

1.

The Convention entered into force on March 18th, 2007 (in France as well as in all other countries party to the Convention including those who laid down their instruments of ratification up until the 18th of December, 2006).

3.

The French Coalition for Cultural Diversity federates NGOs interested in the question of cultural diversity in various cultural sectors.

The NGOs present at the Third Ordinary Session of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO Headquarters in Paris, December 7 - 9 2009):

- the NGO-UNESCO Liaison Committee
- the Society for the Encouragement of Artistic Trades
- the International Music Council
- United Cities and Local Governments (UCLG)
- as well as Banlieues d'Europe, a source of resources for cultural and artistic innovation.

4.

France conducts, and conducted before the Convention entered into force, a strong cultural policy, which meant that specific measures were not required to be put in place to implement the Convention. Furthermore, France supports the International Fund for Cultural Diversity.

4.1

Arrangements were made in France to promote international solidarity and cooperation prior to the adoption of the Convention. In this way, numerous cooperative initiatives inspired by the values of cultural diversity are traditionally conducted with third world countries, by means of the French Foreign Cultural Network.

The adoption of the Convention was, however, an invitation to rethink and clarify our practices, and constitutes a point of reference in areas such as, for example, decision making regarding co-production agreements, the status of the CNC (the National Centre for Film and Animation) or our cultural cooperation with our commercial partners.

4.3

France has regular contact with the French Coalition, which it subsidizes, and more broadly with professionals from the cultural sector. The coalitions for cultural diversity have the task of defending freedom of expression and the creation of a social and economic environment favourable to the emergence of talent and the expression of creation in all of its diverse forms. They also actively work towards strengthening the capacity of states to implement, to develop and to adapt their cultural policies in order to ensure the longevity and the diversity of their cultural expressions in an environment that isn't always conducive to such goals. In France, the Coalition for Cultural Diversity is a major spokesperson for the Convention in regards to the interest of artists and professionals from the cultural sector. It highlights interests linked to the promotion of cultural expression through judicial lobbying and permanent policies. It is composed of fifty professional French cultural organisations (film, television, live performance, publishing, music, graphic and plastic arts, multimedia) and is a part of the International Federation of Coalitions for Cultural Diversity, which brings together coalitions from over 40 countries.

4.5

It is important to France that all initiatives conducted under the aegis of UNESCO strictly adhere to the standards of human rights. It would be unacceptable, as far as France is concerned, to promote, under the auspices of cultural diversity and respect for difference, a cultural relativist position that implies a reconsideration of the universality of human rights, which appear, amongst other places, at the heart of the UNESCO mandate.

5.

France, which does not wish to use the international fund for itself, is willing to actively partake in considering how to utilize the fund. Only countries with developing cultural industries should be able to benefit from the resources of the international fund.

6.

France is not currently facing a risk of extinction, serious threat or any situation that would justify urgent safeguarding measures.

7.

France creates an important interministerial coordination effort. It is fundamental that all ministries that are impacted by the Convention are alert to it: the ministries in charge of culture, obviously, but equally the ministerial and interministerial authorities in charge of bilateral and multilateral commercial negotiations.

In the future, a more intimate dialogue will have to be developed with the Minister for Education in order to make youth aware of the importance of the notion of cultural diversity as such, notably through image education. Equally, the Minister of the Interior will have to be better acquainted with it, notably to develop the mobility of foreign artists.

The document entitled *France's Paper on a New Strategy for Culture Outside of the European Union*, attached as an annex, was prepared by an interministerial group: it evinces this effort.

8.

France coordinates closely with the European Union and is a member of the INCP (International Network on Cultural Policy).

The French Commission for UNESCO, on its end, took part in the discussion and in the work conducted in collaboration with other national commissions, for example: the Essen Conference, the exchange programmes between France and Austria in the secondary (Linz, Senegal) or in the superior (France-Latvia).

It is also suitable to raise the fact that since the adoption of the Convention the group of francophone countries have proposed to UNESCO, and have lead, a number of important measures, in particular within the framework of directives that have since been adopted.

Finally, we must highlight the involvement of the International Organisation of la Francophonie.

9.

No major problems have been identified in France. This situation should not change as long as discussion and dialogue continue.

10.

France's traditional attachment to the values of cultural diversity translates into a group of best practices:

- exchanges with civil society (cf. point 4.3 above)
- interministerial dialogues (cf. point 7 above)
- specific actions including, for example, setting up regular cultural seasons or crossed years (with China, Brazil, Turkey, Russia, Mexico...), which facilitate the promotion of third world countries within France and to which the French Foreign Cultural Network (French cultural institutes and centers, French Alliances) heavily contributes.

On their part, the Ministry of Culture and Communication, the Ministry of Foreign and European Affairs, the Francultures Agency or universities regularly take the initiative to instigate ad hoc events in order to promote the Convention: meetings, conference or round tables regarding what is at stake in its implementation.

We note that the National Centre for Film and Animation organized a conference entitled "Film and Commerce, State of International Discussions" during the Cannes Film Festival 2009.

Finally, France carries out an active policy that promotes massive ratification, because it is clear that the Convention will have as much clout as it has states party to it. Through ratification, states will show that they are willing to place cultural concerns on the same level as economic ones.

11.1

France is very confident that the Convention will be implemented effectively and hopes uppermost:

- to make the Convention a pillar of global governance in the cultural domain;
- that the Convention will bring a better understanding of the problems caused by globalization;
- for more recognition for the Convention within other international settings;
- that a broad discussion on elaborating a multilateral European strategy will ensure;
- to pursue further ratifications;
- for the implementation of the International Fund for Cultural Diversity, by the means of programmes highlighting culture and development;

-for recognition of the educational element, which is fundamental in that it is how values of diversity must be promoted to civil society in its whole; this educative dimension includes training;

-for recognition of the implementation of the Convention on the discussion conducted, amongst other subjects, in **cultural and artistic education** (held in Seoul, from the 25th to the 28th of May, 2010, during the Second Global Conference on Artistic Education). The promotion of the values of diversity within civil society is fundamental to the implementation of the Convention, education is an essential method, particularly artistic and cultural education, which is able to fully capture the complexity of it (cf. equally the *Roadmap for Artistic Education* following the First Global Conference on Artistic Education: Developing Creative Capacities for the 21st Century - Lisbon, 6th to the 9th of March, 2006).

12.

In order to ensure the implementation of a coherent, global European policy on culture, independent of economic policy, it is advisable that community institutions link together through the goal of the implementation of the Convention in order to contribute to the emergence, at the European level, of a frame of reference for negotiations in which the Union engages with third world countries in regards to culture, including audiovisual and film. A better synergy should be sought between general directors in charge of education and culture, development, commerce, and external relations.

13.

The existence of the Convention is a strong point of reference, and it will remain one in the future.

14.

We have attached *France's Paper on a New Strategy for Culture Outside of the European Union*, which clarifies and completes the answers to several questions in this questionnaire.