



The Tracker

CULTURE & PUBLIC POLICY



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

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AT A GLANCE



With the regional consultations for the UNESCO-MONDIACULT 2022 Conference completed and over 50 ResiliArt for MONDIACULT debates held, planning for the UNESCO World Conference on Cultural Policies and Sustainable Development has shifted to a new phase. Find out more in this issue about how to propose side events or contribute to the discussion.

No country in the world enjoys full gender equality but ensuring greater empowerment in cultural life can open the doors to equality. **Cutting Edge** explores the dynamics of gender equality in the cultural sector, countries' initiatives and how UNESCO's Culture Conventions can be used to address the gender gap, fostering inclusive sustainable development and reducing disparities.

Cultural Policy Highlights contains the latest cultural policy innovations from around the world, whilst the **Regional Perspectives** section includes updates on regional processes.

Culture in the 2030 Agenda focuses on gender equality initiatives as featured in Voluntary National Reviews, whilst the **Find out more** section highlights key UNESCO resources on gender equality.

Only **1 in 4** World Heritage site managers is a woman



In 2019, **8%** of orchestra conductor women represented only **8%** of orchestra conductor performances



cottonbro/Pexels.com

Focus on...



Local & Urban



Indigenous Peoples



Climate Action



Small Island Developing States (SIDS)



Culture & Education



Digital



Gender Equality



Youth



Regulatory Frameworks



Social Inclusion

CULTURAL POLICY HIGHLIGHTS

This section showcases a selection of the latest developments in cultural public policy from UNESCO Member States. Whilst reactive measures to the impact of the COVID-19 pandemic on the cultural sector are expected to stimulate the adaptation of cultural public policies throughout 2022, there are positive signs that countries and cities are transitioning from recovery measures to more adaptive and longer term strategies to build resilience in their cultural sectors.

The Ministry of Culture and Sports of **Kazakhstan** is supporting an educational programme with Astana Opera teaching children theatrical crafts. The initiative, which is part of the Year of Children, will offer opportunities to 6–14-year-olds in costume design and wood carving.



Gaukhar Yerk/Shutterstock.com*

The Ministry of Culture of **Estonia** has designated a budget with the aim of improving culture diplomacy and the internationalisation of Estonian culture.

The **Bahrain** Authority for Culture and Antiquities and the Bahrain Training Institute have partnered to provide opportunities and training for professionals in the crafts sector to enhance their practice.



mhenrion/Shutterstock.com*



The Government of **Malawi** has joined forces with UNESCO and an NGO, Ripple Africa, to support conservation of the exceptional fish biodiversity in Lake Malawi National Park World Heritage site. The project focuses on supporting sustainable co-management of the fish resources as a key livelihood and heritage asset, in partnership with the local people.



The Ministry of Culture of **Argentina** will launch a training course on issues related to the gender perspective, diversity and approaches to violence, as part of mandatory training for all persons working in the public service.



Jopwell/Pexels.com



CULTURAL POLICY HIGHLIGHTS

The Ministry of Culture, Gender, Entertainment and Sport of **Jamaica** has announced a COVID-19 relief programme for registered small companies and umbrella organisations within the Entertainment, Culture and Creative Industries that had been affected by the pandemic.

In **Australia**, a new Aboriginal and Torres Strait Islander cultural precinct will be built in the capital city. It will include a learning and knowledge centre, a national resting place to care for Aboriginal and Torres Strait Islander ancestral remains and a new home for the Australian Institute of Aboriginal and Torres Strait Islander Studies, making it the world's largest collection of such cultural and heritage items.



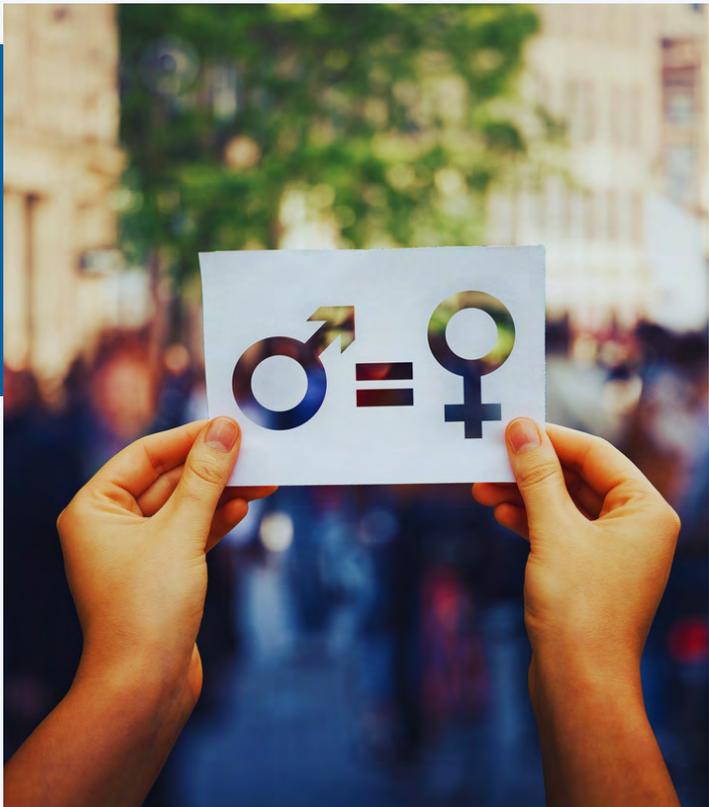
nayef hammouri/Shutterstock.com*

Eswatini has begun work towards a first World Heritage Site nomination. With support from UNESCO, national authorities, experts and other relevant stakeholders took part in a training session on the process of updating the Eswatini World Heritage Tentative list and nomination process.

The Ministry of Youth and Culture of **Djibouti** held a National Week of the Artist and Mother Tongues. Activities included general culture competitions in mother tongues at the Community Development Centres, as well as conferences on copyright, cinema and digital technologies.



As part of commemorations for International Women's Day in **Monaco**, the Inter-ministerial Delegate for Women's Rights commissioned an artist to lead a collective artwork effort, designed to raise awareness about women's rights and the ocean.



Qatar inaugurated its annual Cultural Year initiative, partnering with 26 countries. The programme aims to deepen understanding between countries and their peoples, through cultural exchange and includes exhibitions, live performances, festivals and cultural exchanges from the participating countries.



CULTURAL POLICY HIGHLIGHTS

In **Lebanon**, work has begun on construction of a new museum of modern and contemporary art. As an interactive space, the Beirut Museum of Art will exhibit the works of local, regional and international artists in state-of-the-art galleries. The four-year construction project also envisages performance halls, a library, archives and a conservation laboratory.



Matheus Viana/Pexels.com



The provincial government of Binh Thuận in **Viet Nam** has decreed that cultural development will be as high a priority as economics, as it aims to make tourism a key economic sector, while protecting and preserving cultural resources for future generations.



Hien Phung Thu/Shutterstock.com*

The **Mongolia** Film Council has begun its incentive scheme for filmmakers within the country, for films to promote culture and heritage internationally, following the adoption of a new film law passed in August 2021.



As part of upgrade works on the National History Museum of Mozambique, two research programmes in the areas of biodiversity conservation and environmental preservation have been launched that aim to culminate with the creation of its first Biodiversity Conservation Center, to be opened in 2025.



The Ministry of Culture of **Albania** has launched an awareness campaign to inform citizens about the new Revitalisation Bonus that supports residents who want to maintain or revitalise their buildings in historic centres, in order to preserve cultural heritage.



The Ministry of Culture of **Uruguay** will provide financial support to 11 cultural institutions affected by the disasters caused by the heavy rains earlier this year.



4 Evening cityscape of Berat town, a UNESCO World heritage site. Andrew Mayovskyy/Shutterstock.com*



CULTURAL POLICY HIGHLIGHTS

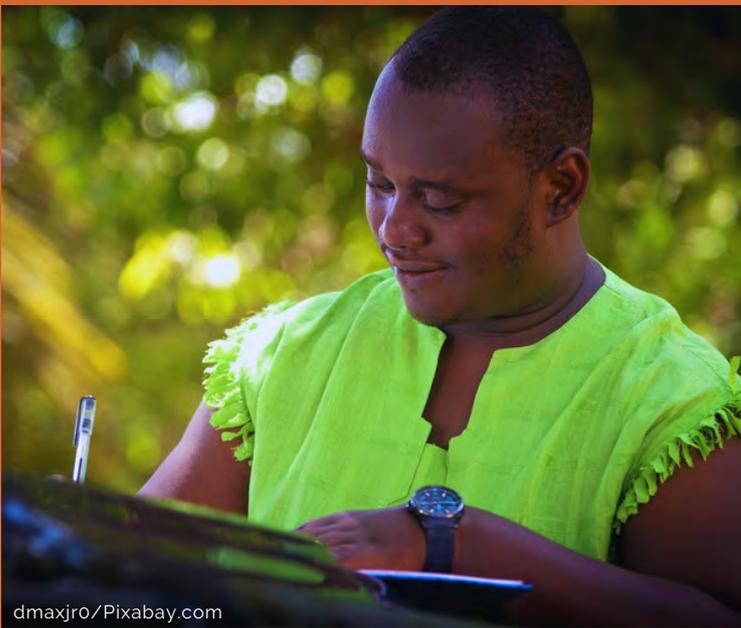


The Ministry of Culture of **Jordan**, in collaboration with UNESCO and other partners, has launched a community-based inventorying of intangible heritage in urban areas project in the city of Irbid. The initiative aims to identify living heritage practices, such as traditional crafts and performing arts, as well as the cultural practices of refugees who have been living within the city since 1948.



Mansaf, a traditional Arab dish, including in Jordan and Palestine

Dina Saeed/Shutterstock.com*



dmaxjro/Pixabay.com

As part of activities to promote literature in **Togo**, the Ministry of Culture and Tourism has launched a call for applications for a writing residency for young aspiring writers.



Ministry of National Heritage and Culture of **Pakistan** has decided to make "National Directory of Artists" with a view to devising country's first cultural policy and future endeavors of artistic activities.



The Ministry of Culture of **Ukraine** has launched an online platform gathering information provided by the public on damage and destruction of cultural heritage sites.



Residence of Bukovinian and Dalmatian Metropolitans UNESCO World Heritage site VILTVART/Shutterstock.com*



The Ministry of Culture of **Panama** has increased the membership of its inclusive music programme, and has launched registration for children and young people with disabilities to join the Special Education programme of the National Network of Youth Orchestras and Choirs.





Re-balancing the scales: gender equality in cultural life



Women in White and Black Dancing
cottonbro/Pexels.com

No society in the world enjoys full gender equality. Unfortunately, gender disparities in the field of culture frequently reflect inequalities in society at large. Through heritage and the cultural and creative sectors, it is clear that women's status in society – politically, legally, socially, economically – is still curtailed in much of the world. Despite notable progress, women continue to be underrepresented in almost all cultural fields, including film, music, museums, art, heritage and digital media, particularly in leadership positions. Gender stereotypes continue to be perpetuated in and through diverse cultural expressions. Gender equality in cultural life implies that no members of society should be privileged or disadvantaged in rights, choices, opportunities, benefits and freedoms because they are born, or identify as female.

Yet, culture has the unique power to tell untold stories, subvert stereotypes, shed light on our collective values and explore different facets of our complex identities as human beings. Neither culture nor gender are static concepts; they are constantly evolving. As cultures morph, so too can gender norms, in order to guarantee fundamental freedoms for all. Therefore, strengthening women's participation in cultural life and access to culture is vital for promoting gender equality. Intangible cultural heritage – the traditions, knowledge, skills and living practices that give meaning to our daily existence – is an important tool in forging values and shaping our behaviours, including gender norms, and nurturing social cohesion. Creative expressions – such as theatre, music, books, film – provide insights into the human experience from the perspectives of all people, in all of their diversity. World Heritage sites and museums are spaces of dialogue about contemporary societal issues, reinterpreting our past with a view to shaping the future.



Gender equality is not only a fundamental human right, but a necessary foundation for a peaceful, prosperous and sustainable world, as reflected in the 2022 theme of International Women's Day, celebrated on 8 March: "Gender equality today for a sustainable tomorrow". As such, the promotion of gender equality ought not to be confined as a 'women's issue' but as an issue for all people. Gender equality and the empowerment of women features prominently within the 2030 Agenda, both as a standalone goal – Sustainable Development Goal (SDG) 5 – and mainstreamed across the other SDGs. However, progress is fragile. UN Women sounded the alarm in its 2018 report that "many hard-won gender equality achievements are under threat", particularly due to climate change and environmental degradation, economic slowdown, and a renewed resistance to women's rights in some corners. More recently, the UN Secretary General, Antonio Guterres, warned that the COVID-19 pandemic put in peril decades of "limited gains in gender equality and women's rights, notably due to the rise in gender violence resulting from restrictions in movement and confinement.

That is why UNESCO is working to mainstream gender into all its programmes and activities - including in the field of culture - in line with the 2030 Agenda for Sustainable Development. Gender Equality has been one of UNESCO's two Global Priorities since 2007, underpinning all of the Organization's actions as guided by the UNESCO Gender Equality Action Plan that promotes gender equality through a two-pronged approach: gender-specific programmes and gender mainstreaming, which is the process of integrating a gender perspective in policy planning, programming, implementation, monitoring and evaluation activities in all areas of UNESCO's competence.

Culture, rights and gender equality

UNESCO's approach to gender equality in the field of culture is based on an upfront commitment to human rights and cultural diversity. The Organization's work on culture focuses on ensuring that women and men equally enjoy the right to access, participate in and contribute to cultural life and thereby to encourage women and men to equally benefit from heritage and creativity. This aim falls within the broad framework of the implementation of the Culture Conventions and their related programmes, which cover the various dimensions of culture, from cultural heritage to living expressions and the cultural industries. To this end, emphasis is placed on: expanding economic and social opportunities, the creative horizons of women and girls; ensuring their access to cultural entrepreneurship and cultural content generation, as well as to decision-making positions; ensuring freedom of expression for all, including with regard to artistic freedom -notably for female artists - irrespective of gender or other social identity; and supporting gender-transformative media development.



4th World Heritage Marine Managers Conference
UNESCO / Daniel Correia



Gender, culture and human rights intersect in intricate and complex ways. On the one hand, the right to freely participate in the cultural life of the community, enjoy the arts and culture and share in scientific advancement irrespective of gender is enshrined in the Universal Declaration of Human Rights, adopted by the United Nations General Assembly in 1948. Over the past 70 years, this right has been further embedded - implicitly or explicitly - in international agreements. On the other hand, there has also been a tendency to view culture as an impediment to women's human rights. For example, the 1979 Convention on the Elimination of all Forms of Discrimination Against Women (CEDAW) - a milestone for women's rights, which has been ratified by 189 countries - explicitly refers to "traditional cultural patterns" as a major factor exacerbating unequal social practices promoting gender inequalities or even violence against women. In the foreword to UNESCO's 2014 publication Gender Equality, Heritage and Creativity, the then-Special Rapporteur in the field of cultural rights, Farida Shaheed, decried this vision as "over-simplistic", and has called for a shift in paradigm in UN other reports. Among other international normative instruments, the UNESCO 2001 Declaration on Cultural Diversity is unequivocal in the universality of human rights: "No one may invoke cultural diversity to infringe upon human rights guaranteed by international law, nor to limit their scope."

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No one may invoke cultural diversity to infringe upon human rights guaranteed by international law, nor to limit their scope [...] Cultural rights are an integral part of human rights, which are universal, indivisible and interdependent.”

The UNESCO 2001 Declaration on Cultural Diversity



Intergenerational transmission of living heritage, as well as technical and vocational training, are key for women's empowerment
UNESCO-UNEVOC, Rumela De/Flickr.com*



One key challenge to achieving the goal of gender equality is that the concept of gender is not understood in the same way across cultures. Gender norms and definitions vary across countries and communities. For example, while some North American indigenous peoples recognise up to seven different genders, most societies understand gender as binary. Gender inequalities remain embedded in many societies' institutions, from the family through to the state, which forces us to critically examine how achieving gender equality is affected by different power structures. Whilst women and girls in particular suffer from inequalities, boys and men can also suffer from restrictive social norms that hinder fulfilment of the promise of gender equality, as outlined in the 2021 OECD publication [Man Enough? Measuring Masculine Norms to Promote Women's Empowerment](#), for example. Whilst the principle of non-discrimination is enshrined in a large number of legal instruments - everyone must enjoy the same rights, regardless of their distinctive features -, the [Human Rights Committee](#) has argued that the enjoyment of these rights on an equal footing "does not mean identical treatment in every instance".

The economic, social and human rights-based value of gender equality in the cultural and creative sectors is increasingly recognised at the highest levels as a central element towards attaining the 2030 Agenda for Sustainable Development, which should not be treated as an afterthought on public and political agendas. The historic adoption of the [Rome Declaration of the G20 Culture Ministers](#) in June 2021 recognised: 'the social impact of cultural and creative sectors, supporting health and well-being, promoting social inclusion, gender equality and woman's empowerment, local social capital, amplifying behavioural change and transformation towards more sustainable production and consumption practices and contributing to the quality of the living environment, for the benefit of everyone's quality of life'.

There are some positive indications that gender equality is becoming part of cultural policy strategies. For example, three out of four Parties to the [UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions](#) are reporting on policies or measures they have introduced to address the challenges faced by women working in the cultural sector. Some of these measures integrate culture in gender equality frameworks. For example, Comoros updated its National Policy for Gender Equality in 2018 to include culture in the government's approach to sustainable development, whilst the Nicaraguan Institute of Culture prioritizes the equitable participation of men and women in cultural activities, in line with its National Human Development Programme. Others have integrated a gender dimension into cultural policies. For example, Jamaica mainstreams gender through its Ministry of Culture, Gender, Entertainment and Sport, whilst Mexico has a Gender Unit within the Culture Secretariat. In Burkina Faso, gender equality is mainstreamed in cultural policies, with a Gender Unit being created in all ministries, including the Ministry of Culture and Tourism. The Ministry of Culture of the Czech Republic provides training to employees on gender issues. [UNESCO's Policy Monitoring Platform](#) features some 180 policies and measures implemented by Member States to promote gender equality in the culture sector over the last four years.



Glass ceilings... and glass walls

The culture sector is not immune to the gender inequalities and discriminations that permeate other areas of society. An intersectional perspective shows that gender inequality is influenced by a broader context that includes other forms of social categorisation, such as class, race, poverty level, ethnicity, religion, age, disability and marital status, which can compound disadvantages. Whilst 48.1% of work in the culture and entertainment sector is done by women, the recently published UNESCO [Re|Shaping Policies for Creativity](#) report, as well as the 2021 [Gender & Creativity: progress of the precipice](#), provide evidence indicating that women remain under-represented in positions of leadership, have less access to public funding and that women creators' work is far less visible and acknowledged than their male counterparts. For example, only 1 in 3 of the awards for main film categories of 60 major film festivals worldwide were given to female artists and producers in 2019, whilst just 8% of orchestra conductor performances in 2019 were by women. Moreover, the COVID-19 pandemic has taken a disproportionate toll on female artists and cultural professionals.

Just 1 in 4
World Heritage sites
managers are women.

42% of leadership
positions in arts and cultural
councils are held by women.

UNESCO



Ana Belén Espinoza Servián, site manager of the Jesuit Guarani Mission Jesús de Tavarangue
UNESCO/Ana Belén Espinoza

Women continue to hit a 'glass ceiling' in their career progression, meaning that they remain under-represented in decision-making positions. Only one in four World Heritage site managers are women, out of a total of 1,154 sites. Worldwide, men hold 58% of leadership positions in arts and cultural councils. This proportion is much higher in Asia and the Pacific, Africa and the Arab States, where women's representation can be as low as 27%. Progress in this area is hampered by difficulties in work-life balance, organizational cultures and the fact that women continue to shoulder the greater burden of domestic and care responsibilities. Furthermore, only a quarter of cultural policies and measures reported by countries for the [Re|Shaping Policies for Creativity](#) report aimed to promote women artists, cultural professionals and/or creative entrepreneurs in decision-making positions. There are also so-called "glass walls" whereby certain sectors are gendered: for example, the female workforce of the gaming industry stands at just 30%, while women are over-represented in educative or administrative tasks.



Despite legal protections, women and gender diverse artists and creative professionals enter the cultural industries on an uneven footing as they are not afforded the same creative freedom as their male counterparts. According to UNESCO's 2020 publication Freedom & Creativity: Defending art, defending diversity, "those who identify as women or gender diverse are much more likely to suffer from harassment, abuse, bullying and a general lack of safety in all workplaces including in cultural and media workplaces." Civil society organizations, such as Freemuse, have also documented artistic freedom violations against women artists. Furthermore, working conditions and the organization of work can exacerbate sexual harassment, according to a policy brief carried out by the International Labour Organization in 2020 on the basis of a survey among over 90 trade unions in the live entertainment, film and television, and broadcasting industries. Meanwhile, in severe cases, extremists often harass and target female members of minority groups and lesbian, bisexual and transgender people as they seek to enjoy their equal cultural rights, as highlighted by a 2017 report by the Special Rapporteur on cultural rights. UNESCO Goodwill Ambassador Deeyah Khan herself was targeted during her early career as a musician.

Finally, the commercial motives of some cultural productions are often not conducive to challenging biased forms of representation and expression. For example, a recent study of the film industry in Sweden reported difficulties faced by women directors when they attempt to portray gender differently and challenge current gender norms.



“

I realise the importance of women telling their own stories, whoever they are. Exposing oppression is only half the story.”

Deeyah Khan

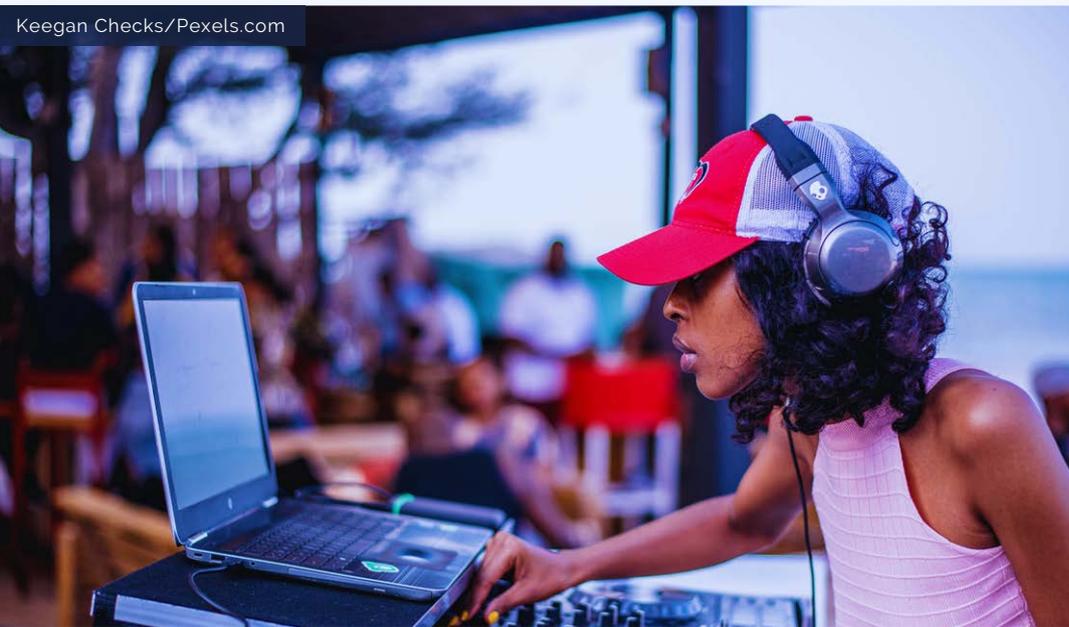
Documentary film-maker
UNESCO Goodwill Ambassador

A key challenge for policy-makers is the lack of sex-disaggregated data to give a clear, overall picture of the state of gender equality within the cultural sector, which often conceals gender gaps and challenges. At a global level, only around half of countries regularly collect and disseminate data to monitor gender equality in the culture and media sectors, as well as on the participation of women in cultural life. Some countries have developed more advanced monitoring systems, such as the Ministry of Education and Culture of Indonesia, in collaboration with the Ministry of Women, which since 2011 has been implementing a framework to assess women's participation in public, political and cultural life, whilst France's Ministry of Culture regularly publishes an 'Observatory on Gender Equality in Culture and Communication'. Since 2016, the Ministry of Cultures, Arts and Heritage of Chile has also developed a series of studies on the participation of women in the artistic field, leading to concrete projects to strengthen the position of women artists, cultural professionals and entrepreneurs.



One major effort to address the data gap and better guide Member States is the UNESCO Culture|2030 Indicators Framework, which gender addresses transversally. This approach is deemed more relevant as most statistical and administrative information distinguishes between men and women to reveal information about equality of access to opportunities and participation in social, economic, political and cultural life. The framework also invites respondents to consider disaggregation according to self-reported gender identity, which is being increasingly used by statistics offices around the world. Currently being piloted in 14 countries - the latest being Costa Rica, Serbia and Morocco - initial results from some countries are due in July.

Empowerment through culture



**Women represent
48.1%
of the workforce
in the culture and
entertainment sector**

UNESCO

Women and girls represent half of the world's population and therefore half of its potential, with the cultural sector being ripe terrain for harnessing their creativity and innovation. The UNESCO 1980 Recommendation on the Status of the Artist particularly calls on governments to "give particular attention to the development of women's creativity and the encouragement of groups and organizations which seek to promote the role of women in the various branches of artistic activity". To address existing disparities, several countries such as Ireland, Australia, Austria, Canada, Costa Rica and Norway are investing in women's creativity, providing financial incentives for artistic works produced by women. Others, such as the United Arab Emirates, provide entrepreneurial training for women creative professionals. Others focus on promoting women's achievements and making their work more visible, such as the Urusaro International Women's Film Festival in Rwanda, Panama's multidisciplinary Fémina Festival or the Naziq Al-Malaika Award for Women's Literary Creativity, organized by the Ministry of Culture, Tourism and Antiquities of Iraq. In Argentina, a 2019 law aiming to eliminate discrimination at musical events on the basis of sex, gender or gender identity requires at least 30% of performers identifying as women. Other countries, such as Bangladesh and Finland, have taken steps to root out harassment in the cultural sector, through an anti-harassment committee and an anti-harassment support fund, respectively.





The cultural and creative industries themselves, as well as civil society, play a key role in advocating for gender equality mechanisms. Currently, the film industry plays a leading role, with 65% of measures reported by 2005 Convention States Parties incorporating gender equality measures, compared to music and publishing (each at 13%) and the performing arts (9%). Civil society organizations are proving to be key in advancing innovative measures for gender equality, building the capacities of female artists and creative professionals. For example, in Mali, the civil-society led 'Arts Femmes' (Art Women) project trains women in theatre production, and Music Crossroads Zimbabwe enhances skills of female artists. UNESCO has also teamed up with Sabrina Ho through the initiative 'You Are Next: Empowering Creative Women', launched in 2018, that has trained women under 40 in Mexico, Palestine, Senegal and Tajikistan, providing access to digital tools and entrepreneurial skills. Civil society also provides opportunities for networking, such as the Network of Gender Journalists for Women and Cultural Advancement in Gambia.



The heritage sector also provides opportunities for women's empowerment and participation in cultural life and economic opportunities as, according to the [2019 Global Report on Women in Tourism](#), the majority of the tourism workforce worldwide is female, 54%, compared to 39% in the broader economy. Furthermore, the wage-gap is smaller in the tourism industry. For example, at the Virunga National Park World Heritage site in the Democratic Republic of the Congo, there has been a great effort since [2014 to include women as rangers](#), as well as electricians, masons, painters, warehouse operators and engineers at the hydroelectric plants. This initiative provides not only income, but also a different image of women, addressing gender stereotypes, bias, and vulnerability to gender-based violence. Since 2007, the UNESCO Beijing Office has been working on the "Conservation and Management of World Heritage sites in China" Project, involving 50 World Heritage sites at which 55% of the 2,655 direct beneficiaries are women. In addition to work directly related to the World Heritage sites, activities also include, for example, promoting the Sani embroidery industry at the Shilin natural World Heritage site, the vast majority of the beneficiaries being women.

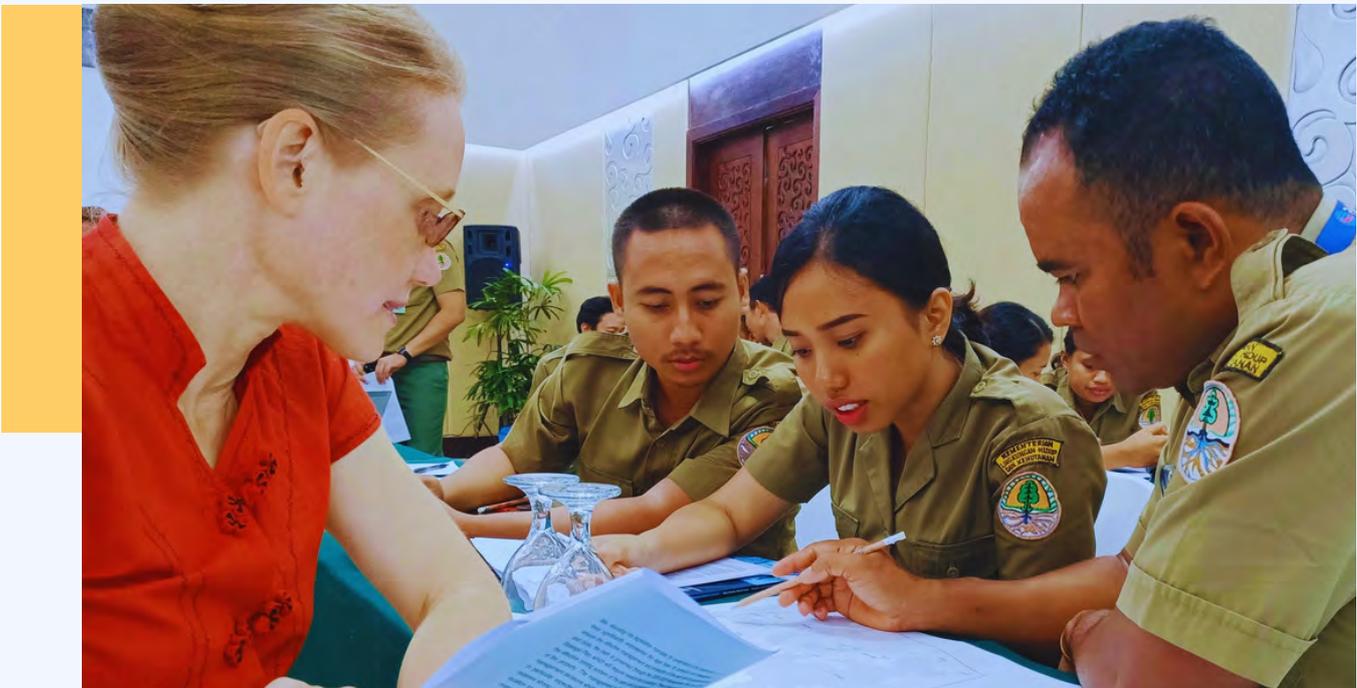


Sani Embroidery national ICH at Shilin of South China Karst WH in China
Ang Gui



In Madagascar, the Tsingy Nature Reserve, a UNESCO World Heritage Site, also provides economic and educational opportunities for women. Six hundred of them have had technical and vocational training to grow vegetables to sell in local hotels or to produce marketable handicrafts, supported by a designer while preserving local traditions.

UNESCO has also increased the visibility of the benefits of women's participation in heritage protection. A recent publication on the Qhapaq Ñan, Andean Road System trans-boundary World Heritage site (Argentina, Plurinational State of Bolivia, Chile, Colombia, Ecuador and Peru) showcases women's empowerment through activities related to the management, conservation and use of this transnational World Heritage property. In 2019, UNESCO trained some 40 female members of the armed forces of Lebanon, Iraq and Jordan, as well as female peacekeepers from the United Nations Interim Force in Lebanon (UNIFIL), in the protection of cultural property in the event of armed conflict, which is a critical component for the overall success of several military and peacekeeping missions.



Marine World Heritage Workshop, November 2019, Komodo National Park
UNESCO/Robbert Casier

Women's participation in the cultural life of the community through intangible cultural heritage practices can also be empowering, leading to social cohesion.

For example, women lead the traditional Imzad music in the Tuareg communities of Algeria, Mali and Niger, with men and women singing. Other examples are the Lithuanian Sutartinės multipart songs and the worship of the Mother Goddesses of Three Realms in Viet Nam. Some living heritage practices contribute to the appreciation of women and their roles in society, such as the Salak Yom Festival in Lamphun, Thailand, where young women play a central role in the rites, or during the rice sowing and harvest seasons. Women also lead the UNESCO-listed living heritage practice Hudhud chants of the matrilineal Ifugao people in the Philippines. These examples show how Living Heritage has served as a catalyser to address social changes that lead to changes of gender dynamics.



Culture for breaking down barriers



A Haenyeo woman diver of the Republic of Korea, whose traditional know-how is inscribed as intangible cultural heritage
KIM WONKOOK/Shutterstock.com*

Addressing gender inequalities in the cultural and creative sector, as well as fully valuing women's role in the cultural life of the community, has ripple effects across other parts of society. As gender is a social construct - defined by the power relations between different genders and the norms and values regarding 'masculine' and 'feminine' roles and behaviour - it evolves, according to socio-economic, and geographical contexts. The cultural interpretation and negotiation of gender is crucial to the identity (including gender identity) of individuals and their communities. Therefore, culture - in all its facets - has a gender-transformative potential for challenging stereotypes and breaking down barriers.

Living heritage practices, including several UNESCO-listed Intangible Cultural Heritage elements can challenge stereotypes or open spaces for dialogue. For example, in the Republic of Korea, the Jeju Haenyeo divers are not only vital within their communities for their role in gathering shellfish but have also contributed to the advancement of women's status in the community, including through the Haenyeo School and Haenyeo Museum. The Koogere oral tradition of the Basongora, Banyabindi and Batooro peoples of Uganda, which recounts the tales of the exceptional wisdom of the Koogere female chief of Busongora about 1,500 years ago, is an integral part of the community's social philosophy, evoking female magic, heroism and wisdom. In the Republic of Korea, the traditional Namsadang Norin (literally the 'all-male vagabond clown theatre') performances have raised issues on behalf of those with no political voice and manifested ideals of equality and freedom. The mask dance and puppet plays, in particular, enact the oppression of women in a male-dominated society. Meanwhile, the Palestinian Hikaye is a narrative expression practised by women that has evolved over the centuries, offering a critique of current social concerns and family issues from a women's perspective.





Over time, certain intangible cultural heritage practices have evolved to break down separate roles for men and women. For example, Kabuki theatre of Japan, Kallawayaya traditional healing of the Plurinational State of Bolivia or the gondolier tradition of Italy are now open to women. Conversely, the Al-Qatt Al-Asiri, traditional interior wall decoration previously practiced by women in Asir, Saudi Arabia, is nowadays practiced by male and female artists and interior designers. Similarly, there are an increasing number of men among the 'Ile Samoa fine mat weavers. Cambodian Living Arts actively encourages women's participation in traditionally male-dominated arts, such as music and puppetry, with 30% of students being women and girls, in order to protect Cambodian arts from disappearing. One of UNESCO's contributions under the Global Partnership: Girl's Right to Education initiatives was harnessing the unique Pakistani truck art to raise awareness on girls' education in the Kohistan district. Intangible cultural heritage is a flexible platform for gender inclusion as living heritage expressions evolve over time.



Mercedes Mehling/Unsplash.com

Time and again, cultural expressions have challenged gender norms and relations by offering visions of a world free of bias, where differences are embraced and celebrated, including for LGBTQI communities. For example, the Ministry of Culture of Montenegro has introduced several concrete cultural-artistic programmes and projects from the LGBTQI population, including exhibitions and debates. Civil society is vital for pushing back boundaries: for example, in Ecuador, the 'Crisalys' association of families with transgender minors and transgender women have addressed the lack of spaces for expressing non-binary gender identities and participation in cultural life, as well as participating in various government forums for the formulation of public policies. Similarly, in Iceland, the volunteer organization 'Stelpur rokka!' (Girls Rock!) works to empower girls, trans, queer and intersex youth through music.



Furthermore, a pluralistic media can also play a fundamental role in advancing gender equality through promoting artistic freedom for women and gender diverse groups. UNESCO advocates for a diversity of broadcasters, print and online platforms to reflect a range of opinions and perspectives. UNESCO's Gender-Sensitive Indicators for Media (GSIM) provide a comprehensive framework for media to analyse their content to avoid reinforcing gender stereotypes. In the Republic of Korea, for example, the Ministry of Gender Equality and Family, in collaboration with several ministries, including the one responsible for culture, have launched an initiative to establish a media monitoring and feedback system of gender perspectives with civic participation.



Museums are important spaces for dialogue and questioning societal norms, through their research programming and outreach, as outlined in the [UNESCO 2015 Recommendation concerning the Protection and Promotion of Museums and Collections](#). Whilst the issues are complex and data is scarce, there is some evidence that they do not always live up to their duty to tackle gender stereotypes, represent works reflecting society and ensure equal access. A [study published by The Smithsonian Museum](#) in 2019 revealed that 87% of artists featured in museums' permanent collections in the United States of America are men. The Guerilla Girls anonymous artist activists have been raising this issue since 1985 with their iconic artwork [How Many Women Had One-Person Exhibitions In NYC Art Museums Last Year](#) - (Answer: 1) - and continue to raise awareness about the barriers faced by women artists. Some studies also point to the gender stereotypes in representations within exhibitions. A 2011 study of six museums in Viet Nam carried out by the UNESCO Office in Hanoi, for example, demonstrated that women were commonly depicted as war victims, involved in agricultural, domestic and/or rural work, whilst men were predominantly featured in urban spaces, and as heroic soldiers.

Around the world, there are now museums dedicated to women's culture, history and art, presenting a different narrative. The Washington, D.C.-based National Museum for Women in the Arts established in 1981 is a major museum solely dedicated to celebrating women's achievements in the visual, performing, and literary arts. The International Association of Women's Museums now counts some 60 members. Museums around the world include the Voices of Women Museum in South Africa, Ukraine's Gender Museum, Azerbaijan's Gender Information Centre, Jordan's International Centre for Women Artists and New Zealand's Charlotte Museum Trust dedicated to the collection of lesbian history. National museums are also innovating to make their spaces more inclusive. To celebrate 50 years of decriminalisation of homosexuality in United Kingdom law, the British Museum curated the trail named ['Desire, Love, Identity: exploring LGBTQ histories'](#) which leads visitors through the LGBTQ history related to its permanent collection, spanning ancient civilisations to the modern-day.



Most heritage sites do not address gender inequalities and, as such, there is great potential for change. As the 2014 UNESCO publication [Gender Equality, Heritage and Creativity](#) highlights, heritage is commonly understood as a legacy from past generations, cherished in the present for its recognised aesthetic, spiritual and social values within society. It is constantly evolving in response to shifting circumstances, needs, knowledge and values. As a clear-cut example, many cultures have segregated entrances to buildings and assign men and women different places in certain religious monuments and spaces. This can be seen, for example, in World Heritage sites Mount Athos (Greece) and parts of the Pilgrimage Routes in the Kii Mountain Range (Japan), which restrict access to women for religious reasons. Similarly, in some sacred natural spaces for Indigenous communities, women and men use different areas, such as in the Uluru-Kata Tjuta National Park (Australia). Currently, very few sites on the World Heritage List are related directly to the lives of women; the Flemish Béguinages (Belgium) architectural ensemble commemorating the closed communities of women who



dedicated themselves to God from the 13th century, is a notable example. Other sites, such as the New Lanark village in the United Kingdom, attest to chapters in women's emancipation. The industrial and housing complex tells the story of the mill owner's ideals in providing education for the communities of women beginning in the 19th century.

At the time of the drafting of the 1972 World Heritage Convention, no explicit consideration was given to the role of women and men in heritage preservation.

Over time, however, this has evolved. Particularly the [2015 Sustainability Policy](#) adopted by the World Heritage Committee - and then reflected in specific provisions within the Operational Guidelines of the Convention. These Guidelines call on States Parties to ensure respect for gender equality throughout the full cycle of World Heritage processes, notably in the preparation and content of nomination dossiers and further calls for the effective participation and equal opportunities for leadership and representation of both women and men within activities for the conservation and management of World Heritage properties. Similarly, the [Operational Directives of the 2003 Convention](#) encourage States Parties, among others, to "ensure gender equality in the planning, management and implementation of safeguarding measures." Countries such as Peru, through its Directorate of Intangible Cultural Heritage, have taken steps to implement another recommendation to foster studies to understand the diversity of gender roles by appointing women anthropologists to register information about women's cultural practices.



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From head-counting to holistic strategies

Gender inequalities still permeate all areas of cultural life, even if the situation is nuanced across different cultural domains and across the world. Whilst the cultural and creative sector employs relatively more women than other economic subsectors, closer examination of the gender approach to heritage and creativity reveals the same challenges found in other areas of socioeconomic life: the limited participation of women in decision-making positions; segregation into certain activities; restricted opportunities for training, capacity-building and networking; women's unequal share of unpaid care work; as well as gender stereotypes about culturally appropriate roles for women and men. In some cases, gender inequalities also hamper women's equal access to culture, curtailing the full exercise of their cultural rights.



3 out of 4 State Parties to the 2005 Convention report on policies or measures to address gender inequality in the cultural sector

UNESCO

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Culture is a powerful – although under-used – lever for achieving gender equality and building more sustainable and inclusive societies. Culture provides a unique space where gender roles and social norms are constantly questioned and reimagined, thus challenging stereotypes that present barriers to gender equality. Culture can also help to tackle the root causes of gender inequalities by transforming the power dynamics and structures that reinforce them. Diverse female role models in the creative economy are inspirational to younger generations of women and girls. Furthermore, a pluralistic media landscape is vital to represent diverse cultural expressions and challenge gender stereotypes and norms.

Public institutions, including arts councils, museums, World Heritage sites and other cultural venues, play a leading role in advancing gender equality. They bear a responsibility to curb the effects of under-representing - and sometimes excluding - women from cultural and artistic life, or heritage interpretation, and to represent pluralistic narratives and expressions and shape novel approaches and perspectives on the role of women in culture and in society more broadly. Cultural institutions, spaces and sites need to give greater visibility to the role of women as curators, bearers of living heritage, keepers of history and memory, role models and messengers shaping future more inclusive societies. World Heritage sites and museums, as well as cultural and creative industries, are key spaces to shift narratives and encourage evolving gender perceptions. Gender perspectives should be taken into account more systematically when preparing Tentative List nominations for World Heritage sites and site management plans and interpretation, for example, as well as during the curation and programming of museums and art galleries. Women and gender diverse artists and cultural professionals must be supported in cultural and creative sectors to ensure a plurality of voices in the public sphere.



Building gender perspectives into cultural policies in more systematic ways would have a greater transformative impact. Although progress has been made in mainstreaming gender equality into laws and cultural policies, policy measures tend to focus on “head-counting” strategies, quotas, or promoting women’s participation in cultural life. More structural, forward-looking policy measures are needed to fully engage the cultural sector upon a gender transformative path. Taking advantage of the relatively high representation of women in cultural employment, targeted measures should be developed within both cultural and labour policies to support women’s social and economic rights and facilitate their access to a diversity of cultural domains and positions, including leadership.

Robust policy-making includes more systematic collaboration with civil society and the private sector, with a view to promote gender inclusive cultural contents and transformative employment and management patterns within cultural institutions and sectors. Gender disaggregated and gender inclusive statistical instruments should be developed to monitor gender equality in the cultural sector – particularly regarding employment or participation – building on UNESCO Culture|2030 Indicators. More upstream gender transformative approaches are also needed to support women’s access to technical and vocational training in the cultural sector or review curricula towards more pluralistic cultural contents – a perspective which requires stronger linkages between culture and education.

Promoting the cultural rights of women and specific gender groups, and rebalancing gender equality in cultural life, is not only essential for the respect and exercise of fundamental rights: its impact radiates beyond the cultural sphere to all facets of society, building more just and harmonious communities. Rebalancing gender inequalities in culture life has the power to tip the scales in favour of a more sustainable future for all.





AFRICA



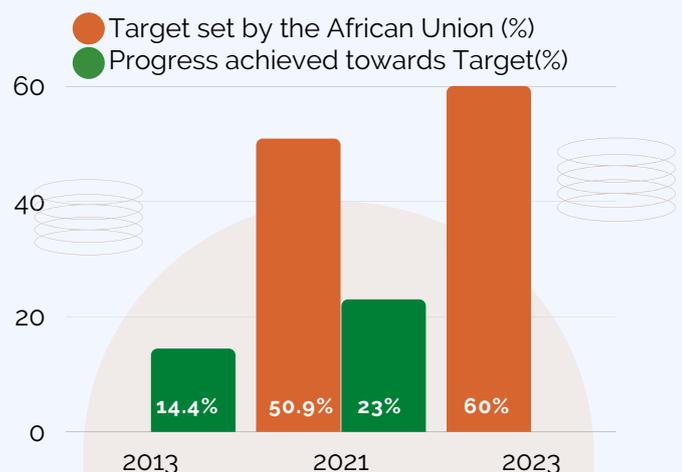
GPA Photo Archive/Flickr.com

The Africa Union has officially adopted Kiswahili as an official working language, following arguments particularly from East African leaders, that with 100 million speakers in Africa, it is one of the most widely spoken languages in the continental union's 55 member states. It joins other official languages of the AU, including Arabic, English, French, Portuguese and Spanish.

The African Union has released its Second Continental Report on the Implementation of Agenda 2063 – a Union-wide development agenda – including reporting on Aspiration 5: “An Africa with a strong cultural identity, common heritage, shared values and ethics”. The report states that there has been moderate progress of 45% towards this Aspiration, due largely to the weak integration of Indigenous African culture, values and language into primary and secondary school curricula. The report highlights positive examples of culture being integrated into school curricula but still stated that Africa needs to make greater efforts to attain these targets. It further states that implementation of the Charter for the African Cultural Renaissance may be of particular importance, with a focus on strengthening the use of indigenous African culture, values and language as a bedrock and a medium of instruction for primary and secondary schooling



ASPIRATION 5 TARGET OF AU AGENDA 2063
Level of integration of content in curricula on Indigenous African culture, values and language in primary and secondary schools:





Rabat, Maroc

Idriss Meliani/Pexels.com

The Islamic World Educational, Scientific and Cultural Organization (ICESCO) proclaimed Cairo (Egypt) and Rabat (Morocco), Yaoundé (Cameroon) and Bandung (Indonesia) as the 2022 world capitals for Islamic culture. Cairo was initially selected as the 2020 world capital of Islamic culture, but the COVID-19 pandemic meant that no activities or celebrations took place to mark the proclamation. There will be over 50 cultural events will take place between April and December 2022 to celebrate Cairo's designation, and the official launch of the proclamation of Rabat as the world capital of Islamic culture, on March 24. as the world capital of Islamic culture. Joint events will be organized between the two cities to showcase cultural synergies.

UNESCO and the European Union have announced the signing of an agreement worth 20 million euros to increase support for the cultural sector in Yemen that will generate job opportunities for 8,000 young men and women. The project aims to protect the unique cultural diversity in Yemen will start next June, continuing for four years and in several different governorates of Yemen.



The regional civil society organization, Al Mawred Al-Thaqafy (Culture Resource) has announced the grantees of the first round of Wijhat 2022, a programme that supports artists and cultural actors through travel grants that enable them to participate in artistic and cultural activities in the Arab region and abroad. The grantees represent a variety of disciplines, including writers, visual artists, filmmakers and dancers.



ASIA AND THE PACIFIC



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The Association of South East Asian Nations (ASEAN) has declared 2022 as the Year of ASEAN Youth. Several key events during the year will be held to engage youth to play an active part in facing current-day challenges. The year aligns with the ASEAN Work Plan on Youth 2021-2025, which encompasses five priority areas, aligned with the domains of ASEAN Youth Development Index: Education, Health and Well-being, Employment and Opportunity, Participation and Engagement, and ASEAN Awareness, Values and Identity.



The Pacific Community has released its Strategic Plan 2022 to 2031, outlining a ten-year commitment to developing a resilient Blue Pacific: a region of peace, harmony and prosperity for all. It is guided by the principle of Gida Gaituvwa, a value from north Pentecost in Vanuatu, which calls for unity and inclusive collaboration to achieve shared goals. It refers to progressing together towards our collective well-being and prosperity, and leaving no one behind. The second of the four development goals has the stated aim that "communities and cultures are empowered and resilient".



GOAL 1

All Pacific people benefit from sustainable development

GOAL 2

All Pacific communities and cultures are empowered and resilient

GOAL 3

All Pacific people reach their full potential and live long and healthy life

GOAL 4

One Pacific Community delivers integrated programmes through streamlined services



The Pacific Community
Strategic Plan 2022-2031



European Parliament
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The thematic focus of the European Parliament's Culture and Education (CULT) Committee's March meeting was the situation in Ukraine. Two focus areas under its remit, ways to effectively assist youth fleeing and staying in the country and the means to address historical and cultural revisionism.



The Council of Europe has announced Sustainable Heritage as the theme of the upcoming European Heritage Days 2022, which will take place next September. It has also made available the brochure on the event, which also features explanations on sustainable heritage, including examples of good practice and some extra tips for Member States. The European Heritage Days is a joint action by the Council of Europe and the European Union, as a European participatory cultural event, with up to 20 million visitors every year.

The Council of Europe has also launched a new role-playing game called "Your Faro Way", which seeks to promote the Faro Convention on the value of cultural heritage for society. The game encourages players to take on the roles of different heritage stakeholders and develop heritage projects, thus acquiring hands-on knowledge of how to implement such projects in practice.



[...] every person has a right to engage with the cultural heritage of their choice, while respecting the rights and freedoms of others, as an aspect of the right freely to participate in cultural life [...] as defined in the Universal Declaration of Human Rights.

Convention on the Value of Cultural Heritage for Society (Faro Convention)





Man jumping in front of the Soumaya Museum in Mexico City
EmmanPerez/Shutterstock.com*

The International Development Bank (IDB) has published the report of the "[First Regional Policy Dialogue on Cultural and Creative Industries with an intersectoral approach](#)", an event held virtually between 27 and 28 October 2021. The publication compiles the proceedings of the event that aimed to bring together the experiences and best practices available from the public and private sectors. The discussions revolved around four themes: strategies for urban and local development through culture and creativity; actions to strengthen the competitiveness of the creative sector through digitalisation; opportunities for the self-employed in the creative sectors; and financial mechanisms to foster the creative economy.



The IberCultura Viva programme is evaluating applications [Postgraduate Course in Community-Based Cultural Policies](#) at the Latin American Faculty of Social Sciences (FLACSO), a UNESCO Category II centre. A total of 96 scholarships will be awarded to candidates from the 12 participating countries: Ecuador, Colombia, Brazil, Argentina, El Salvador, Costa Rica, Paraguay, Uruguay, Mexico, Chile and Peru and Spain. The postgraduate course, which has been running for four years, aims to strengthen the training and research of community-based culture policies and the concept of "Cultura Viva" as public policy.



A regional dialogue on [Cultural and Natural Heritage for Rural Regeneration in Latin America and the Caribbean](#) was organized to share experiences of heritage-led models for rural regeneration. Organized by UNESCO and the EU-funded RURITAGE project experts emphasised that heritage supports communities' reconnection with the natural environment and fosters empowerment and resilience during times of crisis.





GENDER EQUALITY AND CULTURE IN THE VOLUNTARY NATIONAL REVIEWS



Gender equality is a principle running through the entire 2030 Agenda for Sustainable Development, via a dedicated goal - Sustainable Development Goal 5 - as well as the 16 other goals. Despite this, there are relatively few mentions of policies, strategies or initiatives to address gender inequalities through culture in the Voluntary National Reviews (VNRs), submitted to the United Nations to monitor progress towards the achievement of the 2030 Agenda. Several countries refer to "socio-cultural barriers" hindering progress towards gender equality, acknowledging that cultural factors are holding back women's empowerment. Other countries have enshrined gender equality in national policies, including through culture, whilst other countries have particularly realized the economic potential of the cultural and creative sector for empowerment.

CULTURE IN NATIONAL AMBITIONS FOR GENDER EQUALITY



In its 2018 VNR, **Lao PDR** draws attention to its Constitution that guarantees equality between men and women in politics, economy, culture, and society, as well as in the family. Similarly, **Morocco** highlights that its constitution prohibits discrimination and enshrines the principle of equal rights between the sexes, including civil and political rights, as well as economic, social and cultural rights. The National Women's Policy-II Gender Equality and Equity Plan of **Honduras** for the promotion, protection and guarantee of women's rights, including culture and interculturality and information, as well as social, political and citizenship participation; peace and life free of violence; guarantee of sexual and reproductive health; work, employment and access to resources. **Trinidad and Tobago**, in its 2020 VNR explicitly acknowledges "a measure of discrimination and gender stereotyping still persists in some laws, traditions, customs and religious practices in Trinidad and Tobago" but cites its National Policy on Gender and Development that was developed to eliminate such barriers and advance measures to promote gender equality. **Cyprus** explains that its Strategic Planning for the Equality of Men and Women was developed by the Committee for Gender Equality of the Ministry of Education, Culture, Sports and Youth.

CULTURAL AND CREATIVE INDUSTRIES FOR WOMEN'S EMPOWERMENT



Trinidad and Tobago cites the launch of a programme to promote employment by training single, unskilled or unemployed women in craft disciplines. **Colombia** also highlights an income-generation programme for rural women and victims of conflict in the arts and crafts, which has benefitted over 300 women. **Samoa** cites the le Samoa Programme that has supported women's economic empowerment while preserving cultural treasures such as the le Samoa (fine mats) for the past 20 years. It also refers to the "Healthy Homes Healthy Villages" programme which trains women in sewing and weaving traditional arts and crafts. **Austria** has devised a comprehensive package of measures through the federal film funding bodies for support, mentoring, training and film production to promote equality for women and close the gender pay gap in the film sector.



WOMEN LEADERSHIP IN THE CULTURAL SECTOR

With a view to enhancing women's leadership and participation in decision-making, **Lithuania's** Ministry of Social Security and Labour organized a conference in 2017, on women's leadership in society and business called 'Cherchez la Femme – Look for the Woman', including representatives of business, politics, culture, sports and the public sector to share good practice, success stories and problems and challenges in combining a career with personal life. **Germany** highlights in its 2021 VNR the specific attention given to culture and gender, including the mentoring programme run by the Women in Culture and the Media project office of the German Cultural Council. Similarly, **Morocco** cites programmes to strengthen the participation of women cultural professionals in cultural and artistic events, cultural awareness campaigns, particularly for children, on cultural values and intercultural dialogue, as well as the provision of cultural spaces for the organization of cultural and/or awareness-raising events for women's civil society. Cooperation with the non-profit organisation Women for the Rebirth of the Naroch Region was at the heart of **Estonia's** transboundary project "Development of social and women's entrepreneurship and community cooperation in the Naroch agricultural area, Belarus", whilst women's civil society organizations are cited by **Micronesia** as important contributors to cultural and environmental protection.

CASE STUDY: SPAIN

Spain has several initiatives for addressing gender inequalities in the cultural sector that it outlines in its 2021 VNR. The country has vowed to seek gender parity in the Ministry of Culture and Sports. It has also established an Observatory for Gender Equality in the field of Culture to favour a greater participation and visibility of women's artistic and cultural production, and to combat their structural discrimination in this sector. As part of this Observatory's 2020-2021 work plan, the government has committed to gender parity on juries of national cultural prizes and created subsidies for women's participation in the audiovisual sector. It has also taken measures to development of exhibitions by female artists to ensure the greater presence and visibility of the artistic and cultural production of women. Furthermore, the Institute of Cultural Heritage of Spain has initiated several projects led by women including studies on women's participation in Intangible Cultural Heritage.



Konstantin Mishchenko/Pexels.com



UNESCO WORLD CONFERENCE ON CULTURAL POLICIES AND SUSTAINABLE DEVELOPMENT - MONDIACULT 2022



In the run up to the UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022, UNESCO is driving an inclusive and multi-stakeholder engagement, mobilising a wide range of actors and partners involved in the broad cultural spectrum, from policy, planning, and implementation perspective at the global, regional and local level.

The form – available in English, French and Spanish – aims at federating side events in connection with the UNESCO – MONDIACULT 2022 World Conference. Interested stakeholders are invited to express their interest in organizing a side event in relation to the Conference by filling out the form published on the Conference website and returning it to UNESCO at MONDIACULT2022@unesco.org.



Join the conversation
with UNESCO
#MONDIACULT2022

The five Regional Consultations have now taken place. From December 2021 to February 2022, five regional consultations were organized in the run-up to MONDIACULT 2022. They helped to identify specific priorities of each region that require stronger policy investment, to better harness the contribution of culture across the public policy spectrum, as well as to address the most pressing challenges of sustainable development. **Read the meeting summaries published on the Conference website.**

STAY TUNED



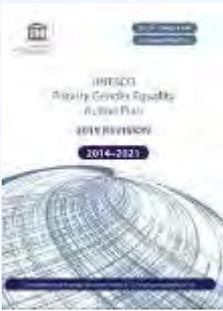
<http://WWW.UNESCO.ORG/EN/MONDIACULT2022>



There is still time to organize a ResiliArt x MONDIACULT 2022 debate and send the results. [Find out how](#)



UNESCO RESOURCES ON GENDER EQUALITY



UNESCO PRIORITY GENDER EQUALITY ACTION PLAN

This Action Plan explains what gender equality means for UNESCO, and provides guidance on how the Organization will ensure that a gender equality perspective is reflected in all its policies, programmes and processes so that it is advanced both within the institutional processes of the Secretariat and its work with Member States.

[READ MORE](#)

GENDER EQUALITY, HERITAGE AND CREATIVITY (2014)

This publication provides a first global overview of the status of gender equality with regard to access, participation in and contribution to culture, with the objective of deepening understanding of the importance of gender equality to achieving both human rights and development goals, and provide useful insight for creating new strategies for a gender-equal future.



[READ MORE](#)



DIVE INTO INTANGIBLE CULTURAL HERITAGE

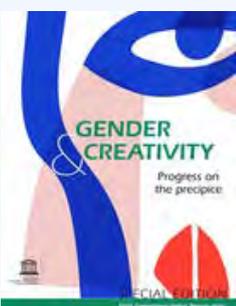
This visualisation aims to draw out the interconnections between living heritage and the 17 sustainable development goals (SDGs). Linkages to SDG 5 (on gender equality) can be explored.

[READ MORE](#)

WORLD HERITAGE REVIEW, 78 ON GENDER EQUALITY (2016)

This issue examines the role of gender in many aspects of heritage, whether it involves the spiritual beliefs underpinning the functions of a place, or the roles of the women and men at a site. It also looks at gender bias in the early days of the World Heritage Convention, male/female parity in examining nominations, and attributed gender roles in the preservation of World Heritage sites.

[READ MORE](#)



GENDER & CREATIVITY: PROGRESS ON THE PRECIPICE, SPECIAL EDITION (2021)

This report highlights a number of innovative measures from all regions, ranging from training and mentoring schemes, awareness-raising campaigns, mechanisms to enhance the visibility of women artists, networking opportunities, and facilitating access to funding.

[READ MORE](#)



LATEST UPDATES FROM UNESCO



CULTURE |2030 INDICATORS LATEST UPDATES

The Culture|2030 Indicators aim to contribute to the formation of a global overview of the state of progress of the contribution of culture to the 2030 Agenda and provide policy-makers with information for evidence-based policies. The Indicators are being piloted in 14 countries, with the process recently beginning in [Costa Rica](#), [Serbia](#) and [Morocco](#).

[READ MORE](#)

ENDANGERED HERITAGE IN UKRAINE: UNESCO REINFORCES PROTECTIVE MEASURES

Since the beginning of the war in Ukraine, UNESCO has taken action within the framework of its mandate, in particular to protect culture, as noted in its statement of 8 March.

[READ MORE](#)



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We are counting on partners to support its production in other UNESCO official languages, to expand the global discussion on culture and public policy.

A contribution, an idea or a question?

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