



Coalition
for the Diversity of
Cultural Expressions

IMPLEMENTATION OF THE UNESCO 2005 CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS THROUGH
CIVIL SOCIETY – CANADA

KEY CDCE AND CDCE MEMBER'S INITIATIVES

Quadrennial Report | 1st January 2020 – 31 December 2023 | | [ENG](#) | [FRA](#)
<https://cdec-cdce.org/en/publications/canada-unesco-quadriennial-2024-2>

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INTRODUCTION

This report has been prepared by the Coalition for the Diversity of Cultural Expressions (CDCE) in the context of Canada's quadrennial report on the implementation of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (the UNESCO 2005 Convention). It aims to highlight civil society contribution to the implementation of the Convention through CDCE and CDCE members key initiatives of the quadrennium 2020 – 2023.

Bringing together Canada's main French, and English-speaking organizations of professionals in the cultural sector – the CDCE currently has over 50 member associations representing more than 360,000 creators and professionals and 2,900 companies in the cultural sector. The CDCE promotes the 2005 UNESCO Convention. It ensures its implementation to give it full force of application at the national level. Equally concerned about the economic health of the cultural sector and the vitality of cultural creation, the CDCE is particularly interested in the treatment of culture in trade agreements and the impact of the digital environment on the diversity of cultural expressions.

The CDCE also serves as the Secretariat of the International Federation of Coalitions for Cultural Diversity (IFCCD). The IFCCD was created as a result of a major mobilization of civil society in favour of the adoption and subsequent ratification of the UNESCO 2005 Convention. The IFCCD is the voice of cultural professionals around the world. It brings together some thirty organizations representing creators, artists, independent producers, distributors and publishers in the book, film, television, music, live performance, and visual arts sectors.

For more information on CDCE, IFCCD, their membership and initiatives:

- Coalition for the Diversity of Cultural Expressions (CDCE) <https://cdec-cdce.org/en> | E: coalition@cdec-cdce.org
- International Federation of Coalitions for Cultural Diversity (IFCCD) <https://ficdc.org/en> | E: coalition@cdec-cdce.org

Accessibility: *The CDCE is committed to developing inclusive practices in the planning, implementation, and dissemination of its initiatives. Please feel free to let us know of any specific needs you may have regarding accessibility to the information contained in this publication. We would be happy to discuss how we can address these needs - considering the resources available.*

Section	Initiative	Objectives of the Convention ¹	Sector(s)
CDCE / IFCCD INITIATIVES			
International Affairs Program			
Implementing CSO Contact	<p>During the quadrennial period, the International Affairs Program was implemented by:</p> <ul style="list-style-type: none"> • The Coalition for the Diversity of Cultural Expressions (CDCE) E: coalition@cdec-cdce.org • The International Federation of Coalitions for Cultural Diversity (IFCCD) E: coalition@cdec-cdce.org <p>In collaboration and/or with regular support from the following entities (see under each activity of the Program):</p> <ul style="list-style-type: none"> - Government of Canada Department of Canadian Heritage (PCH) - Government of Québec Ministère de la Culture et des Communications (MCC) <p>In collaboration and/or with occasional support from the following entities (please see under each activity of the Program):</p> <ul style="list-style-type: none"> - L'Organisation internationale de la Francophonie (OIF) - German Commission for UNESCO. - UNESCO 2005 Convention Secretariat - Liaison Office with NGOs in official partnership with UNESCO. 	<p>1 – Systems of governance 2 – Flow of cultural goods and services & Mobility 3 – Culture in sustainable development frameworks 4 – Human rights</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Cinema/Audiovisual /Radio <input type="checkbox"/> Design <input type="checkbox"/> Media Arts <input type="checkbox"/> Music <input type="checkbox"/> Performing Arts <input type="checkbox"/> Publishing <input type="checkbox"/> Visual Arts
Website	Implementation of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions through Civil Society – Canada CDCE and CDCE Member’s Key Initiatives Quadrennial Report 1 st January, 2020 – 31 st December, 2023) W		
Description	<p>Introduction</p> <p>The International Affairs Program aims to network, coordinate, and involve civil society at the national, regional, and international levels in UN decision-making processes.</p>		

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	<p>The team of the Coalition for the Diversity of Cultural Expressions (CDCE) serves as the Secretariat of the International Federation of Coalitions for Cultural Diversity (IFCCD). The IFCCD is an NGO in official partnership (association status) with UNESCO. It emerged from significant civil society mobilization in support of the adoption and subsequent ratification of the Convention. Under the auspices of the IFCCD, including with the financial support of the ministère de la Culture et des Communications (MCC) of Québec and the Department of Canadian Heritage (PCH) of Canada, members of the CDCE leadership and representatives of CDCE and IFCCD members regularly participate in and contribute to the work of the governance mechanisms for the implementation of the Convention. Under the IFCCD, the CDCE has participated in the following meetings, for example:</p> <ul style="list-style-type: none"> • [2020 – 2023] The 13th, 14th, 15th, and 16th ordinary sessions of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (IGC). • [June 2021 and 2023] The 3rd and 4th Civil Society Forums organized at UNESCO ahead of the 8th and 9th ordinary sessions of the Conference of Parties to the Convention (CoP). The IFCCD also participated in the NGO group responsible for the organization of the 4th Civil Society Forum. • [May 2022] UNESCO organized a ResiliArt debate (the second of its kind) in partnership with the International Federation of Coalitions for Cultural Diversity. ResiliArt is a global movement consisting of a series of virtual debates with artists and key sector professionals, aimed at raising awareness of the significant impact of pandemic-induced lockdown measures on the cultural sector. • [September 2022] The IFCCD and the CDCE participated in MONDIACULT 2022, UNESCO's World Conference on Cultural Policies and Sustainable Development, during which 150 States adopted a historic declaration for culture. • [March 2023] The IFCCD supported the financing and fundraising efforts for the organization of a gathering of African coalitions held in Niamey, Niger, from March 14 to 16, 2023. The event benefited from the support of the OIF and the German Commission for UNESCO. Additionally, virtually, the Secretary-General and the President of the IFCCD delivered speeches. 		

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	<ul style="list-style-type: none"> The President of the IFCCD sits on an expert group on discoverability established by the International Organization of La Francophonie (OIF). 		
Results	<p>The activities of the IFCCD and its status as an Official Partner of UNESCO have a positive impact on the CDCE, enriching members' analysis with an international dimension, providing a useful network of contacts, and offering opportunities to learn from experiences elsewhere, as well as to promote those conducted here.</p> <p>The declaration resulting from MONDIACULT 2022, which unprecedentedly recognizes culture as a global public good, resonates with several demands put forward by the Federation, including calls to "integrate culture as a specific and full-fledged objective in the next United Nations Sustainable Development Goals" and for "substantial regulation of the digital sector, especially of major platforms, for the benefit of online cultural diversity, artists' intellectual property, and equitable access for all to content." For more information, please refer to the report on the IFCCD's participation in MONDIACULT 2022.</p> <p>The leadership and participation of the CDCE, alongside other IFCCD members, in the statutory meetings of the governance bodies of the Convention, made possible by the support provided by the governments of Quebec and Canada, help to strengthen:</p> <ul style="list-style-type: none"> The coordination and coordination of civil society's contribution to the implementation of the Convention; Bilateral and multilateral dialogue between civil society and the Parties to the Convention and between civil society and the Secretariat of the Convention within UNESCO on this subject; Support from the Parties and the Secretariat of the Convention for civil society initiatives. <p>The medium and long-term impact of these consultations, contributions, and dialogues can be assessed, among other means, by the degree of effective consideration of civil society proposals in the decision-making processes of the Parties. During the period 2020 – 2023, the civil society perspective was taken into account in several legislative processes and public consultations.</p> <p>The IFCCD, the CDCE, and their respective members work to ensure vigilance and monitoring of these proposals as well as continuous improvement of the processes for doing so.</p>		

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<p>Priorities 2024 – 2026</p>	<p>The priorities of the CDCE and the IFCCD under the International Affairs Program are outlined below.</p> <p>(A) Civil Society Participation in the Governance Bodies of the 2005 Convention:</p> <p>(1) Schedule of the Civil Society Forum: Monitoring the IFCCD's requests to move the Civil Society Forum meeting further ahead of the CoP to allow for the effective consideration of recommendations arising from this Forum.</p> <p>(B) Cultural and Creative Industries: Revitalized Multilateralism and Sustainable Development:</p> <p>(1) Summit of the Future – September 22nd and 23rd, 2024: The CDCE and the IFCCD monitor, participate in, and contribute to consultations inviting civil society to engage in discussions and decision-making processes related to the United Nations Summit of the Future, including regarding the Pact for the Future as well as the Declaration on Future Generations and the Global Digital Compact, which will be annexed to the Pact for the Future.</p> <p>(2) Mondiacult 2025 – Barcelona, Spain: From September 29th to October 1st, 2025: The CDCE, the IFCCD, and their members intend to participate in the UNESCO World Conference on Cultural Policies and Sustainable Development.</p> <p>(3) #culture2030goal Campaign – The CDCE and the IFCCD intend to continue their engagement in the campaign for formulating a 'Culture' Goal in post-2030 initiatives for sustainable development programs.</p> <p>(Prospective list – non-definitive)</p> <p>The identification of the priorities outlined above, as well as those to come, is based on the analysis of national, regional, and international monitoring conducted by the CDCE and the Secretariat of the IFCCD, on consultation with their members and partners, as well as on ongoing dialogue with local and national governance bodies.</p>		

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Creation of outreach material about the Convention			
Implementing CSO Contact	<p>This initiative has been implemented by:</p> <ul style="list-style-type: none"> • The Coalition for the Diversity of Cultural Expressions (CDCE) E: coalition@cdec-cdce.org • The International Federation of Coalitions for Cultural Diversity (IFCCD) E: coalition@cdec-cdce.org 	<p>1 – Systems of governance 2 – Flow of cultural goods and services & Mobility 3 – Culture in sustainable development frameworks 4 – Human rights</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Cinema/Audiovisual/Radio <input type="checkbox"/> Design <input type="checkbox"/> Media Arts <input type="checkbox"/> Music <input type="checkbox"/> Performing Arts <input type="checkbox"/> Publishing <input type="checkbox"/> Visual Arts
Website	<ul style="list-style-type: none"> • Protecting diversity of cultural expressions in Canada – Getting it right for artists CDCE • Protecting diversity of cultural expressions around the world – Getting it right for artists IFCCD 		
Description	<p>In 2023, the Coalition for the Diversity of Cultural Expressions (CDCE) and the International Federation of Coalitions for Cultural Diversity (IFCCD) developed communication tools aimed at promoting and popularizing the 2005 Convention among historically marginalized populations or among audiences not yet familiar with it or only marginally aware of it, highlighting the impacts it can specifically have for these groups. Thus, the CDCE and the IFCCD each created a new section on their website, "UNESCO Convention."</p> <p>The texts were drafted in partnership with the Canadian Commission for UNESCO (see Convention Outreach – CDCE and Convention Outreach – IFCCD). Both sections explain in simple terms the foundations of the Convention and its impact on creators and cultural organizations, in addition to addressing frequently asked questions and providing concrete examples of the benefits that can result from the implementation of the Convention. The texts were modified to address the different contexts of the two organizations: the examples and quotations highlighted are exclusively Canadian for the CDCE, and international for the IFCCD. This helps to democratize the mechanisms governed by this Convention that can be used to assert cultural rights, as well as to serve as a reference point and be available in both French and English.</p> <p>These two tools can help bridge connections with new communities. For example, the CDCE was invited to an annual gathering for the transmission, expression, and preservation of Indigenous heritage held in November 2023, in Wendake, which welcomed nearly a hundred participants.</p>		

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	<p>During this event, the CDCE distributed a printed version of the website section in the form of brochures to the participants. Additionally, the programming of this gathering included a panel discussion on the implications of the Convention for Indigenous peoples, thus contributing to its awareness.</p>		
Results	<p>Publications on social media mentioning these various initiatives garnered 1118 printings. Unfortunately, web page consultation data is not available, but the teams at CDCE and IFCCD have used them on numerous occasions to explain the Convention and the role of the Coalition or Federation in approaching new partners in an accessible and effective manner. The printed brochure was distributed to about a hundred participants at the gathering.</p> <p>The presentation of the Convention at the gathering sparked engaging discussions about its potential, perceived as a relevant tool by those present. Additionally, CDCE was able to build connections with organizations aiming at promoting the culture of Indigenous peoples.</p>		
Priorities 2024 – 2026	<p>The CDCE aims to contribute to raising awareness of the Convention among audiences who are not yet familiar with it or are only marginally aware of it. Additionally, it seeks to build connections with organizations that aim to promote the cultures of Indigenous peoples in order to strengthen its capacity to provide support in the protection and promotion of Indigenous cultures. The CDCE plans to develop more communication tools on the Convention to further contribute to its visibility.</p> <p>(Prospective list – non-definitive)</p> <p>The identification of the priorities outlined above, as well as those to come, is based on the analysis of national, regional, and international monitoring conducted by the CDCE and the Secretariat of the IFCCD, on consultation with their members and partners, as well as on ongoing dialogue with local and national governance bodies.</p>		

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Capacity Building Program			
Implementing CSO Contact	<p>During the quadrennial period, the Capacity Building Program was implemented by:</p> <ul style="list-style-type: none"> • The International Federation of Coalitions for Cultural Diversity (IFCCD) E: coalition@cdec-cdce.org • Creatividad y Cultura Glocal association • The U40 network <p>In collaboration and/or with occasional support from the following entities (see under each activity of the Program):</p> <ul style="list-style-type: none"> • The German Commission for UNESCO • The Chilean and Paraguayan coalitions for cultural diversity. 	<p>1 – Systems of governance 2 – Flow of cultural goods and services & Mobility 3 – Culture in sustainable development frameworks 4 – Human rights</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Cinema/Audiovisual /Radio <input type="checkbox"/> Design <input type="checkbox"/> Media Arts <input type="checkbox"/> Music <input type="checkbox"/> Performing Arts <input type="checkbox"/> Publishing <input type="checkbox"/> Visual Arts
Website	<p>Formación "Convención 2005 de UNESCO: Una herramienta para el sector cultural latinoamericano" W YouTube : 1/8 2/8 3/8 4/8 5/8 6/8 7/8 8/8</p>		
Description	<p>The training titled "UNESCO 2005 Convention: A Tool for the Latin American Cultural Sector" took place online from November 6 to 28, 2020. The program was developed by the International Federation of Coalitions for Cultural Diversity (IFCCD), Creatividad y Cultura Glocal association, and the U40 network, in partnership with the German Commission for UNESCO and the Chilean and Paraguayan coalitions for cultural diversity. In total, eight sessions, each lasting two hours, were offered in Spanish:</p> <ul style="list-style-type: none"> • Session 1: Essential Concepts: Cultural Diversity, Cultural Policies, Culture and Sustainable Development. • Session 2: Cultural Rights: International Agreements, Human Rights, Gender Equality, Indigenous Peoples. • Session 3: UNESCO 2005 Convention: History, Content, Recent Evolution, Challenges. • Session 4: The Convention, Performing Arts, and Cultural and Creative Industries: References to the Convention in Different Sectors. • Session 5: Culture and Free Trade Agreements: Cultural Exception Clauses/Reservations, Preferential Treatment, Digital Trade, Intellectual Property, Most-Favored-Nation. 		

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	<ul style="list-style-type: none"> ● Session 6: Cultural Diversity in the Digital Context: Opportunities, Adaptation of Laws, Artificial Intelligence. ● Session 7: Civil Society and the Convention: The Experience of National Coalitions of the IFCCD and Other Networks. ● Session 8: Challenges and Choices for the Future in Latin America in the Context of a Global Crisis. 		
Results	<p>The training achieved the following:</p> <ul style="list-style-type: none"> ● Reached individuals who were, sometimes unknowingly, working towards the implementation of the UNESCO 2005 Convention in their region. ● Increased knowledge of available tools to defend and promote Latin American cultural expressions and their diversity. ● Mobilized cultural networks in Latin America. ● Provided participants with opportunities to expand these networks at the national and regional levels. ● Increased the visibility and reach of the IFCCD in Latin America. ● Brought the Convention closer to professionals from the public, private, or civil society sectors who are already working or wish to work in the cultural sector. 		
Priorities 2024 – 2026	<p>The CDCE and the IFCCD plan to design and implement tools, workshops, and training sessions during the quadrennial period 2024-2026 (taking into account the global submission deadline starting on June 30, 2027). The potential thematic priorities for capacity building are outlined below as examples:</p> <ul style="list-style-type: none"> (A) Creative and Cultural Industries and Sustainable Development. (B) The Impact of Artificial Intelligence on the Diversity of Cultural Expressions. (C) The 2005 Convention: A Key Tool for Protecting Cultural Sovereignty in the Digital Environment. (D) The Role of Local Elected Officials and Parliamentarians in Implementing the 2005 Convention. (E) Diversity of Cultural Expressions and the Universal Periodic Review of the Human Rights Council. <p>(Prospective list – non-definitive)</p>		

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	<p>The identification of the priorities outlined above, as well as those to come, is based on the analysis of national, regional, and international monitoring conducted by the CDCE and the Secretariat of the IFCCD, on consultation with their members and partners, as well as on ongoing dialogue with local and national governance bodies.</p>		
Awareness-raising Campaign – Culture 2030 Goal			
Implementing CSO Contact	<ul style="list-style-type: none"> International Federation of Coalitions for Cultural Diversity (IFCCD) E: coalition@cdce-cdce.org 	1 – Systems of governance 2 – Flow of cultural goods and services & Mobility 3 – Culture in sustainable development frameworks 4 – Human rights	<input type="checkbox"/> Cinema/Audiovisual/Radio <input type="checkbox"/> Design <input type="checkbox"/> Media Arts <input type="checkbox"/> Music <input type="checkbox"/> Performing Arts <input type="checkbox"/> Publishing <input type="checkbox"/> Visual Arts
Website	https://culture2030goal.net/ Positive review of the IFCCD participation in MONDIACULT 2022 W		
Description	<p>Over the past four years, the International Federation of Coalitions for Cultural Diversity (IFCCD) has continued its involvement in the #culture2030goal campaign, an advocacy campaign involving numerous international cultural organizations aimed at recognizing culture as the fourth pillar of sustainable development and integrating culture into the UN's global development agenda.</p> <p>The campaign began in 2013 with the goal of promoting a strengthened role for culture throughout the implementation of the current global development agenda (the UN's 2030 Agenda), adopting culture as a distinct objective in the post-2030 development agenda, and adopting a global agenda for culture.</p> <p>Through its participation in the campaign, including attending strategic meetings, contributing to joint proposals, and submitting others on its behalf, aligned with the campaign's overall goals, the IFCCD has contributed to several key achievements. The #culture2030goal campaign has long advocated that culture has a crucial role to play, not only as a sector with the power to bring about</p>		

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	<p>change but also as a global dimension of sustainable development that has a major impact on behaviors and therefore the effectiveness of policies.</p> <p>The IFCCD has used its platforms to disseminate informative documents produced by the campaign over the past four years, helping to promote the importance of diverse culture, such as the report "Culture in the localization of the SDGs: an analysis of voluntary local reviews (VLRs)".</p> <p>In 2020, the #Culture2030Goal campaign released a Declaration on Culture and the COVID-19 pandemic, officially launched on May 21, 2020, on World Day for Cultural Diversity, Dialogue and Development. This date highlighted the campaign's commitment to achieving the 2030 Agenda and the need to ensure that culture is placed at the heart of the Decade of Action to achieve the UN's global goals. The IFCCD was represented by its president.</p> <p>In 2022, the IFCCD participated in the development and dissemination of the #Culture2030Goal campaign's Declaration, a document that emphasizes that culture represents the fourth pillar of sustainable development and plays an essential role in supporting the well-being of individuals and communities, social cohesion, and overall policy effectiveness. This document was submitted in preparation for MONDIACULT 2022, the UNESCO World Conference on Cultural Policies and Sustainable Development held from September 28 to 30, 2022, where the Federation's president was invited to speak. In the numerous parallel and official events in which it participated, the Federation conveyed messages on the need to recognize the importance of culture in the UN's sustainable development goals, the necessary conditions for establishing "fair culture," and the need to involve all stakeholders, including private companies, in preserving the diversity of cultural expressions in the digital environment.</p> <p>"The diversity of cultural expressions can only flourish in a context of sustainable development where robust regional cultural ecosystems exist to strengthen the local value chain. Such ecosystems allow cultural content to be produced and consumed locally first, while ensuring creators and producers fair remuneration and good working conditions, and giving citizens access to the culture they are entitled to. To achieve this, we must address the serious inequalities that exist for coalitions located outside of Europe and North America," said the Federation's secretary-general at the event A Culture Goal is Essential for Our Common Future, organized by the #Culture2030Goal campaign at the Colegio San Ildefonso on September 27.</p>		

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	<p>Finally, in December 2023, the IFCCD submitted a contribution to the UN in anticipation of the Summit of the Future, organized by the United Nations (UN), which will take place in September 2024. The contribution aims to specifically draw attention to the importance of including the perspective of the diversity of cultural expressions in the Sustainable Development Goals (SDGs). It also joined a collaborative intervention under the #culture2030goal campaign calling for the addition of a dedicated culture goal in the post-2030 agenda for sustainable development.</p>		
Results	<p>Indeed, the most significant gains from this campaign are expected to occur in the coming years, as efforts of advocacy translate into concrete results closer to 2030.</p> <p>However, the IFCCD is pleased with the achievement at MONDIACULT 2022, during which 150 states adopted a historic declaration for culture. This declaration, which unprecedentedly recognizes culture as a global public good, resonates with several demands put forward by the Federation, including calls to "integrate culture 'as a specific and full-fledged objective' in the upcoming United Nations Sustainable Development Goals" and for a "substantial regulation of the digital sector, especially large platforms, for the benefit of online cultural diversity, artists' intellectual property, and equitable access to content for all."</p>		
Priorities 2024 – 2026	<p>#culture2030goal Campaign The CDCE and the IFCCD intend to continue their engagement in the campaign for the formulation of a 'Culture' Goal in the post-Agenda 2030 for sustainable development initiatives.</p> <p>(Prospective list – non-definitive)</p> <p>The identification of the priorities outlined above, as well as those to come, is based on the analysis of national, regional, and international monitoring conducted by the CDCE and the Secretariat of the IFCCD, on consultation with their members and partners, as well as on ongoing dialogue with local and national governance bodies.</p>		

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Digital Platforms – Continuous Online Streaming Program			
Implementing CSO Contact	<p>During the quadrennial, the Program - Digital Platforms - Continuous Online Streaming Program was implemented by:</p> <ul style="list-style-type: none"> The Coalition for the Diversity of Cultural Expressions (CDCE) E: coalition@cdec-cdce.org 	<p>1 – Systems of governance 2 – Flow of cultural goods and services & Mobility 3 – Culture in sustainable development frameworks 4 – Human rights</p>	<p><input type="checkbox"/> Cinema/Audiovisual /Radio <input type="checkbox"/> Design <input type="checkbox"/> Media Arts <input checked="" type="checkbox"/> Music <input type="checkbox"/> Performing Arts <input type="checkbox"/> Publishing <input type="checkbox"/> Visual Arts</p>
Website			
Description	<p>The Program - Digital Platforms - Continuous Online Streaming aims to monitor, disseminate, collaborate, and advocate on the subject.</p> <p>Introduction [November 2020 - April 2023] The Bill C-11 (successor to Bill C-10) led to the adoption by the Parliament of Canada of the Online Streaming Act (S.C. 2023, c. 8). The Act received royal assent on April 27, 2023.</p> <p>The CDCE actively participated in all stages of the study of Bill C-11 by the Parliament of Canada. It also participated in the process related to Bill C-10 (which was succeeded by C-11), which did not pass the third reading stage in the Senate of Canada before the prorogation of Parliament.</p> <p>The text of the Online Streaming Act (S.C. 2023, c. 8) amends the Broadcasting Act of 1991 to update the Canadian broadcasting policy. The amendments aim, among other things, to protect and support programs, films, and music that meet the needs and showcase the diversity of cultural expressions for all Canadians. Any broadcasting company operating in Canada will now be subject to regulations requiring mandatory financial contributions to the development of Canadian content as well as obligations to promote such content.</p> <p>The new Act also emphasizes the following groups, communities, and programming:</p> <ul style="list-style-type: none"> Canadians representing diversity, including those from Black communities or other communities by identifying on the basis of the following factors, among others: 		

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- their ethnocultural backgrounds;
- their socio-economic status;
- their abilities and disabilities;
- their sexual orientation;
- their gender identity or expression;
- their age;
- Canada's official language minority communities.

- Programming
 - in Indigenous languages reflecting Indigenous cultures;
 - accessible to persons in situation of disability and free of obstacles;
 - original programming in either of Canada's official languages.

The **Online Streaming Act** strengthens, by extension, the regulatory and oversight powers of the Canadian Radio-television and Telecommunications Commission ([CRTC](#)) over the Canadian broadcasting system.

The contribution of the CDCE and its members to the process and its positive outcomes regarding the protection and promotion of cultural and creative industries in the context of continuous streaming on digital platforms is manifold. The initiatives listed below were designed and implemented, including in partnership with other sectors of civil society and the business and academic communities. Their objectives included:

- **strengthening** knowledge and advocacy capacities;
- **deepening** reflection and collaboration;
- and **achieving** consensus within the cultural sector and between cultural actors and those responsible for Canadian legislative and policy decision-making processes.

List of activities carried out under this program (non-exhaustive):

- [March 2020] **CDCE's submission** for the review of the Broadcasting Act (Bill C-10). | [W](#)

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	<ul style="list-style-type: none"> • [June 2021] Responses to frequently asked questions about Bill C-10 to help counter the high level of misinformation about this bill in the media and on social networks. W • [November 2021] CDCE Roundtable on the Regulation and Responsibilities of the CRTC in the New Legislation – facilitating exchanges between six experts and 22 representatives of CDCE members. • [November 2021] CDCE Roundtable on Content Promotion, Discoverability, and Platform Transparency – bringing together 10 experts and 19 representatives of CDCE members. • [March 2022] Deployment of tools and launch of a CDCE campaign in support of Bill C-11. W • [March – April 2022] Holding regional meetings to discuss Bill C-11 in partnership with CDCE members and allies: Saskatchewan (March 24), Manitoba, and British Columbia (April 2022). • [February 2023] Bill C-11, Online Streaming Act, After Senate Study: CDCE Analysis PDF • [July 2023] CDCE's Comments as part of the Government of Canada's consultation on the Proposed Decree for the Implementation of the Online Streaming Act. W • [2022-2023] CDCE campaign to send letters to Members of Parliament and Senators of the Canadian Parliament organized in the fall and winter to illustrate support for the bill and counter minority, but loud, misinformation spread about it. 		
Results	<p>The actions of CDCE under this program have led to the publication of several articles in Canadian newspapers and have enabled a large number of people – both from the cultural and creative industries sector and the general public – to mobilize in support of Bill C-11 on online streaming, despite its complexity.</p> <p>CDCE applauded the adoption of Bill C-11 and was pleased to see that the requests it brought to the attention of lawmakers during the process were taken into account – particularly concerning the need to act for the financing and promotion of Canadian broadcasts, films, and music on all broadcasting platforms operating in the country.</p>		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
	<p>CDCE's actions, and the attention paid by lawmakers to its recommendations, have led to the formulation of provisions strengthening Canadian legislation on online streaming, in favor of the diversity of Canadian cultural expressions in the digital environment.</p> <p>The Online Streaming Act contributes to positioning Canada among the growing number of countries with laws aimed at regulating digital platforms to protect and promote the diversity of their cultural expressions.</p>		
<p>Priorities 2024 – 2026</p>	<p>Challenges: The modernization of the law was essential to contribute to the implementation of the objectives of the 2005 Convention. However, the coming years will be crucial. As the Canadian law is enabling, it is now up to the Canadian Radio-television and Telecommunications Commission (CRTC) to implement regulations that will achieve the objectives of the law. Civil society will be particularly attentive to the rules put in place, but above all to their impact. It will be essential for the Government of Canada to continuously measure the impact of the new law.</p> <p>Priorities: The priorities of CDCE regarding the Program Digital Platforms – Continuous Online Streaming are as follows:</p> <ul style="list-style-type: none"> (A) Monitoring and continuing collaboration of CDCE and its members with the authorities in implementing the new provisions, particularly the development by the CRTC of the rules that will apply to each of the new services now under its jurisdiction, namely: audiovisual and audio streaming services and social media, so that they effectively contribute to the creation, production, and promotion of Canadian music, programs, and films, taking into account Canada's own diversity. <p>(Prospective list – non-definitive)</p> <p>The identification of the priorities outlined above, as well as those to come, is based on the analysis of national, regional, and international monitoring conducted by the CDCE and the Secretariat of the IFCCD, on consultation with their members and partners, as well as on ongoing dialogue with local and national governance bodies.</p>		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
Digital Environment and Artificial Intelligence (AI) Program			
Implementing CSO Contact	<p>During the quadrennial period, the Program – Digital Environment and Artificial Intelligence (AI) was implemented by:</p> <ul style="list-style-type: none"> • The Coalition for Cultural Expression Diversity (CDCE) Email: coalition@cdec-cdce.org • The International Federation of Coalitions for Cultural Diversity (IFCCD) <p>In collaboration and/or with regular support from the following entities (see under each program activity):</p> <ul style="list-style-type: none"> • Ministry of Culture and Communications of Quebec <p>In collaboration and/or with occasional support from the following entities (see under each program activity):</p> <ul style="list-style-type: none"> • UNESCO Chair on Cultural Expression Diversity • Université du Québec à Montréal (UQAM) • International Organization of La Francophonie (OIF) • Centre for Enterprise and Innovation in Montreal (CEIM) • Société de gestion des Réseaux Informatiques des Commissions Scolaires (GRICS) 	<p>1 – Systems of governance 2 – Flow of cultural goods and services & Mobility 3 – Culture in sustainable development frameworks 4 – Human rights</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Cinema/Audiovisual /Radio <input type="checkbox"/> Design <input type="checkbox"/> Media Arts <input type="checkbox"/> Music <input type="checkbox"/> Performing Arts <input type="checkbox"/> Publishing <input type="checkbox"/> Visual Arts
Website			
Description	<p>The <i>Program – Digital Environment and Artificial Intelligence (AI)</i> aims to conduct monitoring, disseminate information, foster collaboration, and advocate on the subject.</p> <p>Indeed, as early as 2018, the CDCE initiated an initial reflection on artificial intelligence (AI), aiming to better integrate cultural issues in general, and those related to the diversity of cultural expressions in particular, into discussions about the development and applications of AI. This initiative demonstrates the CDCE's early commitment to this crucial area for the future of cultural diversity.</p> <p><i>List of activities carried out under this program (non-exhaustive):</i></p>		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
	<ul style="list-style-type: none"> <li data-bbox="323 207 1459 342">• [2020 – 2023] The CDCE, its members, and its partners redoubled efforts to deepen reflection and contribute to legislative and policy development related to AI in line with the implementation of the 2005 Convention. The following initiatives in particular contributed to this effort: <ul style="list-style-type: none"> <li data-bbox="371 386 1459 594">• [December 2020] Based on the work, notably by the Centre d'études sur l'intégration et la mondialisation (CEIM), as well as other studies and reports, the CDCD developed the guide titled "The challenge of discoverability. The urgency to act to defend the diversity of cultural expressions." This guide analyzes the role played by various actors in terms of discoverability (how online services have changed, strategies developed by cultural sectors, and government positions). <li data-bbox="371 638 1459 846">• [February 2021] The guide was presented during a free online webinar, accessible in French and English, titled "Where do we stand on the discoverability of cultural content in the digital environment in 2021?" This webinar was organized with the participation of ministère de la Culture et des Communications du Québec, de la Chaire UNESCO sur la diversité des expressions culturelles, de l'Université du Québec à Montréal (UQAM) et de l'Organisation internationale de la Francophonie (OIF). <li data-bbox="371 889 1459 984">• [September 2021] Submission of a memorandum by the CDCE as part of the Consultation on a Modern Copyright Framework for Artificial Intelligence and the Internet of Things by ISED. <li data-bbox="371 1027 1459 1252">• [January 2022] International conference on legislative reforms around the world to protect and promote the diversity of cultural expressions online: The event was organized by the CDCE, in collaboration with the Chaire UNESCO sur la diversité des expressions culturelles and in partnership with the International Federation of Coalitions for Cultural Diversity (IFCCD). This virtual conference day brought together nearly 23 panelists. W YouTube – FRA YouTube ENG YouTube – ESP <li data-bbox="371 1295 1459 1391">• [September 2023] Comments from the CDCE as part of consultations by the department of Innovation, Science, and Economic Development Canada on the development of a Canadian code of practice for generative artificial intelligence systems. 		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
	<ul style="list-style-type: none"> <li data-bbox="373 207 1459 272">• [2023] The CDCE also organized and participated in numerous public awareness, mobilization, and reflection initiatives on the topic of AI, including: <li data-bbox="373 316 1459 414">• [September 2023] The CDCE partnered with ALL IN, which, with its 1400 participants, describes itself as "the largest artificial intelligence event in Canada," providing an opportunity to incorporate culture into this significant event. <li data-bbox="373 457 1459 555">• [November 2023] The CDCE's lunchtime conferences as part of consultations by Industry, Science and Economic Development Canada and Canadian Heritage, focusing on copyright in the era of generative artificial intelligence. 		
Results	<ul style="list-style-type: none"> <li data-bbox="373 609 1459 706">• [2020 – 2023] The activities carried out under the <i>Program – Digital Environment and Artificial Intelligence (AI)</i> have allowed the cultural sector to clearly present its positions, and the CDCD to advocate for consensus demands among its members. <li data-bbox="373 750 1459 954">• [January 2022] International conference on legislative reforms around the world to protect and promote the diversity of cultural expressions online: Over a hundred people attended the live conference, and the videos generated 619 views in three languages on the CDCE's YouTube channel after the event. This day of conferences allowed experts from Asia-Pacific, Europe, Africa, and the Americas to discuss crucial issues related to the implementation of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. <li data-bbox="373 998 1459 1172">• [February 2021] [Webinar, free, accessible in French and English, titled "Where do we stand on the discoverability of cultural content in the digital environment in 2021?" – Presentation of the CDCE guide titled "The challenge of discoverability. The urgency to act to defend the diversity of cultural expressions."] In total, 181 people connected with an average participation ranging from 130 to 150 throughout the webinar. <li data-bbox="373 1216 1459 1383">• [September 2023] [ALL IN] Alongside the dozen experts who spoke on the panels dedicated to culture within this event, the CDCE contributed to facilitating discussion and exploring avenues and solutions around the following questions, among others: Could art guide AI development towards more ethical paths? Can it help address the intrinsic biases in current systems? How can a richer dialogue be fostered between artists, cultural entrepreneurs, and the technology 		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
	<p>sector, not only to empower these cultural actors but also to fuel research and development in AI? 25 CDCE members were able to attend this event in person.</p>		
<p>Priorities 2024 – 2026</p>	<p>CDCE priorities regarding the Programme – Digital Environment and Artificial Intelligence (AI) are as follows:</p> <p>(A) Copyright and Generative Artificial Intelligence: In a memorandum submitted on January 15, 2024, to Innovation, Science and Economic Development Canada and Canadian Heritage, the CDCE presented its recommendations in response to consultations on copyright in the era of generative artificial intelligence. It is convinced that resistance must be maintained against calls for certain amendments that would essentially weaken the Copyright Act (R.S.C. (1985), c. C-42) by adding new exceptions or rights to the detriment of Canadian rights holders. W</p> <p>The following priorities and key recommendations have been identified and formulated:</p> <ol style="list-style-type: none"> (1) Works and productions protected by copyright must remain so; (2) Copyright must continue to protect human creation; (3) Transparency obligations must be imposed on companies responsible for developing generative AI systems. <p>(B) [March 2024] The CDCE officially submitted three requests to the Standing Committee on Industry and Technology [of the House of Commons of Canada] as part of the [study] [of Part 3] of Bill C-27 [on the implementation of the Digital Charter related to the Law] on artificial intelligence and data (LIAD). In order to take into account the major impacts produced by the development of generative artificial intelligence, the identified priorities and formulated requests aim to:</p> <ol style="list-style-type: none"> (1) Broaden the scope of the law in Canada by clarifying the definition of harm, specifically by ensuring that harm to individuals’ reputations and societal risks are integrated in the bill; (2) Ensure compliance with the Copyright Act for data used before systems are deployed in Canada regardless of the original jurisdiction of the system or of the data; and (3) Impose transparency obligations on companies developing AI systems. CDCE requests that a sufficiently detailed summary of the use of training data protected by copyright be made accessible to the public. 		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
	<p>(Prospective list – non-definitive)</p> <p>The identification of the priorities outlined above, as well as those to come, is based on the analysis of national, regional, and international monitoring conducted by the CDCE and the Secretariat of the IFCCD, on consultation with their members and partners, as well as on ongoing dialogue with local and national governance bodies.</p>		
Copyright Program			
Implementing CSO Contact	<p>During the quadrennial, the Copyright Program was implemented by:</p> <ul style="list-style-type: none"> The Coalition for Cultural Expression Diversity (CDCE) E: coalition@cdec-cdce.org <p>In collaboration and/or with occasional support from the following entities (see under each program activity):</p> <ul style="list-style-type: none"> ALAI Canada Civil Law Faculty, University of Ottawa Research Chair on Accountable Artificial Intelligence in a Global Context, University of Ottawa 	<p>1 – Systems of governance 2 – Flow of cultural goods and services & Mobility 3 – Culture in sustainable development frameworks 4 – Human rights</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Cinema/Audiovisual /Radio <input type="checkbox"/> Design <input type="checkbox"/> Media Arts <input type="checkbox"/> Music <input type="checkbox"/> Performing Arts <input type="checkbox"/> Publishing <input type="checkbox"/> Visual Arts
Website			
Description	<p>The Copyright Program aims to conduct monitoring, dissemination, consultation, and advocacy on the subject.</p> <p>List of activities carried out under this program (non-exhaustive):</p> <ul style="list-style-type: none"> [2020 – 2023] CDCE participated in the series of consultations on the revision of the Copyright Act. [October 2020] CDCE's recommendations for the revision of the Copyright Act W [March 2021] CDCE's brief on the general term of copyright protection W [May 2021] CDCE's brief on the Consultation on a modern copyright framework for online intermediaries PDF 		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
	<ul style="list-style-type: none"> <li data-bbox="323 207 1459 272">• [September 2021] DCE’s Brief for the Consultation on a Modern Copyright Framework for Artificial Intelligence and the Internet of Things W <li data-bbox="323 318 1459 383">• [September 2023] Publication CDCE’s Recommendations for the Review of the Copyright Act W <ul style="list-style-type: none"> <li data-bbox="369 428 1459 669">• [May 2022] CDCE organized the flagship event “What future for copyright in Canada?” on May 31st and June 1st, 2022. The event took place in a hybrid mode and in both official languages of Canada. It was organized in partnership with ALAI Canada, the Faculty of Civil Law and the Research Chair on Accountable Artificial Intelligence in a Global Context at the University of Ottawa. About a hundred participants, both in person (in Ottawa) and virtually, attended these fruitful exchanges, including senior federal officials actively involved in copyright matters. <li data-bbox="369 714 1459 993">• [December 2022] CDCE also organized the webinar/lunch conference titled "Copyright Infrastructure: Fair remuneration through trusted rights data." Organized in partnership with ALAI Canada, the conference featured Philippe Rixhon, CEO of Philippe Rixhon Associates and CEO of Digiciti, a company building an open data exchange on rights. Philippe Rixhon is also an industrial associate at the Centre for Blockchain Technologies (University College London), a member of the advisory board of the ISCC Foundation (International Standard Content Code), and an expert for ISO on NFTs and smart contracts. W <p data-bbox="323 1036 688 1062">Also, in copyright matters, see:</p> <ul style="list-style-type: none"> <li data-bbox="369 1071 1459 1133">• Program: Monitoring and legislative advocacy - Digital Platforms - Continuous Online Broadcasting; <li data-bbox="369 1143 1459 1205">• Program: Monitoring and legislative advocacy - Digital Environment and Artificial Intelligence (AI). 		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
Results	<ul style="list-style-type: none"> • [2020 – 2023] Among the main outcomes resulting from CDCE's contributions to the series of consultations on the revision of the Copyright Act are notably the ability to assert consensus positions within the cultural sector regarding copyright. • [May 2022] The conference "What future for copyright in Canada?" allowed participants to hear from over twenty panelists and engage with political representatives, artists, copyright experts, and various stakeholders from the cultural sector. • [December 2022] The webinar titled "Copyright Infrastructure: Fair Remuneration through Reliable Rights Data," presented in French and offered in English through simultaneous interpretation, attracted over a hundred online participants. <p>Also, in copyright matters, see:</p> <ul style="list-style-type: none"> • Program: Digital Platforms and Continuous Online Broadcasting; • Program: Digital Environment and Artificial Intelligence (AI). 		
Priorities 2024 – 2026	<p>[September 2023] CDCE outlined recommendations emphasizing the urgency of introducing a bill to amend the Copyright Act to help restore balance in cultural ecosystems. W</p> <p>A. Urgent recommendations:</p> <ol style="list-style-type: none"> 1. Amend the fair dealing provisions in the context of education so that they only apply where a work is not commercially available under a license by the rightsholder or a collective society. 2. That resale right be incorporated into the Copyright Act. 3. Abolish the public performance royalty exemption for performers and producers for commercial radio stations. 4. Changing the definition of sound recording. 5. Amend the Act to confirm the binding nature of tariffs set by the Copyright Board. 		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
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6. Restore the private copy regime in the music sector

B. Mid-term recommendations:

1. Ratify the Beijing Treaty and grants moral and economic rights to performing artists on audiovisual media in the Act.
2. Raise the upper and lower limits of statutory damages for non-commercial violations and allow the establishment of higher damages in case of systematic and massive use.
3. Ensure that right holders in the various sectors have the same tools by ensuring that all collecting societies can claim statutory damages of three to ten times the value of the tariff that has not been paid.
4. Improve the private copying regime by allowing the payment of royalties for rights holders in the audiovisual, literary and visual arts sectors.
5. Amend the exemption in section 32.2(3) to limit its application to acts without motive of gain.
6. Take into account the needs and realities of Indigenous artists, creators and organizations.

(Prospective list – non-definitive)

The identification of the priorities outlined above, as well as those to come, is based on the analysis of national, regional, and international monitoring conducted by the CDCE and the Secretariat of the IFCCD, on consultation with their members and partners, as well as on ongoing dialogue with local and national governance bodies.

Section	Initiative	Objectives of the Convention ¹	Sector(s)
Trade Agreements Program			
Implementing CSO Contact	<p>During the quadrennial, the Trade Agreements Program was implemented by:</p> <ul style="list-style-type: none"> The Coalition for Cultural Expression Diversity (CDCE) E: coalition@cdec-cdce.org <p>In collaboration and/or with occasional support from the following entities (see under each activity of the Program):</p> <ul style="list-style-type: none"> The Chaire UNESCO sur la diversité des expressions culturelles 	<p>1 – Systems of governance</p> <p>2 – Flow of cultural goods and services & Mobility</p> <p>3 – Culture in sustainable development frameworks</p> <p>4 – Human rights</p>	<p><input type="checkbox"/> Cinema/Audiovisual/Radio</p> <p><input type="checkbox"/> Design</p> <p><input type="checkbox"/> Media Arts</p> <p><input type="checkbox"/> Music</p> <p><input type="checkbox"/> Performing Arts</p> <p><input type="checkbox"/> Publishing</p> <p><input type="checkbox"/> Visual Arts</p>
Website			
Description	<p>The Trade Agreements Program aims to monitor, disseminate information, facilitate consultation, and advocate on the subject.</p> <ul style="list-style-type: none"> [2020-2023] International monitoring and monthly analysis and dissemination reports on culture and digital trade. These reports, produced by experts, are made available to the community. W <p>The Coalition for Cultural Expression Diversity (CDCE) closely monitors developments related to free trade agreements in Canada. It attends all follow-up sessions conducted by Global Affairs Canada (GAC) to which it is invited.</p> <p>The CDCE also consistently participates in public consultations on the subject with the aim of emphasizing the importance of maintaining a comprehensive cultural exemption in trade agreements.</p> <p><i>List of activities carried out under this program (non-exhaustive):</i></p> <p>Continuously, the CDCE produces memoranda and analyses that it submits to governments to ensure that the best possible protection is provided to culture in trade agreements.</p> <p>Supported by a working group composed of representatives from the cultural sector and experts, it also produces targeted analyses on certain topics, such as the definition of certain key terms.</p>		

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	<ul style="list-style-type: none"> <li data-bbox="323 207 1461 415">• [November 2021] The CDCE commissioned Professor Céline Castets-Renard, holder of the Research Chair on Accountable Artificial Intelligence in a Global Context at the Faculty of Civil Law, University of Ottawa, to produce the report Study of “Electronic Commerce” and “Intellectual Property” clauses in trade agreements. It focuses on new clauses in trade agreements that may impact Canada's cultural sovereignty, particularly digital trade clauses related to intellectual property rights, intermediary liability, and data. <li data-bbox="323 459 1461 878">• [September 2022] The CDCE filed a submission with Global Affairs Canada in response to a consultation conducted as part of the development of a Canadian model agreement on digital trade. The CDCE's comments primarily focus on the need for any form of model agreement on digital trade to include a comprehensive cultural exemption to allow measures to support Canadian cultural expressions. Without such an exemption, Canada would be unable to impose measures in favor of Canadian cultural expression in digital trade. Given the economic realities of the market, Canadian cultural expression would then be overwhelmed by cultural products and services from other countries. Therefore, a well-formulated cultural exemption must be included in any digital trade agreement. After recalling Canada's commitments to protect the diversity of cultural expressions, the CDCE emphasized the importance of protecting culture in the field of digital trade. It then formulated specific recommendations regarding the development of this agreement. 		
Results	<ul style="list-style-type: none"> <li data-bbox="323 927 1461 1024">• [2020 – 2023] All activities carried out under the <i>Trade Agreements Program</i> have allowed the cultural sector to clearly present its positions, and the CDCE to advocate for the consensus demands among its members. 		
Priorities 2024 – 2026	<ul style="list-style-type: none"> <li data-bbox="323 1070 1461 1170">• [November 2022] Establishment of a committee dedicated to trade agreements In November 2022, the Coalition formed a committee tasked with deliberating on the protection of cultural industries in trade agreements. <p data-bbox="323 1211 709 1240">(Prospective list – non-definitive)</p> <p data-bbox="323 1284 1461 1414">The identification of the priorities outlined above, as well as those to come, is based on the analysis of national, regional, and international monitoring conducted by the CDCE and the Secretariat of the IFCCD, on consultation with their members and partners, as well as on ongoing dialogue with local and national governance bodies.</p>		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
CDCE MEMBERS INITIATIVES			
MétaMusique			
Implementing CSO Contact	<p>MétaMusique*</p> <p>MétaMusique was founded by the Association québécoise du disque, du spectacle et de la vidéo (ADISQ), the Association des professionnels de l'édition musicale (APEM), ARTISTI, the Conseil québécois de la musique (CQM), the Guilde des musiciens et des musiciennes du Québec, the Society of Composers, Authors and Music Publishers of Canada (SOCAN), the Société de gestion collective des droits des producteurs de phonogrammes et de vidéogrammes (SOPROQ), the Société professionnelle des auteurs, compositeurs du Québec et des artistes entrepreneurs (SPACQ-AE), and the Union des artistes (UDA).</p> <p><i>*MétaMusique is a member of the Coalition for the Diversity of Cultural Expressions (CDCE) E: coalition@cdec-cdce.org</i></p>	<p>1 – Systems of governance</p> <p>2 – Flow of cultural goods and services & Mobility</p> <p>3 – Culture in sustainable development frameworks</p> <p>4 – Human rights</p>	<p><input type="checkbox"/> Cinema/Audiovisual /Radio</p> <p><input type="checkbox"/> Design</p> <p><input type="checkbox"/> Media Arts</p> <p><input checked="" type="checkbox"/> Music</p> <p><input type="checkbox"/> Performing Arts</p> <p><input type="checkbox"/> Publishing</p> <p><input type="checkbox"/> Visual Arts</p>
Website	https://metamusic.ca		
Description	<p>The MétaMusique initiative is a guide developed by the nonprofit organization of the same name, founded in 2020, to assist stakeholders in the music value chain in indexing their content using metadata. It aims to establish a common metadata model for all music content, providing detailed instructions on how to use and apply them effectively.</p> <p>This guide includes a reference book that defines the metadata fields included in MétaMusique, highlighting those that are mandatory, recommended, or specific to certain stakeholders. Thus, this initiative promotes better discoverability of content and, therefore, a greater diversity of discoverable music content by equipping and empowering artists with educational materials.</p> <p>When works or sound recordings are poorly indexed, it hampers the ability of management societies to pay rights holders the royalties due to them and reduces the discoverability of music content. Adopting comprehensive and standardized indexing practices is crucial to ensure the existence of digital content and is an essential preliminary step to any marketing strategy. Moreover, it helps distinguish professional content from amateur content. This initiative thus</p>		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
	<p>contributes to showcasing the entire Quebec music industry by promoting standardized indexing practices.</p> <p>MétaMusique is the result of the Quebec music community's desire to have a collective professional tool aimed at improving the quality of metadata describing local music content. Its goal is twofold: to enable all rights holders associated with a musical project to receive the royalties due to them and to activate the discoverability of Quebec music on digital and traditional platforms. This initiative has a second component still under development: a tool for capturing and distributing music metadata that will further facilitate the referencing process and thus promote the exposure of Quebec musicians in the international ecosystem.</p>		
Results	<p>In its current version, the MétaMusique initiative has already gained some notoriety, attracting over 42,000 visits to date. This strong influx demonstrates the commitment and interest of the Quebec music community in this innovative initiative.</p> <p>By providing a detailed guide on indexing music content and facilitating the referencing process through consistent and comprehensive metadata, MétaMusique has enabled artists and rights holders to better manage their copyrights and promote their music on various platforms, thus contributing to strengthening the Quebec music industry as a whole.</p>		
Priorities 2024 – 2026	<p>The priorities of the CDCE regarding discoverability in the Canadian music industry rest on its commitment to supporting local rights holders. Improving the discoverability of local works and content is a major priority, and this requires significant effort in the field of metadata.</p> <p>(Prospective list – non-definitive)</p> <p>The identification of the priorities outlined above, as well as those to come, is based on the analysis of national, regional, and international monitoring conducted by the CDCE and the Secretariat of the IFCCD, on consultation with their members and partners, as well as on ongoing dialogue with local and national governance bodies.</p>		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
Guide de mise en marché de la musique québécoise francophone (Guide MQF)			
Implementing CSO Contact	ADISQ (Association québécoise de l'industrie du disque, du spectacle et de la vidéo)* E: sclaus@adisq.com *ADISQ is a member of the Coalition for Cultural Diversity (CDCE) E: coalition@cdec-cdce.org	1 – Systems of governance 2 – Flow of cultural goods and services & Mobility 3 – Culture in sustainable development frameworks 4 – Human rights	<input type="checkbox"/> Cinema/Audiovisual /Radio <input type="checkbox"/> Design <input type="checkbox"/> Media Arts <input checked="" type="checkbox"/> Music <input type="checkbox"/> Performing Arts <input type="checkbox"/> Publishing <input type="checkbox"/> Visual Arts
Website	https://guidemqf.adisq.com/		
Description	<p>The initiative "Guide de Mise en marché de la musique québécoise francophone" (Guide MQF), launched in 2022, represents an invaluable resource for professionals in the music industry, as well as for anyone interested in music consumption habits in Quebec. This comprehensive guide provides a detailed overview of the behaviors and musical preferences of the French-speaking Quebec population, based on a large-scale survey conducted with 4,003 people from Quebec.</p> <p>One of the main features of this initiative is its inclusive scope. Although primarily designed for music industry professionals, the guide is also accessible to everyone, making it a valuable resource for understanding the Quebec music landscape as a whole. It offers a wealth of information on various topics, ranging from recorded music consumption to attendance at concert halls, and even music discovery sources. It also aggregates a large number of available online resources aimed at promoting the discovery of music content and facilitating its marketing.</p> <p>The Guide MQF also stands out for the richness of its data and the diversity of analyses it offers. The survey results are presented in a clear and concise manner, allowing users to quickly grasp trends and observed behaviors. Moreover, in-depth analyses are available for those who wish to explore specific subjects further. The development of marketing segments and targets adds real value to the guide by facilitating market research for cultural actors who may not have the necessary resources internally. Such tools can also serve as a basis for discussion with key players in the sector — for example, commercial radio stations, streaming platforms, and concert promoters. Presenting them with compelling data demonstrating that Quebecers appreciate local</p>		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
	<p>music can help promote greater visibility for Quebec music on the airwaves, online, and in venues, both within the province and beyond.</p> <p>Another important feature of this initiative is its rigorous methodology. The survey was conducted by a professional firm in collaboration with ADISQ, ensuring the reliability and representativeness of the collected data. Furthermore, the results were weighted based on various demographic criteria to ensure an accurate depiction of the Quebec French-speaking population, adding credibility to the data for use in audience studies, for example.</p> <p>Finally, the Guide MQF distinguishes itself by its evolving nature. With financial support from the Fonds RadioStar and the Quebec Ministry of Culture and Communications, this initiative is expected to grow and improve over time. Users are encouraged to share their feedback and suggestions to continuously enrich this valuable resource.</p> <p>It is therefore a guide, but above all a reference point for gathering and disseminating essential data and knowledge for marketing that promotes the discoverability of the diversity of French-language musical cultural expressions.</p>		
Results	<p>Since the publication of the first edition of the guide, ADISQ has been regularly contacted by policymakers, university researchers, and journalists who claim to use this tool. The new edition of the guide has already piqued the interest of several media outlets that have featured it, and several academics have announced their intention to integrate it into their courses. In the particular legislative and regulatory context that the music industry is going through (Bill C-11 and commercial radio policy, to name a few), this data is of great importance in contributing to the reflections of policymakers. Several data points have been presented at hearings in which ADISQ has participated (House of Commons, Senate, CRTC), allowing for a more culturally informed political structuring. Finally, the content of the guide has been presented at various conferences gathering industry professionals or to students as part of university interventions.</p> <p>More concretely, the impacts are observable across the various social media pages of this guide. For the Facebook page, posts related to the guide receive approximately 100 interactions per post with a 10% engagement rate, and for the LinkedIn account, organic impressions amount to 400 impressions. Since the release of the guide, ADISQ regularly publishes articles in the perspective section of the website, which enjoy similar engagement.</p>		

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	<p>Regarding specifically the publication of the guide's release announcement, for the Facebook page, it received 170 interactions with a 15% engagement rate, and for the LinkedIn account, organic impressions amounted to 800.</p> <p>In short, this guide has had, and will continue to have, significant impacts on the literacy of users and creators of music in Quebec, contributing to a richer and more easily discoverable cultural diversity.</p>		
<p>Priorities 2024 – 2026</p>	<p>The Coalition for the Diversity of Cultural Expressions is committed to enhancing the discoverability of music by promoting linguistic diversity. The initiative will prioritize the development of innovative strategies to increase the visibility of the guide, thereby improving the visibility of artists and their music on a variety of distribution platforms, both digital and traditional. By focusing on optimizing marketing practices and targeted promotion of local talent, the MQF Guide aims to support the growth and diversification of Quebec's Francophone music industry.</p> <p>(Prospective list – non-definitive)</p> <p>The identification of the priorities outlined above, as well as those to come, is based on the analysis of national, regional, and international monitoring conducted by the CDCE and the Secretariat of the IFCCD, on consultation with their members and partners, as well as on ongoing dialogue with local and national governance bodies.</p>		
<p>Accessibility Measures for the Book Domain</p>			
<p>Implementing CSO Contact</p>	<ul style="list-style-type: none"> ● L'Association canadienne des éditeurs (<i>Association of Canadian Publisher</i> (ACP))* ● L'Association nationale des éditeurs de livre (ANEL)* ● eBound Canada, Literay Press Group of Canada et éditeurs indépendants. <p> E: kay.rollans@brusheducation.ca</p> <p>*ANEL and ACP are members of the Coalition for the Diversity of Cultural Expressions (CDCE) E: coalition@cdec-cdce.org</p>	<p>1 – Systems of governance</p> <p>2 – Flow of cultural goods and services & Mobility</p> <p>3 – Culture in sustainable development frameworks</p> <p>4 – Human rights</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Cinema/Audiovisual /Radio <input type="checkbox"/> Design <input type="checkbox"/> Media Arts <input type="checkbox"/> Music <input type="checkbox"/> Performing Arts <input type="checkbox"/> Publishing <input type="checkbox"/> Visual Arts

Section	Initiative	Objectives of the Convention ¹	Sector(s)
Website			
Description	<p>In 2019, the government announced a \$22.8 million investment over 5 years for the development of an initiative aimed at supporting the sustainable production and distribution of accessible digital books by Canadian independent publishers. This investment enabled the implementation of several initiatives aimed at improving accessibility to Canadian literary works in the digital environment for people with cognitive or motor impairments.</p> <p>The Association of Canadian Publishers (ACP), the Association nationale des éditeurs de livre (ANEL), and eBOUND Canada conducted a research project to determine the best practices to be implemented through this fund. The results of this project have been implemented over the past four years by independent publishers and their provincial or regional organizations, as well as by the Literary Press Group (LPG), in multiple projects aimed at converting the backlist catalogues of independent publishing houses into accessible formats, and teaching independent publishers how to create accessible books from the outset (born-accessible books), including EPUB-3 and audiobooks. As a result, publishing houses across the country have converted large portions of their catalogues into formats that promote accessibility, adding hundreds of Canadian titles to the accessible digital offering, and ensuring that people with disabilities or limitations can access high-quality Canadian books when they need them and in a format that suits them.</p> <p>Additionally, the Alberta Book Publishers Association, the Atlantic Publishers Marketing Association, and the Literary Press Group have all launched accessible digital marketing campaigns and catalogues showcasing the achievements of their members in this field, demonstrating that Canada is a leader in accessible publishing in North America and worldwide.</p> <p>In short, the initiatives outlined here contribute significantly to better accessibility of Canadian literary content for minority communities, promoting diversity in cultural dissemination and fostering the right to freely participate in cultural life for all, as defined in the Universal Declaration of Human Rights.</p>		
Results	<p>Many Canadian independent publishing houses have pursued and achieved globally certified accessibility status by Benetech Global, having developed and integrated accessible digital workflows into their normal production process. These publishing houses now publish their books in an accessible manner from the outset, allowing people with disabilities or limitations to interact with Canadian literary culture at the same time as everyone else and thus impacting the availability of Canadian culture, even after the end of the federal funding program.</p>		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
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Specifically, in Alberta during this period, 815 ebooks were added to the catalogues of 15 ACP member publishers; 83 audiobooks were added to the catalogues of 21 publishers, and 6 publishers received Benetech certification.

For their part, members of the Literary Press Group of Canada made 712 books from their catalogue accessible; 35 publishers across the English-speaking portion of Canada were involved in this project.

Although government funding is coming to an end, Canadian independent publishing houses remain committed to making high-quality books available to everyone.

Priorities |
2024 – 2026

Priorities for the Coalition for the Diversity of Cultural Expressions:

The CDCE is committed to expanding its actions regarding inclusion. It notably established its first committee for inclusion, equity, and belonging in November 2022 and intends to develop a policy in this regard in the coming years.

(Prospective list – non-definitive)

The identification of the priorities outlined above, as well as those to come, is based on the analysis of national, regional, and international monitoring conducted by the CDCE and the Secretariat of the IFCCD, on consultation with their members and partners, as well as on ongoing dialogue with local and national governance bodies.

DOCS De La Voûte

Implementing
CSO | Contact

Association of Canadian Documentarians (DOC)*

In partnership with:

The distribution platform Tënk.

*DOC is a member of the Coalition for the Diversity of Cultural Expressions (CDCE) | E: coalition@cdec-cdce.org

1 – Systems of governance

2 – Flow of cultural goods and services & Mobility

3 – Culture in sustainable development frameworks

4 – Human rights

Cinema/Audiovisual /Radio

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Section	Initiative	Objectives of the Convention ¹	Sector(s)
Website	<ul style="list-style-type: none"> • Association des documentaristes du Canada (DOC) • Tënk - Plateforme de diffusion • Initiative DOC De La Voûte 		
Description	<p>In September 2021, the Association of Canadian Documentarians (DOC) announced a partnership with Tënk as part of the DOCS De La Voûte initiative.</p> <p>The Association of Canadian Documentarians (DOC) is a member of the Coalition for the Diversity of Cultural Expressions and represents the interests of independent documentary filmmakers in Canada. Tënk, on the other hand, is a solidarity cooperative specializing in the dissemination and distribution of documentaries. While originating from France, this distribution platform launched a Quebec-based service with a distinct catalogue and shared cloud infrastructure in 2020. Tënk operates on a subscription model, providing access to its entire catalogue with a focus on regularly updating content and curating selections.</p> <p>DOCS De La Voûte was created to provide visibility to documentaries that have not received extensive exposure upon release and have never been distributed online. Thus, DOC issued a call for proposals from September 27 to October 21, 2021, to solicit submissions from its 1,100 members. Ten documentaries were selected and made available on the Tënk viewing platform in two waves, the first starting from January 28, 2022, and the second from March 25, 2022. The films selected for the DOCS De La Voûte project, in addition to being digitized and made available via Tënk, were all translated to bilingual formats through the addition of subtitles (French content translated to English and vice versa).</p> <p>The films showcased explore a diversity of subjects and perspectives, focusing on underrepresented communities such as various First Nations communities in Canada or individuals living with HIV.</p>		
Results	<p>This initiative has contributed to the appreciation and discoverability of 10 documentaries that had received minimal exposure upon their release, thus addressing a key objective of the convention by promoting a diversity of documentary content. Moreover, by encouraging the translation of works, DOC has helped strengthen the pan-Canadian cultural fabric by fostering dialogue between two communities of practice: Francophone and Anglophone creators. Members were able to discover documentaries that were not originally produced in their native language and were exposed to a variety of perspectives that enhance cultural diversity.</p>		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
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Documentary practice itself serves as a strong vehicle for diversity of cultural expressions. The executive director of DOC reports that 50% of the organization's members come from diverse backgrounds. This diversity is reflected in the aforementioned films, as documentary filmmaking, due to its comparatively lower initial investment requirements compared to other types of audiovisual productions, promotes economic equity. It allows individuals from non-privileged spheres to gain initial experience as directors, creators, etc., which can serve as a stepping stone to accessing more substantial funding in government grant structures over time. The DOCS De La Voûte initiative, in addition to showcasing 10 existing documentaries, primarily highlights the richness of Canadian documentary practice, its diversity of form and subject matter, and ultimately fosters dialogue between different communities.

Indeed, DOC, particularly through partnerships with the Network of Independent Canadian Exhibitors (NICE), strongly encourages member documentarians, once their project is broadcasted, to visit screening venues (such as NICE member cinemas) to engage with audiences, share, exchange, and contribute to a richer Canadian culture rooted in openness towards others. With DOCS De La Voûte, the entire documentary genre is valued and promoted as a vehicle for cultural diversity.

Priorities |
2024 – 2026

The Coalition for the Diversity of Cultural Expressions remains firmly committed to its goal of supporting the discoverability of local works, productions, and content through a plethora of actions. Collaborative initiatives, as presented in this report, are essential in achieving this objective.

BESPOKE MENTORSHIP Program

Implementing
CSO

Music Managers Forum Canada (MMFC)*

**Music Managers Forum Canada (MMFC) is a member of the Coalition for the Diversity of Cultural Expressions (CDCE) | E : coalition@cdec-cdce.org*

- 1 – Systems of governance
- 2 – Flow of cultural goods and services & Mobility
- 3 – Culture in sustainable development frameworks
- 4 – Human rights**

- Cinema/Audiovisual /Radio
- Design
- Media Arts
- Music**
- Performing Arts
- Publishing
- Visual Arts

Section	Initiative	Objectives of the Convention ¹	Sector(s)
Website	https://mmfcanada.ca/bspoke-mentorship		
Description	<p>[2022] MMF CANADA is acknowledging that there is a historical lack of representation of Black, Indigenous, and People of Colour within the business and music management sectors of the Canadian music industry. One of our mandates is to provide professional development, mentorship, and networking opportunities for music managers and self-managed artists alike.</p> <p>BESPOKE is a music management mentorship program for managers, self-managed artists, music entrepreneurs, and emerging music professionals. It is aimed to help create opportunities for advancing the professional development efforts of Black, Indigenous, and People of Color who wish to work in this sector of the Canadian music landscape. The focus is on core competencies that guide a manager's work such as business acumen, strategy, funding, publishing and more, through webinars and mentorship through a twelve-month program with ten mentees from across Canada.</p>		
Results	<p>MENTEE BENEFITS</p> <ul style="list-style-type: none"> • 12 monthly meetings with the mentor based on the current development needs of the mentee. • Exclusive music business workshops with industry professionals tailored to the group's needs (approx. 8 over 12 months) • Group meetups with other mentees and mentors (approx. 4 over the 12-month program) • 2-year single membership to MMF Canada including free access to monthly webinars and workshop recording archives • \$1500.00 as a bursary to help mentees reach their career goals. 		
Priorities 2024 – 2026	<p>Music Managers Forum Canada (MMFC) priorities:</p> <p>Continuing to support the Canadian music management sector overall ensuring that systemically excluded groups are getting the support they need including younger/newer managers, folks who identify as Indigenous, Black, 2SLGBTQ+, and People of Colour. MMF will work to provide programming to ensure the sector and these groups have the support they need to contribute to a thriving music economy, that they have the tools and knowledge they need to grow their</p>		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
	<p>businesses. MMF will similarly work to provide these supports to be accessible to the sector in every province and to companies/managers working across all genres of music.</p>		
<p>Kids' TV Writing Incubator</p>			
<p>Implementing</p>	<ul style="list-style-type: none"> • BIPOC TV & Film* <p><i>*BIPOC TV & Film is a member of the Coalition for the Diversity of Cultural Expressions (CDCE) E: coalition@cdec-cdce.org</i></p>	<p>1 – Systems of governance 2 – Flow of cultural goods and services & Mobility 3 – Culture in sustainable development frameworks 4 – Human rights</p>	<p><input type="checkbox"/> Cinema/Audiovisual /Radio <input type="checkbox"/> Design <input checked="" type="checkbox"/> Media Arts <input type="checkbox"/> Music <input type="checkbox"/> Performing Arts <input type="checkbox"/> Publishing <input type="checkbox"/> Visual Arts</p>
<p>Website</p>	<p>https://www.bipoctvandfilm.com/kids-tv-writing</p>		
<p>Description</p>	<p>[2018-2023] The Kids’ TV Writing Incubator is a 6-month intensive program designed for emerging to mid-level BIPOC screenwriters as they develop a pilot script for kids’ TV (preschool, ages 6-9, tween or Young Adults). Participants are also introduced to other industry professionals to build and enhance their networks as they launch their writing careers in Children’s TV.</p> <p>The program is designed to give participants an in-depth overview of the business and craft of writing for children’s TV. It covers story structure, standards and practices, buyers and genres, demographics, live-action vs. animation, pitching, how to take a meeting, general industry etiquette, and introduce participants to network executives and kids’ content producers from Canada and the US. By the end of the program, each writer will have a completed and polished spec script and an original pilot script in their portfolio.</p> <p>Led by award-winning writer John May (The Magic School Bus, Sesame Street, 16 Hudson) and Nathalie Younglai (Dino Dana, 16 Hudson, The Magic School Bus Rides Again), participants get to experience real-world writing deadlines to prepare them for working in the kids’ TV industry.</p> <p>For the 2020-2023 editions, 5 writers were selected annually for internship placements at Wildbrain in Toronto.</p>		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
Results	The program is designed to give participants an in-depth overview of the business and craft of writing for children’s TV.		
Priorities 2024 – 2026	BIPOC TV and Film priorities: Over the next four years, BIPOC TV and FILM focus is on expanding networks (domestically and internationally) for Canadian Indigenous, Black and racialized creators and media professionals and building their capacity creatively and entrepreneurially. Our programming will continue to develop opportunities for business and market success and develop creative talent to facilitate a diverse and highly skilled workforce.		
Episodic TV Writers Lab			
Implementing CSO Contact	<ul style="list-style-type: none"> • BIPOC TV & Film* <p><i>*BIPOC TV & Film is a member of the Coalition for the Diversity of Cultural Expressions (CDCE) E: coalition@cdec-cdce.org</i></p>	1 – Systems of governance 2 – Flow of cultural goods and services & Mobility 3 – Culture in sustainable development frameworks 4 – Human rights	<input type="checkbox"/> Cinema/Audiovisual /Radio <input type="checkbox"/> Design <input type="checkbox"/> Media Arts <input type="checkbox"/> Music <input type="checkbox"/> Performing Arts <input type="checkbox"/> Publishing <input type="checkbox"/> Visual Arts
Website	https://www.bipocvandfilm.com/episodic-writers-lab		
Description	[2021 – 2023] The Episodic TV Writers’ Lab is a 4-month program designed to mentor and train BIPOC writers who are working towards getting their first job in a comedy or drama writers room. This program is for Indigenous, Black and racialized writers who are ready to be staffed and need an extra boost to finalize their sample and accelerate their careers. This is not a how-to-write a TV script program. Writers workshop a completed first draft of a half-hour comedy or one-hour drama series pilot to bring it to polish. Participants get to experience a simulated writing room where they will learn the dynamics and unspoken rules of working in a writing room. Each writer is paired 1:1 with an established writer mentor throughout the program.		
Results	Participants get to experience a simulated writing room where they will learn the dynamics and unspoken rules of working in a writing room.		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
Priorities 2024 – 2026	<p>BIPOC TV and Film priorities: Over the next four years, BIPOC TV & Film focus is on expanding networks (domestically and internationally) for Canadian Indigenous, Black and racialized creators and media professionals and building their capacity creatively and entrepreneurially. The programming will continue to develop opportunities for business and market success and develop creative talent to facilitate a diverse and highly skilled workforce.</p>		
ELEVATE			
Implementing CSO Contact	<ul style="list-style-type: none"> ● BIPOC TV & Film * ● National Screen Institute Paramount+ <p><i>*BIPOC TV & Film is a member of the Coalition for the Diversity of Cultural Expressions (CDCE) E: coalition@cdec-cdce.org</i></p>	1 – Systems of governance 2 – Flow of cultural goods and services & Mobility 3 – Culture in sustainable development frameworks 4 – Human rights	<input type="checkbox"/> Cinema/Audiovisual /Radio <input type="checkbox"/> Design <input checked="" type="checkbox"/> Media Arts <input type="checkbox"/> Music <input type="checkbox"/> Performing Arts <input type="checkbox"/> Publishing <input type="checkbox"/> Visual Arts
Website	https://nsi-canada.ca/programs/elevate/		
Description	<p>[January 2024 to February 2025, Planning and Development took place throughout 2023] ELEVATE is a business development incubator designed to provide targeted financial, marketing, operational and entrepreneurial resources, mentorship, and networking opportunities to enhance the growth and success of BIPOC-owned production companies in Canada.</p> <p>The program supports BIPOC producers in developing global relationships and facilitating company growth for increased success in the competitive marketplace –locally and globally. The aim is to foster long-term sustainability, economic empowerment and representation within the industry while encouraging greater export of Canadian creative content.</p> <p>A minimum of four BIPOC producers with production companies will be selected for this 13-month, part-time program and awarded an investment of between \$20,000 to \$50,000 CDN towards the growth of their production company.</p> <p>Training will include four x two-day business modules offered by the program’s academic partner, Toronto Metropolitan University. For a fee, these sessions will also be open to industry professionals seeking entrepreneurial development.</p>		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
Results	The aim is to foster long-term sustainability, economic empowerment and representation within the industry while encouraging greater export of Canadian creative content.		
Priorities 2024 – 2026	<p>BIPOC TV and Film priorities: Over the next four years, BIPOC TV & Film focus is on expanding networks (domestically and internationally) for Canadian Indigenous, Black and racialized creators and media professionals and building their capacity creatively and entrepreneurially. Our programming will continue to develop opportunities for business and market success and develop creative talent to facilitate a diverse and highly skilled workforce.</p>		
Rising Voices Canada Mentorship Program			
Implementing CSO	<ul style="list-style-type: none"> ● BIPOC TV & Film* ● Indeed ● Hillman Grad ● TIFF <p><i>*BIPOC TV & Film is a member of the Coalition for the Diversity of Cultural Expressions (CDCE) E: coalition@cdec-cdce.org</i></p>	<p>1 – Systems of governance</p> <p>2 – Flow of cultural goods and services & Mobility</p> <p>3 – Culture in sustainable development frameworks</p> <p>4 – Human rights</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Cinema/Audiovisual /Radio <input type="checkbox"/> Design <input checked="" type="checkbox"/> Media Arts <input type="checkbox"/> Music <input type="checkbox"/> Performing Arts <input type="checkbox"/> Publishing <input type="checkbox"/> Visual Arts
Website	https://www.bipocvandfilm.com/rising-voices		
Description	<p>[January 2024 (planning + development and applications took place in 2023)] Rising Voices Canada will act as a career accelerator for emerging Canadian Black, Indigenous and Persons of Colour (BIPOC) filmmakers offering them tangible skills, resources and networks to build their careers in film.</p> <p>This program hopes to elevate the careers of BIPOC filmmakers in Canada, helping them create and share their stories. Rising Voices Canada will expand on our commitment to telling diverse stories, providing opportunities for marginalized talent, and creating sustainable job opportunities for talented underrepresented creatives.</p> <p>This most recent cohort of Canadian filmmakers will be selected to participate in the career accelerator as mentees. Over the course of the following year, the mentees will take part in development sessions, monthly workshops and networking conversations with other directors,</p>		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
	<p>writers and producers, led by Hillman Grad and BIPOC TV & Film. Mentees will also have access to TIFF facilities and memberships through TIFF’s support of Rising Voices Canada. Then, the up-and-coming filmmakers will be invited to attend the Rising Voices Season 4 premiere at the Tribeca Film Festival in NYC in June with the potential opportunity to pitch concepts to industry professionals.</p>		
Results	<p>This program hopes to elevate the careers of BIPOC filmmakers in Canada, helping them create and share their stories. Rising Voices Canada will expand on our commitment to telling diverse stories, providing opportunities for marginalized talent, and creating sustainable job opportunities for talented underrepresented creatives.</p>		
Priorities 2024 – 2026	<p>Les priorités de BIPOC TV and Film pour les quatre prochaines années sont de développer les réseaux (au niveau national et international) pour les personnes créatrices autochtones, noires et racialisées du Canada, ainsi que pour les personnes professionnelles des médias, et de renforcer leur capacité sur le plan créatif et entrepreneurial. Nos programmes continueront de créer des opportunités pour le succès commercial et sur le marché, et à développer les talents créatifs afin de favoriser une main-d'œuvre diversifiée et hautement qualifiée.</p>		
Festival & Market Access Initiative			
Implementing CSO	<ul style="list-style-type: none"> • BIPOC TV & Film* <p><i>*BIPOC TV & Film is a member of the Coalition for the Diversity of Cultural Expressions (CDCE) E: coalition@cdec-cdce.org</i></p>	<p>1 – Systems of governance 2 – Flow of cultural goods and services & Mobility 3 – Culture in sustainable development frameworks 4 – Human rights</p>	<p><input type="checkbox"/> Cinema/Audiovisual /Radio <input type="checkbox"/> Design <input checked="" type="checkbox"/> Media Arts <input type="checkbox"/> Music <input type="checkbox"/> Performing Arts <input type="checkbox"/> Publishing <input type="checkbox"/> Visual Arts</p>
Website	<p>https://www.bipoctvandfilm.com/festival-market-access-initiative</p>		
Description	<p>The BIPOC TV & Film Festival and Market Access Initiative aims to increase the presence and success of diverse creators at industry events across Canada and internationally.</p>		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
	<p>Through this initiative and the support of our sponsors (Canada Media Fund, Telefilm Canada, Rogers Group of Funds, the Canadian Media Producers Association (CMPA), Corus Entertainment, Shaw Rocket Fund and TIFF), we facilitate access to major Canadian and International festivals and markets with discounts on registration, complimentary passes, and travel assistance. We also offer pitch training and festival strategy sessions, panels, and workshops with programmers, distributors, sales agents, and marketing experts to ensure their success.</p> <p>Filmmakers and Creators have attended: Toronto International Film Festival, CMPA Prime Time, European Film Market Fiction Toolbox Programme, Content Canada, Whistler Film Festival, Kidscreen Summit and more.</p>		
Results	The BIPOC TV & Film Festival and Market Access Initiative aims to increase the presence and success of diverse creators at industry events across Canada and internationally.		
Priorities 2024 – 2026	<p>BIPOC TV and Film priorities: Over the next four years, BIPOC TV & Film focus is on expanding networks (domestically and internationally) for Canadian Indigenous, Black and racialized creators and media professionals and building their capacity creatively and entrepreneurially. Our programming will continue to develop opportunities for business and market success and develop creative talent to facilitate a diverse and highly skilled workforce.</p>		
Unscripted Producers Lab			
Implementing CSO	<ul style="list-style-type: none"> ● BIPOC TV & Film* ● Bell Media <p><i>*BIPOC TV & Film is a member of the Coalition for the Diversity of Cultural Expressions (CDCE) E: coalition@cdec-cdce.org</i></p>	<p>1 – Systems of governance 2 – Flow of cultural goods and services & Mobility 3 – Culture in sustainable development frameworks 4 – Human rights</p>	<p><input type="checkbox"/> Cinema/Audiovisual /Radio <input type="checkbox"/> Design <input checked="" type="checkbox"/> Media Arts <input type="checkbox"/> Music <input type="checkbox"/> Performing Arts <input type="checkbox"/> Publishing <input type="checkbox"/> Visual Arts</p>
Website	https://www.bipoctvandfilm.com/unscripted-producers-lab		
Description	[May 2023 - November 2023] The Unscripted Producers Lab is a one-week intensive for emerging producers and aspiring showrunners working in unscripted, factual, and reality TV content production.		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
	<p>Developed in partnership with a Bell Media senior production executive and a lead facilitator, the lab will focus on producing an unscripted series from start to finish, covering a range of topics: unscripted storytelling, management skills, casting, production and post-production workflows, financing and scheduling, and career development.</p> <p>The program's curriculum encompasses an array of modules, each meticulously crafted to provide participants with practical skills and theoretical insights. Through modules like "Unscripted Storytelling: Building the Vision for Your Series," "Building and Leading an Unscripted Team," and "The Ins and Outs of Casting," participants are equipped with the tools necessary to navigate the challenges inherent in unscripted content production.</p> <p>Moreover, the program places a significant emphasis on networking and industry connections. By featuring presentations from key industry players, participants gain invaluable insights and forge connections that lay the groundwork for future collaborations. This aspect ensures that the learning experience extends beyond the confines of the program, fostering lasting professional relationships.</p> <p>Upon completing this lab, participants should have a clear understanding of the role of the showrunner and the intricacies of the development process. The program tackles those burning financial questions, deep dives into competition series, breaks open the casting process, covers how to confidently and effectively be the lead creative, and masters communicating effectively with your team.</p> <p>Following the lab intensive, participants will be matched with a mentor for individual support for six months.</p>		
Results	Participants are equipped with the tools necessary to navigate the challenges inherent in unscripted content production.		
Priorities 2024 – 2026	BIPOC TV and Film priorities: Over the next four years, BIPOC TV & Film focus is on expanding networks (domestically and internationally) for Canadian Indigenous, Black and racialized creators and media professionals and building their capacity creatively and entrepreneurially. Our programming will continue to develop opportunities for business and market success and develop creative talent to facilitate a diverse and highly skilled workforce.		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
The CBC-BIPOC TV & Film <i>Showrunner</i> Catalyst			
Implementing CSO	<ul style="list-style-type: none"> ● BIPOC TV & Film* ● Canadian Broadcasting Corporation (CBC) ● Canadian Film Center (CFC) <p><i>*BIPOC TV & Film is a member of the Coalition for the Diversity of Cultural Expressions (CDCE) E: coalition@cdec-cdce.org</i></p>	<p>1 – Systems of governance</p> <p>2 – Flow of cultural goods and services & Mobility</p> <p>3 – Culture in sustainable development frameworks</p> <p>4 – Human rights</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Cinema/Audiovisual/Radio <input type="checkbox"/> Design <input checked="" type="checkbox"/> Media Arts <input type="checkbox"/> Music <input type="checkbox"/> Performing Arts <input type="checkbox"/> Publishing <input type="checkbox"/> Visual Arts
Website	https://www.bipoctvandfilm.com/showrunner-catalyst		
Description	<p>[Summer/Fall 2022, 2023] The CBC-BIPOC TV & FILM Showrunner Catalyst is an initiative designed and developed in collaboration with the Canadian Film Centre (CFC) to fast-track the career advancement of experienced Indigenous, Black, and People of Colour writers. The Showrunner Catalyst offers a high-level, on-the-job professional coaching opportunity—designed through an anti-racist, anti-oppressive, and equity-focused lens—that provides participants with the tools, experience, support systems, and best practices to succeed in the Canadian screen industry.</p> <p>Participants are selected through a nomination process. We accept nominations from current showrunners, producers, production companies, and broadcasters who have identified writers suitable to participate. A shortlist of nominees is created, and these nominees will be invited to write a letter of interest.</p> <p>Program highlights include:</p> <ul style="list-style-type: none"> - Small cohort nominated by industry reps and selected by CBC, BIPOC TV & Film, and CFC. - Master classes focused on the management of the creative process through pre-development, development, production, and post-production. - Leadership development training. - Core skills development training and wellness support. - Paid placement on a primetime comedy or drama series. - Matching with a senior industry mentor for additional support and career guidance. - Monthly 1-1 check-in and advocacy support provided by BIPOC TV & FILM. 		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
	<p>The first part of the catalyst is a series of master classes on topics related to the role of a showrunner and the full scope of its leadership in a production, including people management, personal wellness, working on and off set, and post and delivery.</p> <p>Speakers for the master class sessions include executive leadership trainers and facilitators, anti-racism and anti-discrimination educators, and screen industry professionals, including experienced showrunners, producers, and CBC executives. Additional masterclass sessions include working with publicists and PR firms, building and managing your brand, and marketing yourself and your work.</p> <p>The second part will unfold on set during production, with participants taking on a senior writing and producing role on a CBC series and shadowing an experienced showrunner. Throughout the program, each participant will also be paired with an external showrunner who will serve as a mentor. The program will be tailored to the needs of each writer and each participating production, offering support when needed.</p>		
Results	The Showrunner Catalyst offers a high-level, on-the-job professional coaching opportunity—designed through an anti-racist, anti-oppressive, and equity-focused lens—that provides participants with the tools, experience, support systems, and best practices to succeed in the Canadian screen industry.		
Priorities 2024 – 2026	BIPOC TV and Film priorities: Over the next four years, BIPOC TV & Film focus is on expanding networks (domestically and internationally) for Canadian Indigenous, Black and racialized creators and media professionals and building their capacity creatively and entrepreneurially. Our programming will continue to develop opportunities for business and market success and develop creative talent to facilitate a diverse and highly skilled workforce.		
Association nationale des éditeurs de livres (ANEL)			
Implementing CSO	<ul style="list-style-type: none"> ● Association nationale des éditeurs de livres (ANEL)* ● Programmes et ateliers sur la diversité culturelle (PAAL) (consultant, diversity) ● Credo (consultant, editor cohort, ecology) ● Rhizome (Wikidata) ● Société de gestion de la banque de titres de langue française (BTLF) (discoverability) 	<p>1 – Systems of governance</p> <p>2 – Flow of cultural goods and services & Mobility</p> <p>3 – Culture in sustainable development frameworks</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Cinema/Audiovisual /Radio <input type="checkbox"/> Design <input type="checkbox"/> Media Arts <input type="checkbox"/> Music <input type="checkbox"/> Performing Arts

Section	Initiative	Objectives of the Convention ¹	Sector(s)
	<ul style="list-style-type: none"> Comité intersectoriel sur l'écologie : Association des libraires du Québec (ALQ), Association des bibliothèques publiques du Québec (ABPQ), la coopérative des librairies indépendantes du Québec (LIQ) et l'Union des écrivaines et des écrivains québécois (UNEQ) Table de concertation sur l'accessibilité : BAnQ, Bibliopresto, BTLF, Coopsco, Copibec, De Marque, la Coopérative des librairies indépendantes du Québec (LIQ), Mobidys. <p><i>*The Association nationale des éditeurs de livres (ANEL) est membre de la Coalition pour la diversité des expressions culturelles (CDCE). E : coalition@cdec-cdce.org</i></p>	4 – Human rights	<input type="checkbox"/> Publishing <input type="checkbox"/> Visual Arts
Website	<p>Écology : https://www.anel.qc.ca/dossiers-et-enjeux/ecologie-du-livre Diversity : https://www.anel.qc.ca/dossiers-et-enjeux/diversite-culturelle Innovative training offered in connection with ecology, diversity, and discoverability: https://www.anel.qc.ca/perfectionnement/formations-passees/ Accessibility : https://www.anel.qc.ca/dossiers-et-enjeux/innovation-technologie/accessibilite/</p>		
Description	<p>[2020 – 2023] There are numerous and varied measures. ANEL has led several projects, showing leadership on several key fronts for the diversity of cultural expressions (ecology, diversity, accessibility, etc.).</p> <ul style="list-style-type: none"> Discoverability: offering specific training on Wikidata, TikTop, SEO, etc. Sustainable development: offering specific training (digital sobriety, eco-responsible practices, creation of a sustainable development policy), establishment of a cohort of publishing houses for the development of their sustainable development policy and changes in sustainable development within their organization), creation of a special committee on the ecology of the book, participation in a cross-sectoral committee on the ecology of the book and in various activities on the subject. Equity, diversity, inclusion: collaboration with an organization specializing in diversity and inclusion (for employees of the organization, but also for mentoring members), creation of a special committee on diversity, discussion group on sensitive readings. ANEL is also a leader in terms of book accessibility with numerous initiatives in recent years (creation of a roundtable on accessibility, mediation with the general public, etc.). 		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
Results	The measures are numerous and varied. ANEL has led several projects, demonstrating leadership on several key fronts for the diversity of cultural expressions (ecology, diversity, accessibility, etc.).		
Priorities 2024 – 2026	Musiccreator.ca		
Implementing CSO	<ul style="list-style-type: none"> • Screen Composers Guild of Canada (SCGC) <p><i>Screen Composers Guild of Canada (SCGC) is a member of the Coalition for the Diversity of Cultural Expressions (CDCE) E: coalition@cdec-cdce.org</i></p>	1 – Systems of governance 2 – Flow of cultural goods and services & Mobility 3 – Culture in sustainable development frameworks 4 – Human rights	<input type="checkbox"/> Cinema/Audiovisual /Radio <input type="checkbox"/> Design <input type="checkbox"/> Media Arts <input checked="" type="checkbox"/> Music <input type="checkbox"/> Performing Arts <input type="checkbox"/> Publishing <input type="checkbox"/> Visual Arts
Website	Musiccreator.ca		
Description	<p>The SCGC was the lead organization on a collaborative project with partners the Songwriters Association of Canada (S.A.C.) and La Société professionnelle des auteurs, compositeurs du Québec et des artistes entrepreneurs (SPACQ-AE) to launch an invaluable free resource for Canadian composers, songwriters, and other music originators called musiccreator.ca. This resource has been designed to empower both emerging and established professionals with the knowledge they need to successfully navigate through a complex industry that is constantly evolving. Musiccreator.ca provides comprehensive information on Deals and Contracts, Diversity, Equity, and Inclusion (DEI), Rights and Royalties, as well as a fantastic Deal Gauge tool. These resources are aimed at equipping creators with the necessary tools and insights to effectively advocate for themselves and make informed decisions in their careers. This resource was funded by the Canada Council for the Arts, and had a number of valuable contributors and supporters: musiccreator.ca Acknowledgements » musiccreator.ca</p>		
Results	These resources are aimed at equipping creators with the necessary tools and insights to effectively advocate for themselves and make informed decisions in their careers.		
Priorities 2024 – 2026	Canadian Screen Music Awards		

Section	Initiative	Objectives of the Convention ¹	Sector(s)
Implementing CSO	<ul style="list-style-type: none"> Screen Composers Guild of Canada (SCGC)* <p><i>*Screen Composers Guild of Canada (SCGC) is a member of the Coalition for the Diversity of Cultural Expressions (CDCE) E: coalition@cdec-cdce.org</i></p>	1 – Systems of governance 2 – Flow of cultural goods and services & Mobility 3 – Culture in sustainable development frameworks 4 – Human rights	<input type="checkbox"/> Cinema/Audiovisual /Radio <input type="checkbox"/> Design <input checked="" type="checkbox"/> Media Arts <input checked="" type="checkbox"/> Music <input type="checkbox"/> Performing Arts <input type="checkbox"/> Publishing <input type="checkbox"/> Visual Arts
Website	https://www.scgcawards.ca/		
Description	Now in its third year, the Canadian Screen Music Awards (CASMA) is an annual celebration of composer’s excellence in scoring original music for the screen. Launched and administered by Screen Composers Guild of Canada, these awards are open to all Canadian and permanent resident composers with winners chosen by the SCGC’s roster of judges. The CASMAs aim to honor these composers for their outstanding work in media and screen-based industries. These accolades are the first to be juried and awarded by fellow screen composers in Canada.		
Results	The CASMAs aim to honor these composers for their outstanding work in media and screen-based industries.		
Priorities 2024 – 2026			

¹ UNESCO Civil Society Organizations Form for the Quadriennial periodic reports to the 2005 Convention.
See also: The [UNESCO Monitoring Framework of the 2005 Convention](#).