngozi  
**AKANDE**

Nigeria

# ENCOURAGE TRAVELING CULTURAL FAIRS AND MARKETS TO DEVELOP ACTIVITIES IN SMALL TOWNS



*"There has been an increase in exports, but not all countries have benefited from it.*

*This affects the possibilities for artists to be seen at festivals, fairs and markets, which are great promotional platforms."*



Santiago  
**ALFARO ROTONDO**

Peru

# PROVIDE STATE-LEVEL ASSISTANCE TO LOCAL PRODUCTIONS



*"We have faced socio-economic challenges long before the pandemic.*

*Support from local authorities towards cultural production and preservation is in deficit."*



Jumoke  
**SANWO**

Nigeria

# ELABORATE A LOCAL DIGITAL COMMUNICATION STRATEGY TO SPOTLIGHT HOMEGROWN TALENTS AND CREATIVITY



*"The local is where the real solution to a global problem lies. This is where we must focus our action."*



Edaly  
**QUIROZ MORENO**

Mexico

# POSITION YOUTH AS THE KEY STAKEHOLDERS IN THE RURAL CREATIVE INDUSTRIES



*"When you speak about cultural rights, you must address the youth. They are more than 'tomorrow's consumers.'"*



Limam Monza

**KANE**

Mauritania

RECOMMENDATIONS

84 — 87

WFP



SKILLING

# PROMOTE ONLINE ARTS EDUCATION PROGRAMMES

*"I was not prepared for online classes. Despite the inevitable hesitancy, it ended up being a positive experience."*



Mònica  
**ARMENGOL**

Andorra

# DEVELOP CULTURAL INCUBATORS TO PROMOTE THE REPLICATION OF RESILIENT AND SUSTAINABLE BUSINESS MODELS

*"Today, cultural entrepreneurship in Africa is on the rise. Everyday, we are gaining more legitimacy, visibility, and impact."*

*The proliferation of micro, small and medium enterprises is proof that informal economy in this sector is a reality."*



Brahim  
**EL MAZNEB**

Morocco

# MATCH ARTISTS WITH SPONSORS AND MENTORS WHO CAN PROVIDE FUNDS AND SHARE INDUSTRY KNOWLEDGE



*"When we build with others,  
we also build our own identity."*



Bereniz Libertad  
**TELLO MUÑOZ**

Peru

# ESTABLISH SMALL GRANTS TO FUND OCCUPATIONAL TRAINING FOR EMERGING CULTURAL PRACTITIONERS

*"This crisis has shown us the lack of business skills among artists.*

*We have artistic proposals of remarkable quality, but we are not sufficiently competent in administration to make our creations profitable."*



Aziagbe Holali  
**AGBEVIDE**

Togo

RECOMMENDATIONS

88 — 92

ADVOCATE

FOR CULTURE

LAUNCH A MAJOR  
CAMPAIGN  
TO SENSITIZE  
ARTISTS ABOUT  
THEIR RIGHTS  
AND EXISTING  
SUPPORT  
MECHANISMS

*"Oftentimes, the resources are already there.*

*We just don't know about them very well."*



Evelyn

**LLATAS MESTANZA**

Peru

# RAISE AWARENESS ABOUT CULTURE'S ROLE IN PEACEBUILDING AND SUSTAINABLE DEVELOPMENT

*"We will overcome this.*

*The result will be a world where cultural institutions  
will contribute to the world, nature will be all in order  
again, and the arts will be a staple food."*



Albert  
**SCHMITT**

Germany

# URGE THE PUBLIC TO PAY FOR ARTISTIC SERVICES ONLINE AND OFFLINE

*"If you are actively engaging your audience to create something new for them, people should be more willing to pay for it."*



Nora  
**HAAS**  
Austria

# ADVOCATE FOR INTERNET ACCESS AND DIGITAL TECHNOLOGIES AS A PUBLIC GOOD

*"There has been a lot of talk about the accessibility crisis. Today, the focus is increasingly on connectivity."*



Maria Castro  
**BENDEZÚ**

Peru

# CALL FOR THE PRIVATE SECTOR TO SPONSOR CULTURAL EVENTS IN LINE WITH COMMUNITY AND ECONOMIC REVITALIZATION EFFORTS

*"We have to find new creative ways of bringing people together online.*

*Major digital companies who have benefitted hugely from the lockdown must give back by sponsoring such activities."*

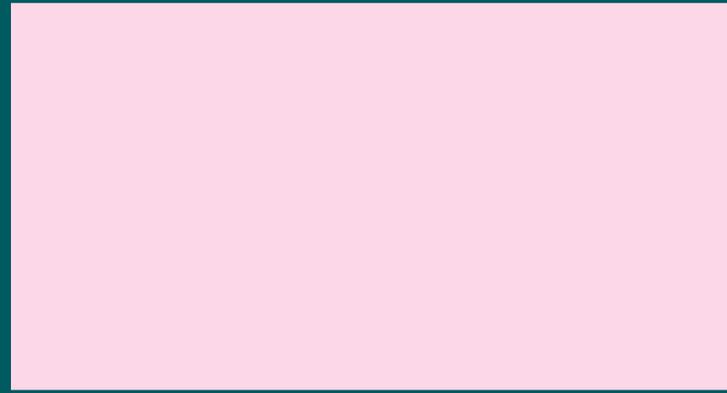


Mohamed Saif  
**AL AFKHAM**

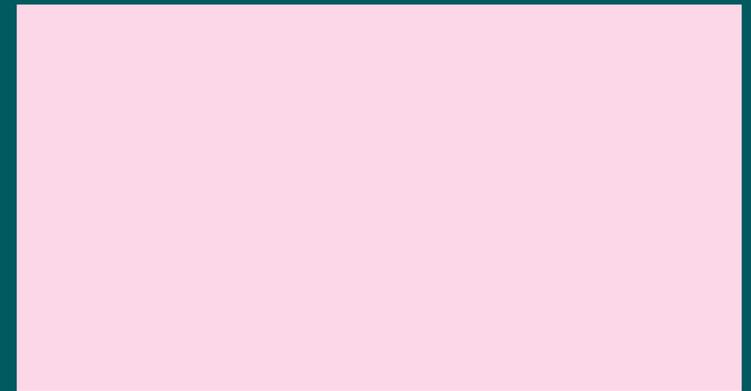
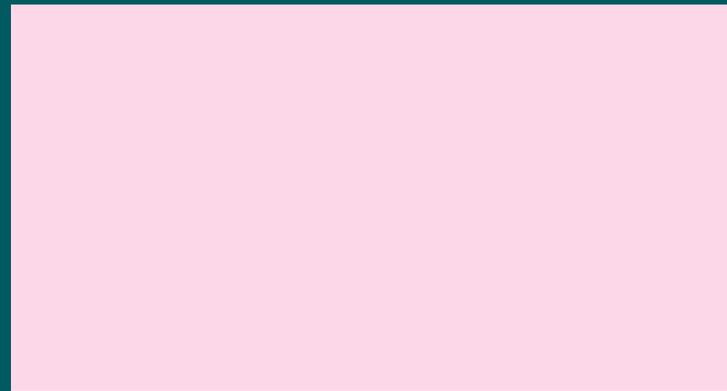
United Arab Emirates

RECOMMENDATIONS

93 — 100



# BUILDING



THE CREATIVE TOMORROW

# REVITALISE URBAN SPACES AND COMMUNITIES THROUGH ARTISTIC EXPRESSIONS IN PARTNERSHIP WITH RELEVANT MINISTRIES

*"Public space is not what is leftover. It is not the excess. For years it has unfortunately been perceived in this way."*



Enrique  
**NORTEN**

Mexico

ALLOCATE UNUSED  
EMPTY SPACES  
TO ARTISTS WHO  
ARE UNABLE  
TO PRACTICE  
THEIR ART DUE  
TO MOVEMENT  
RESTRICTIONS

*"The closure of art venues and establishments has meant a loss of income sources among creators.*

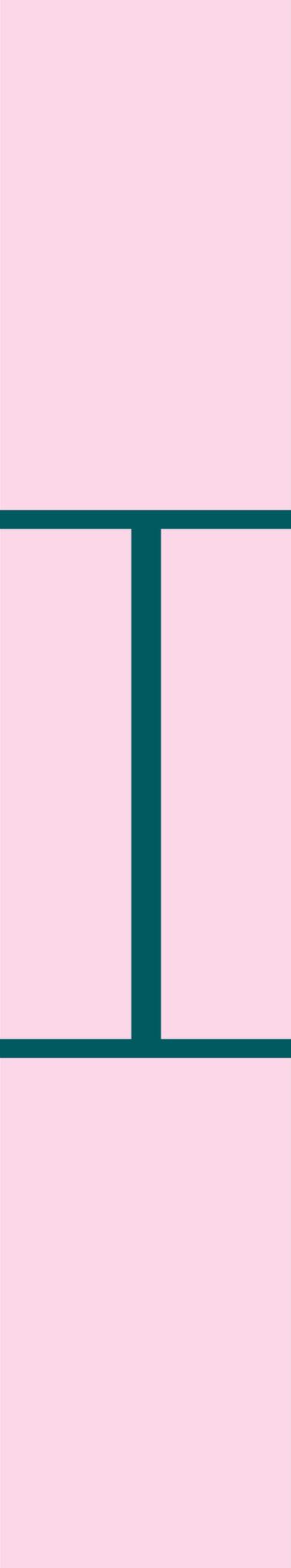
*Makers of music, film, and visual arts need these spaces to be able to engage an audience and monetize their creativity."*



Samuel  
**SANGWA**

Rwanda/Democratic Republic of the Congo

# BUILD NEW CRISIS-READY INFRASTRUCTURES FOR THE ARTS AND CULTURE



*"It is extremely important to keep the infrastructure around artistic practices alive.*

*Traders and technicians need particular attention - otherwise the whole system breaks down."*



Shahid  
**HUSSAIN SHAMIM**

Bangladesh

# EXPLORE WAYS TO REDUCE CARBON FOOTPRINT BY GREEN INITIATIVES INCLUDING CONSOLIDATED BIENNALES AND ART FAIRS

*"I think what we need to do is to go back to basics and start seeing how humanity is intertwined with nature."*



Anya  
**SAND**

United Kingdom of Great Britain and Northern Ireland

# PROMOTE SUSTAINABLE PRACTICES THROUGH LOCAL PRODUCTION AND CONSUMPTION OF CULTURE

*"Looking towards the global markets should not mean turning our backs to the local markets.*

*We must find local solutions to local problems."*



Tabu  
**OSUSA**  
Kenya

# REIMAGINE CULTURAL SERVICES IN CONSULTATION WITH CHILDREN TO SERVE THEIR SPECIFIC NEEDS IN A CONTEXT OF CRISIS

*"As young people, it is important to have a clear understanding of our human rights, but it is also very important to know our cultural rights."*



Ireul Santiago

**THYME ANTONÍO**

Panama

ALLOW ARTISTS  
THE TIME  
NECESSARY TO  
REFLECT AND  
CREATE WORKS  
OF ART WITH  
INTEGRITY

*"This moment is not only for mass hyperproduction of culture, but a moment of reflection, pause and resignification of the things we have around us."*



Ainara  
**REVUELTA PELLICER**

Andorra

ENCOURAGE  
SYNERGIES  
AMONG DIVERSE  
CREATIVE FIELDS  
TO SPARK NEW  
EXPRESSIONS  
AND INNOVATIVE  
PRACTICES

*"The work of artists will be inevitably molded by this period.*

*Art produced during this period will be unique. Perhaps a new artistic movement is being created?"*



Mehri  
**GULIYEVA**

Azerbaijan

# JOIN US

COVID-19 has exposed the economic and social predicaments that artists and culture professionals face today; to live in dignity and fulfill their potential, a new approach is required.

This is why the ResiliArt movement has evolved into UNESCO's permanent, open platform to gather inputs on the needs, gaps and opportunities on the ground. UNESCO invites all interested actors from cultural and creative communities around the world to join the movement by hosting a ResiliArt discussion.

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# ART IS LIFE

IF WE  
WISH TO LIVE

AND  
NOT ONLY EXIST



unesco

## ResiliArt 100

COVID-19 brought the cultural and creative industries to a standstill. Lockdowns and physical distancing had devastating economic consequences on a sector that strongly relies on shared experiences, such as concerts, cinemas, festivals, theatres, museums and performances. In 2020 alone, the Gross Value Added generated by the global cultural and creative industries contracted by US\$ 750 billion, and over 10 million job losses.

Against this backdrop, UNESCO launched the ResiliArt movement on 15 April 2020 as an open discussion platform to explore the state of the culture sector in the face of crisis. Over 355 discussions have been organized by artists, culture professionals, and civil society organizations. Over 2,400 panelists and moderators from more than 127 countries shared a wealth of first-hand accounts of what it means to be a creator today and pointing towards the necessary transformations to ensure a more sustainable sector.

ResiliArt 100 presents a hundred recommendations resulting from an in-depth analysis of crowd-sourced, grassroots knowledge. The voices of creators contained in this publication aim to inspire evidence-based actions among decision-makers towards more inclusive, equitable creative industries of tomorrow.



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