

QUADRENNIAL PERIODIC REPORT CYPRUS 2020

GENERAL INFORMATION

TECHNICAL INFORMATION

Name of Party:

Cyprus

Date of Ratification:

2006

Officially Designated Point of Contact of the Convention:

Country: Cyprus

Ms.

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Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:

In the framework of the consultation process required, a number of CSO, local authorities, ministries and other public institutions were consulted to collect data about the topics raised in the report. The data collected have been processed and evaluated and those relevant to the required topics were included in the report. At the same time, throughout this process, certain areas have been identified that needed further elaboration and additional research was carried out in order to collect this information.

Executive summary:

Cyprus was amongst the first countries to ratify the UNESCO Convention on the protection and promotion of the diversity of cultural expressions. In the context of the Cyprus Constitution there are certain provisions that promote the respect to Human Rights without making any distinction or differentiation between citizens and non-citizens of the Republic and without any distinctions or differentiation on grounds of community or religion or nationality, or on any other grounds.

The report provides an overview of how Cyprus implements the 2005 Convention with selected examples of policies and programmes. Support to creativity and access and participation to cultural life are amongst the top priorities of the national cultural policy of Cyprus.

Moreover, in the context of constructive and fruitful dialogue, the idea of creating a mechanism which would encounter all cultural matters in a holistic approach resulted in a recent decision of the Council of Ministers for establishing a Deputy Ministry for Culture.

Cyprus also participates in initiatives and projects to foster European and international cooperation, especially in the Euro-Mediterranean region and has contributed to the International Fund for Cultural Diversity.

Other achievements with respect to the implementation of the 2005 Convention include some recent efforts to enhance networking and collaboration among public authorities and civil society. In the context of the above and having acknowledged the holistic nature of cultural activities, certain initiatives have progressed regarding the restructuring of cultural administration in the public sector.

Amongst the most significant opportunities are the following:

- Continuing support for measures that protect and promote the diversity of cultural expressions especially in the digital environment.
- Exploring further the possibilities resulting from the technological shift for the benefit of the creative sector and enhance social innovation and the sector's economic contribution.
- Encounter the challenges of COVID-19 and provide the sector with new impetus by encouraging a broad network of collaborations between both public as well as private and civil society organisations.
- Fostering public awareness of the Convention.

Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:

Public Sector	Cultural Services, Ministry of Education, Culture, Sports and Youth	Anthi Panayiotou <anpanayiotou@papd.mof.gov.cy>	http://www.moec.gov.cy/politistikies_ypiresies/
Public Sector	Cyprus National Commission for UNESCO	tpapantoniou@culture.moec.gov.cy	http://www.unesco.org.cy
Public Sector	Cyprus Pedagogical Institute, Ministry of Education, Culture, Sports and Youth	athmich@cyearn.pi.ac.cy	http://www.pi.ac.cy
Public Sector	Unit of Education for Environment and Sustainable Development, Pedagogical Institute, Ministry of Education, Culture, Sports and Youth	aravella@cytanet.com.cy	

Public Sector	Youth Board of Cyprus, Ministry of Education, Culture, Sports and Youth	director@onek.org.cy	https://onek.org.cy/en/
Public Sector	Statistical Service	director@cystat.mof.gov.cy	https://www.mof.gov.cy/mof/cystat/statistics.nsf/index_en/index_en?OpenDocument
Public Sector	Commissioner for the Development of Mountain Communities	commissioner.dmc@presidency.gov.cy	
Public Sector	Commissioner's Office for Gender Equality	iantoniou@presidency.gov.cy	http://www.institutionforgenderequality.gov.cy
Public Sector	Ministry of Energy, Commerce and Industry	ksolomou@mcit.gov.cy	http://www.mcit.gov.cy/mcit/mcit.nsf/index_el/index_el?OpenDocument
Public Sector	Cyprus Radio Television Authority	a.themistokleous@crt.a.org.cy	http://www.crt.a.org.cy
Public Sector	Municipality of Limassol / Intercultural Council	limassol.municipal@cytanet.com.cy	https://www.limassolmunicipal.com.cy/en/Evrwpaika-Programmata
Public Sector	Ayia Napa Municipality	maricultural@agianapa.org.cy	http://www.ayianapa.org.cy
Private Sector	Rialto Theatre	info@rialto.com.cy	https://rialto.interticket.com/
Public Sector	UNESCO Chair on Digital Cultural Heritage, Cyprus University of Technology	marinos.ioannides@cut.ac.cy	https://digitalheritagelab.eu/
Private Sector	University of Nicosia UNESCO Chair	solomou.e@unic.ac.cy	https://www.unic.ac.cy/unesco-chair/
Civil Society Organization (CSO)	Intellectual Property Union of Cyprus	synodinou.eleni-tatiani@ucy.ac.cy	http://edpicypus.blogspot.com/
Civil Society Organization (CSO)	Cyprus Music Information Center	info@cymic.org.cy	http://www.cymic.org.cy/
Civil Society Organization (CSO)	Visual Artists Association - Phytorio	vartcy@gmail.com	http://www.phytorio.org
Civil Society Organization (CSO)	Season Women	info@project-season.org	http://project-season.org
Private Sector	Bank of Cyprus Cultural Foundation	ioanna.hadjicosti@bankofcyprus.com	https://www.boccf.org

GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



CULTURAL AND CREATIVE SECTORS

A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors: NO

Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors:: NO

Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years: YES

If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance): YES

Specific education and training programmes in the arts and the cultural and creative sectors are established, including:

Digital literacy programmes for creation and experimentation

Technical and vocational education and training programmes in

Design

Media arts

Music

Visual arts

Tertiary and university education degrees in

Cinema/audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Visual arts

Specific measures and programmes have been implemented over the last 4 years to:

Support job creation in the cultural and creative sectors

Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

Statistical offices or research bodies have produced data during the last 4 years:

related to cultural and creative sectors

Share of cultural and creative sectors in Gross Domestic Product (GDP):

0.50%

2018

Share of employment in the cultural and creative sectors:

3.40%

2019

Please provide whenever possible disaggregated data by sector, age, sex and type of employment:

Male 3.2% Female 3.6%

Total public budget for culture (in USD):

104,800,000USD

2018

Please provide whenever possible the share allocated by cultural sectors/domains (in %):

Cultural Services (Ministry of Education and Culture) and Department of Antiquities: 0,5% Broadcasting and Publishing Services: 0,4%

Relevant Policies and Measures:

“CULTURE 2015-2020” Programme

Name of agency responsible for the implementation of the policy/measure:

Ministry of Education, Culture, Sports and Youth / Cultural Services

Website of the policy/measure, if available:

http://www.moec.gov.cy/politistikes_ypiresies/

Describe the main features of the policy/measure:

According to the Strategic Plan for Culture the main pillar of the national policy is supporting and promoting artistic creation as well as ensuring access and participation in cultural life. Acknowledging the substantial role played by civil society in protecting and promoting contemporary cultural expressions, the Cultural Services aim at providing adequate financial resources to creators – organised groups representing cultural creators and artists, non profit organisations operating in the field of culture and individual artists/creators– to strengthen and encourage efforts of expressing artistic creativity. In this context a number of funding programmes have been formulated. One of these programmes is CULTURE Programme (2015-2020). The Strategic Plan places also special emphasis to broadening opportunities for access and participation and these is reflected to all the funding programmes which are currently in place. The “Culture” Programme (2015-2020) fosters cultural expressions by providing targeted financial support to cultural activities and aiming to create the conditions for offering new opportunities and opening up new prospects of activity in the field of culture, on the basis of the needs of the culturally-active agencies, groups and individuals. This Programme is revised and implemented annually and provides funding to sectoral cultural activities in the area of literature, music, dance, visual arts, traditional culture, theatre and cinema. On the one hand, the Programme aims at systematically covering and responding to the broad range of demands and needs of culturally-active agencies, groups and individuals. On the other hand, it aspires to become the basis which will provide new prospects in the field of culture.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The "Culture" Programme (2015-2020) fosters cultural expressions by providing targeted financial support to cultural activities and aiming to create the conditions for offering new opportunities and opening up new prospects of activity in the field of culture, on the basis of the needs of the culturally-active agencies, groups and individuals. This Programme is revised and implemented annually and provides funding to sectoral cultural activities in the area of literature, music, dance, visual arts, traditional culture, theatre and cinema. On the one hand, the Programme aims at systematically covering and responding to the broad range of demands and needs of culturally-active agencies, groups and individuals. On the other hand, it aspires to become the basis which will provide new prospects in the field of culture.

Financial resources allocated to the policy/measure in USD:

\$3,56 millions

Has the implementation of the policy/measure been evaluated?: NO

Cyprus Choreography Platform

Name of agency responsible for the implementation of the policy/measure:

Ministry of Education, Culture, Sports and Youth / Cultural Services

Cultural domains covered by the policy/measure:

Performing Arts

Website of the policy/measure, if available:

<http://www.cyprusdanceplatform.com>

Describe the main features of the policy/measure:

Cyprus Choreography Platform (in 2019) marks the evolution of the “Contemporary Dance Platform” which has contributed greatly to the development and promotion of contemporary dance in the country. The organizers have always aspired to provide choreographers active in Cyprus with opportunities to experiment with new forms of expression and create new projects. This aspiration is enriched by the specific objective of developing and establishing choreography as the foremost requirement for the evolution of contemporary dance in Cyprus. In 2019 a new aspect was introduced in this platform (an external associate [mentor], mentoring the creative process and providing feedback to young choreographers). Other innovations in the 2019 edition include the differentiation and expansion of the participants’ categories as well as the launch of the “Young Choreographer Award” (€5000). The selected choreographers present their work in a festival organized in the end of this process. The core programme of performances is combined with parallel events organized by Dance House Lemesos under the title “Dance Throughout the Year”.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Since the introduction of new elements in the programme (e.g. mentoring initiative) in 2019, even more young choreographers developed an interest in participating in the Platform.

Financial resources allocated to the policy/measure in USD:

\$123,330

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Rialto Theatre

Type of entity:

Private Sector

Dance House Lemesos

Type of entity:

Civil Society Organization (CSO)

Cultural Decentralisation Programme

Name of agency responsible for the implementation of the policy/measure:

Ministry of Education, Culture, Sport and Youth / Cultural Services

Website of the policy/measure, if available:

http://www.moec.gov.cy/politistikes_ypiresies/

Describe the main features of the policy/measure:

The Cultural Decentralisation Programme has been established since 2015 as a regional cultural development programme (initially on a pilot basis). It has been institutionalized since 2016 and aims at promoting, cultivating and disseminating culture and providing opportunities for acquaintance, understanding, participation and creation in the widest possible strata of rural communities. It also encourages the mobility of artists and other culture professionals as well as their artistic work. In this context, it enables both artists and audience to formulate artistic perceptions and stimuli and promotes the interaction amongst them.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The programme enhanced the opportunities of professional and cultural employment. Moreover, it bolsters access and participation in cultural activities amongst rural communities. Additionally, the programme promotes sustainable development through cultural tourism.

Financial resources allocated to the policy/measure in USD:

\$215000

Has the implementation of the policy/measure been evaluated?: NO

If yes, what are the main conclusions/recommendations?:

The implementation of the programme has not yet been completed and the evaluation is based on mid-progress reviews which are carried out by the local communities and the participants in the programme. The initial reviews indicate that there is a positive impact on local communities.

Film production and provision of incentives for foreign productions

Name of agency responsible for the implementation of the policy/measure:

Ministry of Education, Culture, Sports and Youth / Cultural Services

Ministry of Finance / CIPA (Invest Cyprus)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Website of the policy/measure, if available:

http://www.moec.gov.cy/politistikes_ypiresies/

<https://film.investcyprus.org.cy>

Describe the main features of the policy/measure:

The Cultural Services of the Ministry of Education, Culture Sport and Youth, continue to support the cinematographic creation and further development of the Cinema Industry in Cyprus through the “Programme for the Development of Cinematographic Works“. The Programme covers all film length categories and all stages of the creation and the production chain, such as Screenwriting, Development and the Production of Small, Medium and Feature Films, from all categories, such as Fiction, Animation and Documentary. The Programme also grants the Promotion of these films and their Participation in Film Festivals all over the globe and their local distribution in Cyprus cinema theatres. In an effort to further strengthen and initiate coproductions between Cyprus and European coproductions, the Cultural Services have added in 2017 a new Sup-program in the “Programme for the Development of Cinematographic Works“, entitled: the “Minor Coproduction Scheme“, that gives the opportunity to Cypriot Producers to join a non-Cyprus initiated projects in a European or international coproductions. Furthermore, since 2019, the government of the Republic of Cyprus introduced a package of incentives encouraging international producers to choose Cyprus as their next film destination. Eligible production categories include, amongst others, feature Films (including animation), television Series or mini-series, documentaries for Theatrical or Television release, animation (digital or analogue), television research programs and natural history.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

During 2016-2018, a significant number of films (short, feature), fiction and documentaries have been produced, nominated as official selections in the competition programs of various international film festivals abroad. The feature film “Smuggling Hendrix” was awarded with the “Best International Narrative Feature” in Tribeca International Film Festival, in 2018. About 34 projects are expected to be completed from 2018-2024: 10 Feature Fiction films in Development, 2 Feature Documentaries, 3 Minor Coproductions (feature /fictions), 7 Script writing (3 high and 4 low budget films), 12 Shorts. Also, through the Incentives Program, 2 feature /fiction films have been awarded a cash rebate of 35%: "Jiu-Jitsu", starring Nicolas Cage and “S.O.S”.

Financial resources allocated to the policy/measure in USD:

\$1 539 605 (for the Programme for the Development of Cinematographic Works)

Promoting film education and professional capacity building

Name of agency responsible for the implementation of the policy/measure:

Ministry of Education, Culture, Sports and Youth

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Describe the main features of the policy/measure:

The Department of Cultural Services of the Ministry of Education, Culture, Sports and Youth, aware of the power of film education and the multifaceted benefits it has to offer in shaping modern citizens, has developed certain important initiatives concerning film education over the recent years. The Ministry has established collaborations with non-profit associations, the film industry and National (International) Film Festivals that include programmes of film education towards educators, children and young people. These programmes take place in the framework of the following festivals: i. Animafest Cyprus -Views of the World (International Animation Festival). The organizers have created a developmental scheme in Education for educators', children and young people called "The Junior Edition" taking place during the school year, reaching schools of Pre-elementary, Elementary and Secondary Education throughout Cyprus. This Scheme is devoted to animation training and the promotion of children's animated films. Its aim is to enrich Cypriot children's perception of animation film and cultivate love and respect towards this art form. AnimaFest Cyprus also collaborates with other international festivals with the purpose of exchanging best practices regarding children's film education programmes as well as for organizing educational seminars, presentations, workshops and screenings of competition film programmes - with a children's audience prize award-, thus inviting children, educators and their parents to broaden their knowledge in the art of animation. ii. Cyprus Film Days (CFS) for Children and Youth. It is part of the Cyprus Film Days International Festival. The CFD for children has been running for the last six years incorporating in its main actions, the screening of awarded films and a series of interesting film workshops for children and youth, such as acting for camera, animation and VR. iii. Cyprus Archaeological, Ethnographic and Historical Documentary Festival. The non-profit organization A.E.I AUDIOVISUAL FORUM organizes filmmaking workshops for students, thus encouraging participation of young people not only as spectators but also as creators. The initiative is implemented in collaboration with the UNESCO Associated Schools Network in Cyprus since 2018. Furthermore, other stakeholders also promote film education, such as the Politistiko Ergastiri Agion Omologiton and the Cyprus Pedagogical Institute - Ministry of Education, Culture, Sports and Youth. The latter has developed during the last years seminars, presentations and workshops relevant to audiovisual education, targeting students and educators (e.g. Audiovisual storytelling workshops, short video contest). The Ministry also maintains a close collaboration with the Directors Guild of Cyprus. Directors Guild of Cyprus has been offering high quality training for professionals in the field of directing since its establishment. It provides a wide range of masterclasses, seminars and workshops aiming to educate, inform and inspire them. These are mainly provided to members of the Guild but most of them are also open to the public.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Financial resources allocated to the policy/measure in USD:

\$47000

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Pedagogical Institute

Type of entity:

Public Sector

Directors Guild of Cyprus

Type of entity:

Civil Society Organization (CSO)

ANIMAFEST Cyprus

Type of entity:

Civil Society Organization (CSO)

AEI Audiovisual Forum

Type of entity:

Private Sector

National Youth Strategy

Name of agency responsible for the implementation of the policy/measure:

Ministry of Education, Culture, Sports and Youth / Youth Board of Cyprus

Website of the policy/measure, if available:

<https://onek.org.cy/en>

Describe the main features of the policy/measure:

The “National Youth Strategy 2017-2022” is the first policy document in Cyprus addressing youth in the fields of culture and creativity. Specifically, “Creativity and Culture” is one of the eight fields of action of the Strategy, which was adopted in May 2017 by the Council of Ministers. According to the Strategy, culture is recognised as a major contributor to the advancement of creativity of young people, which is considered beneficial for the society on both economic and social aspects. The Strategy targets to the promotion of the following goals and objectives: Goal 1: Creation of opportunities for easy access and equal participation in arts and culture; Goal 2: Creation of opportunities for the development of artistic creativity. The National Youth Strategy’s priorities for achieving the above targets are the following: 1. Ensure equal access to cultural institutions (e.g. theatres, museums a.o.) and programmes for all young people; 2. Promote and support the professional development of young artists; 3. Encourage the development of new methods of cultural expression and artistic creation; 4. Create more places where young people can develop their talent and express themselves creatively (accessible to people with disabilities); 5. Enhance education and training for young professionals in culture; 6. Promote youth interaction on cultural issues with other countries; 7. Develop cooperation with youth, sports and culture institutions from other countries in order to exchange good practices in dealing with youth issues; 8. Provide young people with opportunities for participation in local, regional or national actions. The Youth Board of Cyprus, as the national coordinator for the drafting, implementation and monitoring of the National Youth Strategy, has established a Cross-sectorial Working Group on Youth, which consists of representatives of Ministries and Agencies – including governmental actors in cultural sectors - to ensure constant coordination and sectoral cooperation among all governmental institutions that deal with youth issues.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The 1st Progress Report (2017-2019) for the Implementation of the 1st Action Plan of the National Youth Strategy has just been drafted and will be submitted to the Minister of Education, Culture, Sports and Youth. Regarding the pillar “Creativity and Culture” and based on the contribution received by the governmental actors which run programmes for youth in the respective field, 21 measures/programmes were included. These measures include both national actions and European Programmes (such as Erasmus+ Youth). The majority of the programmes are run by the Cyprus Theatre Organisation (THOC) and the Youth Board of Cyprus. Among the on-going measures of the Strategy is the National Funding Scheme “Youth Initiatives”, which achieved a full absorption of the available budget. Moreover, the “Youth Festival”, organised by the Youth Board on an annual basis, includes several creative and cultural activities run by young people, such as short films screening, exchange library, living library, workshops, music and art activities and has an increasing number of participating organisations (100 in 2019) and visitors (4000 in 2019) each year. It should be also noted that in the frame of the Strategy, a public consultation with young people was organised by Youth Board and THOC in 2017. The consultation addressed questions concerning the “theatrical” habits of young people, their preferences, needs and suggestions.

Financial resources allocated to the policy/measure in USD:

The budget of each measure/programme that is documented in the Strategy concerns the overall budget of the programme (and its actions) and therefore cannot be representative of the financial resources allocated for the promotion of creative and cultural actions only.

If yes, what are the main conclusions/recommendations?:

There has been no evaluation of the Strategy yet. The evaluation will take place upon the Strategy's completion in 2022.

ReCOVer20 Funding Scheme

Name of agency responsible for the implementation of the policy/measure:

Cyprus Youth Board

Website of the policy/measure, if available:

<https://onek.org.cy/archiki-selida/programmata-ipiresies/efkeries-chrimatodotisis/recover20/>

Describe the main features of the policy/measure:

As a response to the pandemic COVID-19, the Youth Board of Cyprus launched the “ReCOVer20” Programme, financing pilot actions or programmes / activities which aim at addressing the effects of the pandemic, at local level, by providing practical support to individuals and groups of people that were affected the most by the pandemic. The Programme finances, among others, actions and initiatives in the field of culture. The programme targets young people up to 35 years old, youth organisations, youth clubs, informal youth groups and NGOs.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The only available results so far from the implementation of “ReCOVer20” are the ones of the first application round. Specifically, during the first round, the Youth Board received 71 applications in total, out of which 44 were granted. Thirteen (13) applications concern the implementation of cultural activities and actions. One more application proposing a research in the field of culture (“ReSetting the Cyprus Music Stage”) was also granted.

Financial resources allocated to the policy/measure in USD:

The 14 applications, referred to above, that fall in the field of culture were awarded the amount of \$51.000.

Has the implementation of the policy/measure been evaluated?: NO

Support plan for cultural activities of religious groups

Name of agency responsible for the implementation of the policy/measure:

Ministry of Education, Culture, Sports and Youth / Cultural Services

Describe the main features of the policy/measure:

The plan, first implemented in 2019, aims to form the basis for targeted financial support to be provided to activities in the Cultural Sector, generated from the religious groups of Armenians, Latins and Maronites. Specifically, the implementation of the plan aims at the development and adoption of a stable and appropriately shaped financial tool for the financial support of significant activities, implemented by the offices of the Representatives of these three religious groups. Therefore, its implementation is directly related to the pursuit of establishing a capable and effective means of disposing, through transparent procedures, of the required financial resources for the timely and effective financing of activities that have substantial scope, result and importance. For the first year of implementation of the plan, activities were approved and funded for the following offices: • Office of the Representative of the Religious Group of Armenians 1) Teaching Armenian Traditional Dances and annual presentation to the Armenian Community. 2) Armenian Children's Dance Group Art School "Nanor" • Office of the Religious Representative of the Latin Group 1) Tribute to the memory of Armando Josephen, entitled "Cypriot Song, Painting and Aeromodelling: A Celebration for Armando Josephen" • Office of the Representative of the Religious Group of Maronites 1) Presentation of the doctoral dissertation of Dr. Maria Skordi, entitled, "The Maronites of Cyprus: History and Iconography" 2) Honorary Event for Tony Solomos featuring a concert entitled, "The Maronites of Cyprus through the Songs of Tony Solomos"

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Preservation and promotion of the cultural life and traditions of different religious groups in Cyprus, through cultural events, community activities and presentation of relevant research works.

Financial resources allocated to the policy/measure in USD:

\$60000

Has the implementation of the policy/measure been evaluated?: NO

MEDIA DIVERSITY

Public service media has a legal or statutory remit to promote a diversity of cultural expressions: YES

Policies and measures promote content diversity in programming by supporting:

Linguistic diversity in media programming

Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio): YES

Regulatory authority(ies) monitoring media exist: YES

If YES, please provide the name and year of establishment of the regulatory authority(ies):

Cyprus Radiotelevision Authority (1998)

If YES, these regulatory authority(ies) monitor:

Public media

Private sector media

If YES, these regulatory authority(ies) are responsible for:

Monitoring gender equality in the media

Relevant Policies and Measures:

Access to Culture through digital means

Name of agency responsible for the implementation of the policy/measure:

Ministry of Education, Culture Sports and Youth

Cyprus Theatre Organisation

Cyprus Symphony Orchestra

Rialto Theatre

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Describe the main features of the policy/measure:

Access to culture via digital means is a way to achieve both audience development as well as to reach out to broader public. In Cyprus certain initiatives have been developed in recent years, particularly during the pandemic COVID19. More specifically, the Cyprus Theatre Organisation, Rialto Theatre, and the Cyprus Symphony Orchestra, broadcasted online selected performances for free. Furthermore, the Ministry of Education, Culture, Sports and Youth (Cultural Services), with the technical support of the Cinema section, provided funding and presented online 50 short films made by Cypriot filmmakers during the COVID-19 pandemic lockdown. In addition, various other cultural organisations, such as the A.G. Leventis Gallery, made available to the public all its previous exhibitions, organised virtual tours in the museum. Moreover, the educational activities of the museum took place online. Furthermore, Rialto Theatre, which is a major performing arts venue, is promoting both live

cultural events as well as transmitting digital performances. In this context, Rialto joined the National Theatre Live which is an exciting initiative of the Royal National Theatre in London to broadcast live performances of the best of British theatre to cinemas and movie theatres around the world. Moreover, Rialto theatre broadcasts performances from the Metropolitan Opera, through the program's screenings «The Met: Live in HD».

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

- Broader outreach - Contribution to the quality of life and people's well-being during the pandemic, while on lockdown

Has the implementation of the policy/measure been evaluated?: NO

DIGITAL ENVIRONMENT

Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries): YES

Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.): NO

Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.): NO

Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.): YES

Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available: NO

2019

Relevant Policies and Measures:

Promoting fair remuneration for creators in the digital environment

Name of agency responsible for the implementation of the policy/measure:

Ministry of Education, Culture, Sports and Youth
Registrar for Companies and Official Receiver

Describe the main features of the policy/measure:

Recognizing the importance of intellectual property rights, a collaboration was sought between the Intellectual Property Union of Cyprus and the focal point of the Convention (Ministry of Education, Culture, Sports and Youth). In this context, a series of activities such as conferences and info days were organized, with the participation of authors, artists, cultural organisations, educators, libraries, researchers, journalists, audio-visual producers, performers and the general public. The main objective of the aforementioned activities was to raise awareness on the importance and breadth of the protection of intellectual property in all forms of cultural expression. The events included expert interventions on the fundamental fields of creation and cultural production and presentations regarding recent developments in the area of intellectual property rights in the digital environment. This gave room for discussion between all stakeholders involved (artists, lawyers, civil society, responsible public bodies for culture and intellectual property rights). Moreover, the relevant promoted activities contributed in raising awareness and provided useful information regarding fair remuneration of artists particularly in the context of the emerging challenges of online distribution and consumption. Furthermore, both the Ministry of Education, Culture, Sports and Youth as well the Registrar for Companies and Official Receiver who is responsible for the implementation of copyright law in Cyprus, in the context of the aforementioned activities have acknowledged the importance of safeguarding and promoting cultural diversity, as it is considered not only as a commercial good but also as a medium through which identities are forged in contemporary societies.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Ongoing process which enhances the collaboration amongst all stakeholders involved

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Intellectual Property Union of Cyprus

Type of entity:

Civil Society Organization (CSO)

PARTNERING WITH CIVIL SOCIETY

Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist: YES

Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions: YES

Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.): YES

If YES, please provide up to 2 examples:

Opportunities for networking with public authorities and other CSOs in the field of culture
Limassol Intercultural Council

Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years: YES

Relevant Policies and Measures:

Limassol Intercultural Council

Name of agency responsible for the implementation of the policy/measure:

Limassol Municipality

Describe the main features of the policy/measure:

The Municipality of Limassol became a member of Intercultural cities (ICC) network in 2010. The network uses a combination of evaluation tools, innovative methodologies, peer learning, and guidance to accompany local authorities in implementing their diversity management and migrant integration strategies, as well as enabling the transfer of good practices and innovation. Applying one of the good practices from the initiative, in 2017 the Municipality established a migrants' advisory body called "Limassol Intercultural Council" bringing together over 40 representatives of migrants' (mainly cultural) associations and NGOs, diplomatic representations, labour unions, media but also active citizens interested in inclusive integration work. They have been meeting and discussing various challenges that migrants and locals are facing and proposing possible measures to solve them. As a result, the Council and Municipality jointly developed the first city's Intercultural strategy for the period 2018-2020, which aims to become a guiding chart facilitating the development of Limassol as an open and intercultural city by 2020. The strategy was developed through a series of open for the public Intercultural Council's meetings. Through needs assessment and brainstorming sessions, it has detected 11 themes that are

relevant for migrants' communities and need immediate intervention. They include: i) Culture, ii) Education, iii) Youth, iv) Families and Parenting, v) Housing, vi) Health, vii) Labour issues, viii) Policing and Safety, ix) Access to public services, x) Citizenship & Participation and xi) Intercultural Branding & Media. Although this list of topics embraces a wide range of issues for which the Municipality of Limassol, as a local authority, does not have direct powers and responsibilities, raising awareness about these issues, amongst the widest population, local and national stakeholders has been considered as an added value. Following the guidelines from the Intercultural City Step-by-step guide, Limassol's Intercultural Strategy sees "participation and interaction as the golden keys of intercultural policy-making, and markers of inclusion and exclusion". It considers the cultural events or activities to be vectors of intercultural communication and interaction, which need to be conceived with a diverse public in mind and where people need to be encouraged to cross over artificial barriers and experience other cultures. So it therefore calls the authorities to provide special facilitation to their diverse citizens to participate in general and specifically designed cultural programmes. The list of suggestions includes the support to migrants' association for cultural events (including the provision of public spaces, logistics and mini-grants), development of intercultural library, cultural guides in various languages leading to higher participation in local cultural initiatives and avoiding language barriers, music programme for children, etc. The Strategy also suggests collaboration with local cultural NGOs, Limassol Cultural Coordination Council and a wide range of local and national authorities and stakeholders.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The activities of the Intercultural Council and the Strategy have resulted, both in an increased participation of migrants in the cultural life of Limassol, as well as in an increasing awareness about the diversity and its advantages for socio-economic life of the city. The festivals organized have spread throughout the Limassol society and beyond the message and the concept of an open, diverse and multi-cultural city, which recognizes the cultural diversity as an asset. Such messages have been systematically promoted by the city's leadership, having a positive impact not only on local, but also on national and international levels. Following the success story of the Intercultural Council, the Municipality of Limassol has proceeded with expanding its intercultural policies by appointing the first Intercultural Advisor for the Municipality of Limassol, who will further suggest and implement a number of intercultural activities and measures in the field of diversity management. The Intercultural Advisor will be working on the evaluation of the current and development of the new Intercultural Strategy for the period 2021-2025, the development of Anti-rumours strategy and campaign according to the CoE methodology, development and participation in various European funded programmes and projects and coordination of intercultural affairs with the Intercultural Cities network. The Intercultural Council is seen further as a permanent migrants' advisory body of the Municipality of Limassol and the greater Limassol urban area, a partner in the development of new initiatives and a promoter of the city's diversity in practice. Apart from the general awareness on various issues listed above, the Intercultural Council has provided an active support to a wide range of local initiatives. In the field of culture the Council has specifically encouraged, facilitated and/or promoted various events and programmes including the traditional intercultural Musical Footprints festival being co-organized by the Cultural Movement of Limassol "Epilogi" and a number of migrants' NGOs since 2008 (last time being dedicated to the World Refugee Day in 2019), the Day of Europe co-organized by the Municipality of Limassol and Representations of the European Commission and Parliament in 2018 and 2019, traditional Vietnamese, Kurdish, Filipino and Bulgarian festivals, or "Multi-coloured Music" municipal social programme implemented in Limassol deprived neighbourhoods and inspired by Venezuelan El Sistema concept. In addition to those cultural activities,

the Intercultural Council and Municipality of Limassol have also jointly organized the training activities for Intercultural Policing in collaboration with Cyprus Police in November 2018 and 4th Intercultural Lab in November 2019, both in cooperation with the Intercultural cities Unit of the Anti-Discrimination Department of the Council of Europe. The Intercultural Council has also strengthened the relations, networking and solidarity among its members, which was especially obvious during the COVID-19 lockdown, where its members have been supporting each other and the wider public providing humanitarian help or other social services, both through physically distanced actions as well as through online activities. The participation of persons with migrant background has also been increasing during the last years, not only in their capacity as audience in cultural events but also through their active role in municipal public events such as the Carnival, Pentecost or Limassol Wine Festivals.

Financial resources allocated to the policy/measure in USD:

This is part of a broader scheme and the cultural budget cannot be distinguished from the rest

Has the implementation of the policy/measure been evaluated?: NO

Opportunities for networking with public authorities and other civil society organisations

Name of agency responsible for the implementation of the policy/measure:

Ministry of Education, Culture, Sports and Youth / Cultural Services
Cyprus National Commission for UNESCO

Website of the policy/measure, if available:

http://www.unesco.org.cy/Event-Cultural_Expressions_and_Pluralism_Aspects_of_Contemporary_Creativity_in_Cyprus,53,EN
<https://vimeo.com/266649334>

Describe the main features of the policy/measure:

The Ministry of Education, Culture, Sports and Youth and the focal point of the 2005 Convention promote the inherent values of the Convention, including opportunities for networking with and between civil society organisations. On the occasion of the celebration of a decade since the ratification of the Convention, in 2016 the Cultural Services of the Ministry of Education and Culture and the Cyprus National Commission for UNESCO launched a publication which is a collection of data and a depiction of the trends of contemporary cultural policy, as formulated in the context of 2005 Convention. More specifically, this publication records and presents relevant cultural activities that took place by various cultural bodies and agencies in Cyprus. The 2005 Convention brings to the fore the substantial role civil society plays in establishing a diverse cultural landscape. Taking into account that networking and information sharing is one of the objectives of the Convention (Article 9), this publication aims at providing information on cultural actions which may contribute to further cultural development in the future, fostering creativity, upgrading cultural planning, developing skills on issues of cultural management and, finally, promoting cultural expression and creation as an important pillar of development. In an effort to showcase relevant initiatives of the civil society, which contribute to the achievement of the Convention's goals, a call for proposals was launched for projects and cultural activities that were implemented by civil society organisations. The publication was launched in April 2018. On the occasion of this event, the Global Report was also presented in Cyprus. In the context of drafting and presenting the publication, opportunities for networking with public authorities and other civil society organisations were provided.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The impact of this initiative was significant in terms of promoting opportunities for networking and collaborations between civil society actors and public authorities. In this context, new partnerships were established for the implementation of future actions.

Financial resources allocated to the policy/measure in USD:

\$11800 per year

Has the implementation of the policy/measure been evaluated?: NO

EUNIC [EU National Institutes for Culture] Knowledge Sharing Workshop on working in fragile contexts

Name of agency responsible for the implementation of the policy/measure:

Cyprus Ministry for Education, Culture, Youth and Sports
British Council

Website of the policy/measure, if available:

<https://www.eunicglobal.eu/news/report-fragile-contexts>

Describe the main features of the policy/measure:

The EUNIC Knowledge Sharing Workshop was co-organised with the British Council and the Cyprus Ministry for Education, Culture, Youth and Sports. It invited EUNIC Member organisations and relevant EU Delegations to further explore the role of arts and culture when working in fragile contexts. Over the course of the two-day meeting, special emphasis was given to common areas for collaboration, good practices, and challenges caused by security and diplomatic constraints when working in fragile contexts. The workshop's participants were cultural relations and development cooperation practitioners from British Council, French Ministry of Foreign Affairs, Goethe Institut and Ifa (Institut für Auslandsbeziehungen), AECID (Spanish Agency for development cooperation) and the the EU institutions. The participants presented thirteen case studies dealing with international cultural relations and cooperation at different stages of conflict, ranging from violence prevention to peace building and post-conflict resolution in nine countries i.e Libya, Syria, Iraq, Yemen, Afghanistan, Occupied Palestinian Territories, Turkey, Mali, and Colombia. In general, all participating organisations and institutes pursue similar objectives, promoting social cohesion and sustainable development, however they might adapt slightly diverse approaches. Similarities and differences can be mapped out when it comes to the operational models involved, such as working remotely or on the ground. Different kinds of local partners and stakeholders were involved according to the different priorities and objectives of each project.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Case studies gathered during the workshop reveal a complex interplay between international, regional, and national levels. EUNIC members and EU delegations operate in fragile contexts to foster stability and security and there are a number of cultural actions to support that. Enhanced cooperation could provide a solid base for greater impact and action. In the cases presented, partnerships on cultural relations in fragile contexts under the EUNIC banner can be limited due to some of the challenges working in the countries concerned, such as: • Not all EUNIC Members are present in the countries • The interaction of those present is also limited and often costly due to high security costs • There is little information exchange on the Members' different national engagement strategies in fragile contexts; in cases where Members are working remotely not all members work from the same countries. In line with the EU's strategic approach to international cultural relations, the activities and initiatives are based on local contexts and need to further address the role of culture in development cooperation. Cultural institutes can play the role of coordinator and mediator between different parties, bring expertise from all EU Member States, and find flexible and sustainable cooperation models when working in fragile contexts. Given the complexity of the framework with its various strengths and weaknesses, participants to the EUNIC Knowledge Sharing Workshop on Working in Fragile Contexts have identified some key learnings and policy recommendations.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

UNESCO Chair on Cultural Diversity and Intercultural Dialogue

Type of entity:

Private Sector

EUNIC Global

GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

Please indicate if the following policies and measures exist in your country:

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

Work permit regulations supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. double taxation avoidance agreements, special work permits and health insurance, subsidies to cover living expenses, etc.)

Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:

Information resources or training services providing practical guidance to facilitate the mobility of cultural professionals (e.g. Internet platforms)

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

Relevant Policies and Measures:

Ayia Napa Sculpture Park and Artists Residency

Name of agency responsible for the implementation of the policy/measure:

Ayia Napa Municipality

Cultural domains covered by the policy/measure:

Visual Arts

Website of the policy/measure, if available:

<http://www.ayianapaopenmuseum.com>

Describe the main features of the policy/measure:

The sculpture park consists of a large collection of 263 works by over 133 artists from around the world who have participated in the annual Sculpture Symposium held by Ayia Napa Municipality. The expansion of the collection is an ongoing project, involving artists from around the world, turning the park into an open-air workshop. Artists from all over the world gather together during each winter and spring of the year to create sculptures by the coast of the Mediterranean Sea. The Sculpture Park presents different styles of sculptures which the public can see for free as they pass through the beautiful city of Ayia Napa. The Sculpture Park covers an area of over 20 000 squared meters sloping down towards the beach through a rocky terrain which creates a beautiful environment to take in the variety of sculptures created in Cypriot limestone, metal, ceramic or brass. The most interesting is that the artists create their artwork on site – which means that during winter and autumn. Ayia Napa Municipality provides to the participant artists the following: 1. Each artist has free accommodation and full board for a period of three weeks in Ayia Napa hotels. 2. Materials of the artist's creation and the tools and equipment except from the small personal tools which the artist must bring along. 3. An Entry Visa Invitation for artists from third countries. 4. The booking and ticket payment are made by the artist and Ayia Napa Municipality reimburses the artist for the corresponding amount upon arrival in Ayia Napa. 5. An Artist's Gratuity of a thousand euro (€1,300) to every artist, after the completion of the project.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

- Creation of a multinational Sculpture Park.
- Opportunities for networking and collaboration between artists from different countries (incl. third countries)
- Public access to contemporary artworks, created by Cypriot and foreign artists.

Financial resources allocated to the policy/measure in USD:

\$83000 - \$120000 per year (since 2014)

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

It is a multinational Sculpture Park and one of the largest Open-Air Museums and the most important Cultural Reference Point of Ayia Napa. So far, it has received several awards including the Platinum Award at the Cyprus Tourism Awards 2020 (Category: Museums/Historical sites/Cultural Sites, Events, Routes). Also, opportunities were given to recognised and famous artists from different countries, including artists from third countries, to work together, exchange views and create sculpts of great artistic value. It also receives a very high number of visitors every year.

FLOW OF CULTURAL GOODS AND SERVICES

Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:

Cinema/Audiovisual arts

Music

Performing Arts

Your country has granted or benefited from preferential treatment* to support a balanced exchange of cultural goods and services in the last 4 years:

-

If YES, please provide up to 2 examples:

-

Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:

-

If YES, please provide up to 2 examples:

-

Relevant Policies and Measures:

-

TREATIES AND AGREEMENTS

Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:

-

Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:

YES

Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years: YES

Relevant Policies and Measures:

Multilateral or bilateral agreements including cultural cooperation

Name of agency responsible for the implementation of the policy/measure:

Ministry of Education, Culture, Youth and Sports

Ministry of Foreign Affairs

Ministry of Transport, Communications and Works

Describe the main features of the policy/measure:

Cyprus has signed bilateral agreements with many countries (developed and developing) with the aim of cooperating in the fields of education, culture and the sciences. In order to implement these Agreements, the Cultural Services are responsible for drafting and implementing the provisions related to cultural cooperation and cultural exchanges of Cyprus with the contracting country (the implementation of the provisions concerning the cooperation on cultural heritage issues are promoted by Ministry of Transport, Communications and Works (Department of Antiquities). In recent years, the Agreements signed between Cyprus and other countries include an explicit reference to the 2005 Convention. More specifically there is a special Article which stipulates that: "Both Parties emphasize the importance of the UNESCO convention for the Safeguarding of the Intangible Cultural Heritage and the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and encourage bilateral cooperation in order to facilitate the implementation of these Conventions." In this context, there are also specific clauses in the bilateral agreements that refer to the safeguarding of cultural diversity in the digital era and the exchange of artists and experts.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

This measure contributes in promoting cooperation among signatory parties, especially with respect to the exchange of expertise in cultural policy aspects as well as the development of cultural projects. Bilateral agreements are signed both with developed and developing countries, thus contributing in capacity building, training and transfer of knowledge in diverse cultural expressions.

Financial resources allocated to the policy/measure in USD:

\$55740

GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

National sustainable development plans and strategies recognize the strategic role of:

Culture (in general)

Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1 most often expected outcome 4 least expected outcome):

Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 2

Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 1

Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 4

Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 3

Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): YES

Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES

Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising): YES

Relevant Policies and Measures:

National Strategy for the Development of Troodos Mountain Communities

Name of agency responsible for the implementation of the policy/measure:

Cyprus Government / Commissioner for the Development of Mountain Communities

Describe the main features of the policy/measure:

The National Strategy for the Development of Troodos Mountain Communities was launched in 2019 (it covers the period of 2020-2030, total estimated budget 200.000.000. The Strategy aims to improve the quality of life for the 30,000 residents of the Troodos Mountains communities, and stem rural depopulation. Among other

objectives, the Strategy includes the protection and promotion of local cultural heritage as well as fostering cultural creativity: • Upgrading infrastructures in mountain areas to improve social and cultural services. • Improving access to libraries with the use of digital technologies. • Upgrading cultural venues that host theatrical and musical performances to enhance access and participation in cultural life. • Establishing Centers for Cultural Education in rural areas as well as programmes aiming to foster lifelong learning in the cultural domain. • Empowerment and capacity building of human resources living in the communities • Fostering entrepreneurship in cultural and creative sector.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Due to Covid19 pandemic there was a delay in the implementation of all policies and measures.

Financial resources allocated to the policy/measure in USD:

(for the implementation of the cultural features of the Strategy) \$12000 Yearly (\$120000 for 2020-2030): Theatre Education \$1.067 373: School of Arts in Omodos High School

European Capital of Culture / Pafos 2017

Name of agency responsible for the implementation of the policy/measure:

Pafos 2017 Organisation

Website of the policy/measure, if available:

<http://www.pafos2017.eu>

Describe the main features of the policy/measure:

Pafos was selected to be European Capital of Culture (ECoC) in 2017, together with Aarhus. The cultural sector in Pafos often relates to the city's past. The city's architecture is often seen as its main cultural 'offer' including the Tomb of the Kings, Mosaics, Castle and numerous Churches. In addition to this, the city hosts different cultural events throughout the year. Pafos 2017 stressed its European heritage and its geographical location as a place of cultural exchange with Europe and other regions, hence the bid's motto "Linking Continents-Bridging Cultures". The motto expressed the need for interconnection and bridging the separated inhabitants of Pafos including permanent residents, visitors and immigrants. It also highlighted how important it was to interconnect the scattered areas of the city and to turn the entire province of Pafos into a common space shared by all its citizens - literally and metaphorically. Finally, it stressed the need to bridge the differences between the Greek Cypriot and the Turkish Cypriot community through various extensive projects. The central idea of the Pafos2017 Programme was based on the ancient tradition, when culture developed in open spaces. The 'Open Culture Factory' (a term featuring heavily in the bid) that formed an important part of the cultural programme promised to travel to all areas and communities in Pafos, to display the activities of the Pafos2017 programme and to create a common space of communication and cooperation for everyone. This central idea was not only about open spaces but also about openness in terms of tolerance, acceptance, encouragement and integration of different cultures, ideas and beliefs. This open-air focus had three key benefits according to the view of stakeholders: • It often made access to the projects much more inclusive as the cultural projects took place 'in front' of local people and visitors rather than 'behind closed doors' in theatres, galleries and other venues. This meant local people sometimes came across certain projects during their daily outings and helped create an easy way in and out of cultural activities without the need for tickets or pre-planning. • It helped reduce the costs of hiring venues, which are often key parts of the budgets for cultural projects. This meant that the overall costs of the programme were reduced by around a quarter according to projects taking part in the evaluation. • It helped spread the cultural activities linked to the ECoC around the city as projects took place across numerous sites and not in a relatively small set of traditional culture venues (e.g. theatres, concert halls etc) as can sometimes be the case. Since most cultural activities of Pafos2017 took place in the open air across the whole city, this was a strong contributing factor in mobilising all citizens – both local residents and the international expat community – to both rediscover the cultural heritage of their city; and connect them with the communities living in these different spaces. The volunteer programme was another key factor in mobilising the citizens to actively engage with the programme, and a key component of the Pafos2017 delivery structure. The volunteer programme shows that more than 350 local and international volunteers were mobilised for the practical implementation of ECoC activities. Through dedicated open calls for individuals and local sports and cultural associations during and in the years leading up to the 2017 ECoC year, the city was able to unite the citizens of Pafos "under one goal: To make this year, a year to remember!". Finally, Pafos was forced to be innovative when it came to the delivery of its ECoC in order to deal with the smaller budget. The infrastructure programme for the ECoC (not part of the budget) was co-financed by the European Regional Development Fund (ERDF).

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

• Cultural impacts The main impacts of the ECoC in Pafos linked to culture were much more around improving the skills of cultural players than improving the cultural infrastructure of the city in terms of new venues, buildings and equipment. Another cultural impact of the ECoC highlighted by all local stakeholders was related to encouraging local cultural operators to expand their 'repertoire' into themes such as coexistence, tolerance and acceptance (key issues of the cultural programme). Prior to the ECoC, local actors, artists and other performers did not tend to approach these more deep-rooted and 'serious' issues in their work. Encouraged by their involvement in the ECoC, local artists developed a range of projects around these themes in a way that they had never done previously with them developing plays, paintings, sculptures and other artistic productions which depicted these issues and promoted aims such as coexistence. It was interesting to note that the local evaluation picked up on this issue and stated that the project leads taking part in their consultations felt that these themes would continue to be depicted in local cultural offerings going forward.

• Access and participation Moving beyond this high-level evidence, at the level of both the audience attending the ECoC events and the volunteers supporting their delivery, Pafos2017 was successful at bringing together people from a variety of backgrounds. In this way, the ECoC was able to act as an important facilitator for creating interconnections between the separated local inhabitants of Pafos, the international expat community and traditional 'beach tourists' in Pafos, in line with its motto "Linking Continents – Bridging Cultures". Two important factors contributed to the ECoC's success of bringing together the local and international communities around cultural events. Firstly, in line with the "Open Air Factory" theme, evidence from the Cultural Programme shows that around 70% of cultural events took place outdoors, in the streets, squares, parks and beach of Pafos. This significantly increased the accessibility of the projects and made them very inclusive. Secondly, the community involvement and development strategy of the Pafos ECoC was primarily focused on 'getting the numbers up' by "go[ing] for mass participation activities to appeal to as many people as possible". The 'Music Together!' project, for example, brought together professional musicians, musical conservatoires and choirs from Pafos to organise outdoor concerts in the city to bring together people from different nationalities living in Pafos. As highlighted above, the volunteer programme was one of the most important contributing factors to the success of the Pafos ECoC. In total, Pafos2017 was able to mobilise more than 350 local and international volunteers throughout 2017, which significantly contributed to 'deepening' the citizens' level of participation and engagement with the ECoC.

• Cultural capacity The impact of the ECoC on Pafos in terms of cultural capacity comprises four dimensions:

- Audience building; The 'audience for culture' built as a result of the cultural offer the ECoC made available to the local residents is therefore an important first result in terms of cultural impact.
- Cultural infrastructure; The ECoC functioned as an important catalyst for new infrastructure developments and renovations to host events and performances.
- Skills development; The ECoC open public consultation shows that 87% of respondents felt that ECoC had had some positive effect on building the cultural capacity of the sector in the city with 60% stating that the impact was either very high or high.
- Quality of cultural offer. The public consultation of the ECoC showed that 75% of respondents believed that the Pafos ECoC had very strong or strong quality cultural projects. The focus of Pafos2017 was more about encouraging the local population and tourists already in the city to take part in the ECoC. As stated above, one of the key objectives of the "Open Air Factory" was to reconnect the local citizens with the cultural and historical heritage of Pafos, in particular in the old city centre. According to all stakeholders linked to the visitor economy interviewed as part of this evaluation, the wider purpose of attracting more visitors to the old city centre was to increase its potential as a 'cultural vector' for tourism, in addition to the more 'traditional beach tourism' which Pafos has always been known for.

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

According to the EC Ex post evaluation of the 2017 European Capitals of Culture (Pafos and Aarhus) (<https://www.europeansources.info/record/ex-post-evaluation-of-the-2017-european-capitals-of-culture-pafos-and-aarhus/>), the objectives of Pafos 2017 were reflected in the three main themes of the cultural programme. These themes emphasised the cultural heritage of Pafos in a European context, the (need for) interconnections between people within the city and beyond, and the need for intercultural dialogue. The “European dimension” was reflected in projects that presented Cypriot culture to a European audience and that brought culture from other European countries to Cyprus. The “City and Citizens dimension” was reflected in activities that took place across the city, with an emphasis on using open spaces and involving local citizens. Pafos 2017 has developed the audience for culture, served as a catalyst for cultural infrastructure investments and developed the skills and capacity of local cultural operators. The efforts to promote Pafos 2017 internationally were quite limited and, as a result, awareness of the ECoC amongst visitors to Cyprus was very low. However, the ECoC was successful at attracting expatriates and foreign tourists once they had arrived in Pafos, with non-Cypriots accounting for almost 40% of audiences. This is significantly higher than other ECoC, where foreign visitors typically make up less than 10% of total audiences. The performance of Pafos against its objectives was limited by the 80% reduction in its budget compared to the figure proposed in the application. The very severe reduction in the budget compared to that proposed in the application has served to limit the fulfilment of expectations. Whilst some positive effects have been achieved, the size of the cultural programme and associated activities has been generally too small to have the desired impact, particularly in terms of the primary aim of bringing together the different communities in the city. Because the cultural programme was relatively small it needed to have a long-term plan in place to make a meaningful step change in the cultural offer of the city.

INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:

YES, my country has contributed to the IFCD

Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: -

If YES, please provide the name(s) of the strategy and year(s) of adoption:

-

Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:

-

Relevant Policies and Measures:

National Strategy for Environmental Education focus on Sustainable Development and Mediterranean Strategy for ESD

Name of agency responsible for the implementation of the policy/measure:

Unit of Education for Environment and Sustainable Development, Ministry of Education, Culture, Sports and Youth

Website of the policy/measure, if available:

<http://www.esdmedcyprus.pi.ac.cy/>

Describe the main features of the policy/measure:

The specific policy amongst other tasks aims to engage local communities and indigenous populations, as informal and non-formal educators, in diverse Environmental and Sustainable Development Programmes, in order to enhance the intergenerational communication, conserve the local knowledge and culture and transmit and sustain the cultural resources in younger generations. Additionally, through this policy are organized in the communities and in environmental fields a series of outdoor environmental and sustainable development programmes from pre-primary level to life-long activities, in order to make people aware about the importance of protecting and conserving our environmental and cultural identity as a key driver for creating better societies based on the principles of sustainability. Furthermore, through the specific strategy emphasis is given to youth engagement with culture and environment as well with rural and suburban life aiming to support them to change their frame of mind and realize how the cultural and environmental resources can be used for achieving economic growth and supporting entrepreneurship and employability. Examples of recent actions implemented include: • The last 2 years the Community of Salamiou, cooperate with the international animation festival ANIMAFEST “OPSEIS TOY KOSMOU) and launched in Salamiou Environmental Education Center and in local community a synergy based on animation festival. For a week animation artists create there animations inspired by the culture and the environment and their creations are presented at the end to the audience. • The staff of the Unit of Education for Environment and Sustainable Development cooperating with artists and offering seminars to teachers and students based on environment and arts. For example last year developed the program “The

Climate calls S.O.S.: Action against climate change". For a year students and teachers worked with scientists and artists and created their animation about climate change in order to aware people about climate change, More than 100 schools participated to this action. In addition, the Mediterranean Strategy for Education for Sustainable Development aims, amongst others, to enhance the cultural and environmental diversity between the Mediterranean countries as a means for strengthening a) cooperation, b) mutual understanding and c) environmental and cultural sustainability in Mediterranean region.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

More than 100 Environmental education and Sustainable Development Programmes are offered through the Governmental Network of Environmental Education Centers based on environmental sustainability and social inclusion and culture. The Mediterranean Strategy on ESD: • The policy provided opportunities for exchanging good practices and ideas that enhancing the cultural and environmental dialogue between Mediterranean countries. • Helped countries to come together and find those cultural and environmental elements that unite Mediterranean countries and operates as a means for strengthening cooperation amongst countries in order to achieve sustainability in Mediterranean Region. • Helped the transition of environmental and cultural projects from one country to other. • Revealed the importance of empowering local populations and indigenous people creativity and culture in countries as a tie that strengthen the Mediterranean cultural and environmental identity.

Financial resources allocated to the policy/measure in USD:

\$1 million (national strategy) Mediterranean strategy on ESD: Financial resources allocated to the policy depends from each country national funds. For the implementation of this strategy, Cyprus has allocated around 120.000 USD since 2016.

Has the implementation of the policy/measure been evaluated?: NO

If yes, what are the main conclusions/recommendations?:

Even though the policy has not been evaluated yet, it is acknowledged that through its implementation there was an awareness of the close relationship between culture and environment. Furthermore, through the meetings of the Mediterranean ESD Steering Committee which is the coordination body for monitoring the policy implementation, it was resulted that: • The Mediterranean Education for Sustainable Development Strategy is a great policy mechanism to inform countries about the developments amongst them in the fields of cultural and environmental sustainability. • The Mediterranean Education for Sustainable Development Strategy is a unique opportunity of the Mediterranean countries to develop join programs, exchange ideas and strengthen the dialogue that can help them to conserve and ensure the cultural and environmental Mediterranean identity. • The Mediterranean Education for Sustainable Development Strategy is an example of mechanism that can bring countries together and work jointly for confronting the common challenges that the Mediterranean countries phasing in relation to achieve sustainability (social inclusion, ensure cultural resources, conserve environment).

GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



GENDER EQUALITY

Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:

Exist and are relevant for artists and cultural professionals

Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years: YES

Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.): YES

Data is regularly collected and disseminated to monitor:

Gender equality in the culture and media sectors

2019

Relevant Policies and Measures:

National Strategy and Action Plan on Gender Equality (2019-2023)

Name of agency responsible for the implementation of the policy/measure:

National Machinery for the Advancement of Women

Website of the policy/measure, if available:

<http://www.mjpo.gov.cy/mjpo/mjpo.nsf/All/1DD21BB8F29B6A5DC22579B40039F4CA>

Describe the main features of the policy/measure:

The National Strategy and Action Plan on Gender Equality is an important tool to promote equality between men and women. It comprises of specific objectives and actions involving intra-departmental and interministerial cooperation, monitoring and evaluation of its implementation. The main goals are: 1. Combating gender violence and full compliance with the provisions of the Constantinople Convention. 2. Balanced representation in decision making positions. 3. Modernization and improvement of legislation. 4. Empowerment of vulnerable groups of women. 5. Women's professional empowerment / reconciliation of professional and family obligations/duties. 6. Eradication of stereotypes and social preconceptions. 7. Education and training for women in the use of ICT. Each goal is further analysed in objectives, actions and specifies the stakeholders responsible for their implementation.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

There is an effort to include women in the governance of cultural organisations.

ARTISTIC FREEDOM

The constitution and/or national regulatory frameworks formally acknowledge:

The right of artists to create without censorship or intimidation

The right of artists to disseminate and/or perform their artistic works

The right for all citizens to freely enjoy artistic works both in public and in private

The right for all citizens to take part in cultural life without restrictions

Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom: YES

Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.): NO

Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.): YES

Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.): YES

Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.): YES

Relevant Policies and Measures:

-

MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:

The National Focal point, through the National Commission for UNESCO, distributed the questionnaire to CSO that represent broader and collective interests and with which there has been a long standing existing partnership, which allowed a thorough analysis of their actions and initiatives with respect to the implementation of the Convention. Most of the measures that have been submitted by CSO were considered as relevant.

GOAL 1 - Support sustainable systems of governance for culture:

Sustainable Careers in the Music Sector (SuCarMuS)

Name of CSO(s) responsible for the implementation of the measure/initiative:

SuCarMuS is co-funded by the Creative Europe Programme of the European Union through the Music moves Europe – Training scheme for young music professionals programme, coordinated by Cyprus Music Information Centre (CY) and implemented in partnership with

Cultural domains covered by the measure/initiative:

Music

Website of the measure/initiative, if available:

<http://www.sucarmus.net>

Describe the main features of the measure/initiative:

SuCarMus (Sustainable Careers in Music) is European funded program consisting of a series of training sessions for young music professionals. Participants engage to a year-long program of training activities including two intensive residentials, online mentoring/training sessions and an international networking meeting, designed to stretch them intellectually and personally. Through a series of workshops, lectures, consultation and mentoring sessions, 8 selected young participants enhance their understanding of the structures and processes of the music sector value network, raising both their personal and affiliated organizations' profiles, guided by personalized consultations and mentoring sessions from established and well-respected music professionals.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The project gave participants the opportunity to meet each other and discuss ideas and future projects, forming a network of music professionals in the Balkan and East Mediterranean region. Participating fellows welcomed the opportunity to go deeper in various aspects of the music value chain and discuss interesting sessions with very interactive tutors. Overall, participating fellows have increased their understanding and nuances of the music sector value-chain operations, while increasing their international profile through their involvement in international music expos, festivals and forums.

Culture Means Business

Name of CSO(s) responsible for the implementation of the measure/initiative:

Bank of Cyprus Cultural Foundation

Website of the measure/initiative, if available:

<https://www.boccf.org/events/Events-2018/-----312/>

Describe the main features of the measure/initiative:

The initiative explored questions related to culture and creative industries in the contemporary world, such as how culture blends with entrepreneurship and sustainable development or how can new technologies promote original proposals, ideas and initiatives that enhance the synergies between entrepreneurship and culture. Against this background, a series of workshops and talks have been organised, with the aim to provide guidelines to young cultural professionals in order to develop their idea into business models.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Participants had the opportunity to meet with colleagues working within the Cultural and Creative Industries but with different kinds of expertise, exchange ideas and bond with each other. • Participants acquired new knowledge that helped them develop entrepreneurial and managerial skills. • Four interdisciplinary teams formed and developed their ideas into business proposals ready to be submitted for funding.

Promote the cultural and creative sectors and the diversity of cultural expressions

Name of CSO(s) responsible for the implementation of the measure/initiative:

UNESCO Chair on Cultural Diversity and Intercultural Dialogue for a Culture of Peace

Website of the measure/initiative, if available:

<https://www.unic.ac.cy/unesco-chair>

Describe the main features of the measure/initiative:

The main objective of UNESCO Chair is to implement diverse cultural activities in the fields of education, research, information and documentation, thus promoting cultural diversity and intercultural dialogue for a culture of peace at local and regional level. In this context, the UNESCO Chair organises on a regular basis information and awareness raising activities (conferences and debates), provides capacity building opportunities and training for educators and young artists, establishes partnerships to promote interdisciplinary approaches and empowers young people through the development of entrepreneurial and digital skills.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

Support to digital literacy and promotion of creativity and cultural content in the digital environment

Name of CSO(s) responsible for the implementation of the measure/initiative:

UNESCO Chair on Digital Cultural Heritage, Cyprus University of Technology

Cultural domains covered by the measure/initiative:

Media Arts

Website of the measure/initiative, if available:

<https://digitalheritagelab.eu/>

Describe the main features of the measure/initiative:

The UNESCO Chair and the Digital Heritage Research Lab are devoted to research on the digitisation, archiving, and promotion of cultural heritage. Through diverse activities (including workshops, seminars and conferences), the Chair supports digital literacy and promotion of cultural content in the digital environment. Furthermore, the Chair has established a broad network of collaboration, at national, European and International level, through which it promotes digital skills in the area of culture and heritage and encourages innovation through research and relevant applications.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:

Promoting creativity and mobility of artists and cultural professionals

Name of CSO(s) responsible for the implementation of the measure/initiative:

Cyprus Visual Artists Association - "Phytorio"

Cultural domains covered by the measure/initiative:

Publishing

Visual Arts

Website of the measure/initiative, if available:

<http://www.phytorio.org>

Describe the main features of the measure/initiative:

The Cyprus Visual Artists Association (EI.KA) was founded in 2006 in Nicosia by a small group of artists. Its primary mission was to provide independent/freelance artists with social welfare and to safeguard their status' rights. The association is housed in "Phytorio", which has become a gathering place for the association's members and the arts community in general (currently includes a large group of independent artists and art theorists). It is regularly activated as a platform for developing new ideas and projects. The Phytorio Artists-in-Residency 2020 is a programme organised by the Association. More precisely, eight artists and twelve collaborating artists / art theorists are participating as mentors of the guest artists. The programme's duration is 5 months and is funded by the Cultural Services of the Ministry of Education, Culture, Sport and Youth and the Youth Board of Cyprus. Upon completion of each programme, an exhibition is organised and a relevant publication is organised. The future action plan of the Association includes two new programmes: i. the "phytoriocamp" which will allow a number of young artists and art theorists (under 35) to participate in a mentoring programme ii. Programme about the history of "Phytorio", which will connect the members of the Association, through creative and academic research approaches.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

GOAL 3 - Integrate culture in sustainable development frameworks:**Develop. Develop Again. Develop Better: Developing in Cyprus****Name of CSO(s) responsible for the implementation of the measure/initiative:**

Rialtp Theatre

Cultural domains covered by the measure/initiative:

Performing Arts

Describe the main features of the measure/initiative:

The project "Develop. Develop Again. Develop Better" was launched by the Rialto Theatre in 2020 within its Associate Artist Residence Scheme. More precisely, the Theatre collaborates with a Cypriot artist, who is assigned with the design and development of a programme related to the objectives of education, audience development and cultural outreach as well as the creation and presentation of innovative contemporary cultural expressions. In 2020, four writers and four actors came together and co-developed under the guidance of Theatre directors and a dramaturg 4 new plays about "Development". From January onwards, all participants met every week in the Theatre until the lockdown in March. The meetings continued virtually until May, when the group met again in the Theatre and presented the plays in the absence of audience. All plays were staged at Rialto in September.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The project “Develop. Develop Again. Develop Better” was launched by the Rialto Theatre in 2020 within its Associate Artist Residence Scheme. More precisely, the Theatre collaborates with a Cypriot artist, who is assigned with the design and development of a programme related to the objectives of education, audience development and cultural outreach as well as the creation and presentation of innovative contemporary cultural expressions. In 2020, four writers and four actors came together and co-developed under the guidance of Theatre directors and a dramaturg 4 new plays about “Development”. From January onwards, all participants met every week in the Theatre until the lockdown in March. The meetings continued virtually until May, when the group met again in the Theatre and presented the plays in the absence of audience. All plays were staged at Rialto in September.

GOAL 4 - Promote human rights and fundamental freedoms:

Promote public awareness on fundamental copyright law principles

Name of CSO(s) responsible for the implementation of the measure/initiative:

Intellectual Property Union of Cyprus (EDPI)

Website of the measure/initiative, if available:

<http://edpicyprus.blogspot.com.cy/>

Describe the main features of the measure/initiative:

The Intellectual Property Union of Cyprus was founded in 2014 by a team of lawyers and authors aiming at raising awareness and providing information on issues regarding the protection of intellectual property in Cyprus. Within the framework of the promotion of its objectives, it organizes info-days, conferences and workshops for artists, authors, cultural organisations, educators, libraries, researchers, journalists and the general public on the importance and breadth of the protection of intellectual property in all forms of cultural expressions. The activities implemented by the IPUC include the following: • October 31, 2019 (Nicosia) Study day “Directive on Copyright in the Digital Single Market” -EDPI-Cypriot branch of ALAI • November 12, 2018 (Nicosia) Conference “Copyright law, between culture and trade” (supported by the Ministry of Education/Cultural Services, EDPI-Cypriot branch of ALAI) • 1 November 15, 2017 (Nicosia). Seminar “Fighting against on line piracy in Europe: lessons learned” EDPI-Cypriot branch of ALAI. Speaker: Cédric Manara, Legal Counsellor for Google (Europe, Africa and Middle East) • June 9 2016 (Nicosia). Study day “Collective management of copyright and related rights in Cyprus” - EDPI-Cypriot branch of ALAI At the same time, members of EDPI participated in public debates (radio, TV) on current copyright issues and represented the Union in the parliamentary committees, transmitting their comments on pending legislation. EDPI has served also as communication sponsor to several conferences and study days related to copyright protection.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

- Raising public awareness on basic copyright protection principles and regulations for authors, artists, performers, publishers, media, producers.
- Proposals for amendments in the law.
- Supporting authors and artists

(cultural rights, fundamental freedoms, fair remuneration). • Participation in parliamentary Committees with comments on legislation (implementation of new laws, filling the gaps in existing laws).

Promote and advocate for economic and social protection measures that take the status of artists into account

Name of CSO(s) responsible for the implementation of the measure/initiative:

Cyprus Visual Artists Association - "Phytorio"

Cultural domains covered by the measure/initiative:

Publishing

Visual Arts

Website of the measure/initiative, if available:

<http://www.phytorio.org>

Describe the main features of the measure/initiative:

The Cyprus Visual Artists Association (EI.KA) was founded in 2006 in Nicosia by a small group of artists. Its primary mission was to provide independent/freelance artists with social welfare and to safeguard their status' rights. The association is housed in "Phytorio", which has become a gathering place for the association's members and the arts community in general (currently includes a large group of independent artists and art theorists). It is regularly activated as a platform for developing new ideas and projects. Through specialised committees, its members work mainly towards three directions: a) The legal establishment of the status of the artist and those who contribute to cultural production locally; b) The adaptation and implementation of laws concerning art and artists, such as the 1% legislation for the enrichment of public buildings with contemporary art via open competitions; c) The procuring of fundamental professional conditions for all artists, and especially for emerging practitioners, with the aim to create work through collective processes that will allow them to connect with the world. During the last three months the members of the Board together with the association sub-committees have been working intensively to support the Artists of Cyprus (informal) group, working towards the approval of COVID Relief financial measures by the government. After collective efforts, a vast percentage of artists from all disciplines received financial support from the government. The Committee of "Phytorio", in consultation with all association of artists contributes and participates in consultations for the elaboration of the draft legislation for the status of the artist. The association also participated in the amendment of the copyright legislation regarding the resale of works of art. It is also considering a plan to offer its members the service of monitoring the resale of their works and securing their rights. It is currently considering a remuneration plan, also relevant to the rights of the artist and art theorist.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The 1% legislation for the enrichment of public buildings with contemporary art via open competitions has been implemented, following the announcement of two contests. Following the efforts of the Association and contacts with public bodies and Municipalities, more competitions will be announced shortly. The association's sub-committee, which works for the implementation of this law, is currently examining a proposal for hosting a symposium, involving all competent bodies, artists, cultural officers and politicians, with the aim to create a platform for communication and engagement on a common ground. To promote the status of the artist, an executive committee has been formed by representatives of the arts associations in Cyprus to study and amend

the content in order to facilitate the procedures in collaboration with the Cyprus Ministry of Education, Culture, Sport and Youth. It aims at safeguarding a professional's right for social insurance and their services' fees, thus encouraging independent cultural professionals.

Project "SEASON WOMEN 2019-2021"

Name of CSO(s) responsible for the implementation of the measure/initiative:

Group of artists: Magdalena Zira, Nedie Antoniadou, Athina Kasiou

Cultural domains covered by the measure/initiative:

Performing Arts

Website of the measure/initiative, if available:

<https://project-season.org/about-us>

Describe the main features of the measure/initiative:

Project S E A S O N is a platform and an invitation for collaboration. It supports, promotes and gives a platform to stories owned by women, to a narrative from a female perspective. In the context of a wider political and ideological crisis, true equality between men and women in all areas of society remains elusive. The project is inspired by artists and institutions around the world who try to influence structures and challenge hierarchies, either by re-examining the policy of festivals, museums and theatres, or by creating work containing different archetypes and role models, or by consciously choosing a different lens through which to interpret stories that had defined our collective cultural identity. Writers, visual artists, playwrights, directors and actors shape the stories through which the world we live in is shaped. The project involves workshops, performances and virtual discussions. More precisely, the performances and side events contain: • the promotion of different or revised role models and archetypes for women in society • the deconstruction of the dominant narrative or the promotion of an additional or alternative narrative concerning women • a historical perspective on the women's movement • theatrical biographies of important female historical figures • a revision of what is considered 'classic': a new interpretation, charged by the season's theme, of landmark plays from the world repertory that have defined our cultural narrative (special emphasis will be given to the 19th century, the Renaissance and classical antiquity) Furthermore, side events and performances may also include: • new plays by women or people who identify as women in staged readings or productions • a platform for women playwrights or playwrights who identify as women in the first stages of their career • workshops, masterclasses, readings on the season's theme • an emphasis of female-lead productions, especially on female directors and playwrights All the events in SEASON: WOMEN are accompanied by research and chronology of the women's movement in Cyprus conducted by the Mediterranean Institute of Gender Studies. The project is implemented in collaboration with the following partners: National Mechanism for Women's Rights Cyprus, Cultural Services of the Ministry of Education, Culture, Sport and Youth, A.G. Leventis Foundation, Mediterranean Institute for Gender Studies, Awesome Without Borders a programme of the Harnisch Foundation, the Gilbert Murray Trust, KPMG Cyprus.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Project S E A S O N is a platform and an invitation for collaboration. It supports, promotes and gives a platform to stories owned by women, to a narrative from a female perspective. In the context of a wider political and ideological crisis, true equality between men and women in all areas of society remains elusive. The project is

inspired by artists and institutions around the world who try to influence structures and challenge hierarchies, either by re-examining the policy of festivals, museums and theatres, or by creating work containing different archetypes and role models, or by consciously choosing a different lens through which to interpret stories that had defined our collective cultural identity. Writers, visual artists, playwrights, directors and actors shape the stories through which the world we live in is shaped. The project involves workshops, performances and virtual discussions. More precisely, the performances and side events contain:

- the promotion of different or revised role models and archetypes for women in society
- the deconstruction of the dominant narrative or the promotion of an additional or alternative narrative concerning women
- a historical perspective on the women's movement
- theatrical biographies of important female historical figures
- a revision of what is considered 'classic': a new interpretation, charged by the season's theme, of landmark plays from the world repertory that have defined our cultural narrative (special emphasis will be given to the 19th century, the Renaissance and classical antiquity)

Furthermore, side events and performances may also include:

- new plays by women or people who identify as women in staged readings or productions
- a platform for women playwrights or playwrights who identify as women in the first stages of their career
- workshops, masterclasses, readings on the season's theme
- an emphasis of female-lead productions, especially on female directors and playwrights

All the events in SEASON: WOMEN are accompanied by research and chronology of the women's movement in Cyprus conducted by the Mediterranean Institute of Gender Studies. The project is implemented in collaboration with the following partners: National Mechanism for Women's Rights Cyprus, Cultural Services of the Ministry of Education, Culture, Sport and Youth, A.G. Leventis Foundation, Mediterranean Institute for Gender Studies, Awesome Without Borders a programme of the Harnisch Foundation, the Gilbert Murray Trust, KPMG Cyprus.

On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:

- Cyprus, being an island, encounters challenges related to the mobility of artists, cultural professionals and artworks. Against this background, CSOs have reported that they intend to examine ways to provide further support to artists and cultural professionals participating in festivals or residencies (e.g. through travel grants). Such initiatives will foster knowledge sharing, capacity building and networking, while encouraging access to diverse cultural expressions.
- Consultations, collection of data and analysis of information on the current challenges, in order to design relevant programmes and submit proposals to public bodies to revise existing policies or implement new measures, through transparent and participatory processes.
- Address the challenges posed by the pandemic, especially those related to the social and economic rights of artists and cultural professionals. Certain CSOs have included in their future priorities collaboration with public bodies for the promotion and advocacy on social protection and adoption of economic measures, especially relevant to the status of artists.
- Reinforce the sector of cultural and creative industries through targeted training and capacity building activities.
- Promote access to culture for vulnerable or disadvantaged community groups, through the implementation of targeted projects.

EMERGING TRANSVERSAL ISSUES

Relevant Policies and Measures:

-

CHALLENGES AND ACHIEVEMENTS

Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):

In the context of a constructive and fruitful dialogue, the idea of creating a mechanism which would encounter all cultural matters in a holistic approach resulted in a recent decision of the Council of Ministers for establishing a Deputy Ministry for Culture. Through raising awareness initiatives, networking and collaboration amongst various partners was strengthened even more. A conscious effort has been made to collect good practices of civil society projects relevant to the Convention. In this context, a book has been published entitled “Cultural Expressions and Pluralism: Aspects of Contemporary Creativity in Cyprus”. The publication of this book was followed by an event which gave an opportunity for key players in the field of culture to connect and network. In addition, institutions such as the Cyprus Library, upgraded quality access services to culture, in order to encounter the new challenges stemming from our modern digital era. With the aim of optimising the access of citizens to culture as well as broadening their participation in a rich spectrum of cultural goods and services, certain initiatives were adopted with the aim to foster European and international cooperation.

Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:

One of the major challenges has been the disperse of relevant responsibilities of cultural matters in different ministries and departments. Currently, the efforts to establish a Deputy Ministry of Culture aim at developing a more coherent and holistic approach to cultural governance encompassing all aspects of cultural policy relevant to cultural and creative industries. Another major challenge is the lack of statistical data, both qualitative and quantitative. It is expected that collaboration with academic or other relevant institutions will be promoted in order to collect data relevant to the implementation of the Convention in Cyprus. The COVID-19 pandemic highlighted the role of digital technologies, in the promotion, access and participation to cultural life. Moreover, the challenges relevant to safeguarding artists' creative works in the digital environment also came to the forth. It is important to ensure equal opportunities for access to culture, promote innovative solutions to enhance and promote creativity (e.g. using digital tools) while securing the rights of cultural professionals in the digital environment. The current health crisis has affected the entire creative value chain. Information sharing and exchange of best practices would be useful in adapting the existing cultural governance framework to the current needs of the creative sector and increase its resilience and sustainability for the future. Moreover, innovative modes of cultural productions should be sought. Against this background, it is important to strengthen the level of digital competencies and to promote the required know-how and skills to fully participate in the ongoing changes with respect to the creation, production, distribution, dissemination and access to diverse cultural expressions in the digital environment. The Ministry of Education, Culture, Sport and Youth, in collaboration with artists' associations, currently promotes the adoption of legislative measures to improve the professional, social and economic status of artists and cultural professionals (ongoing process).

Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:


The priority areas and steps planned in the next four years include: 1. Collection of Data relevant to the implementation of the Convention in Cyprus. 2. Policies and measures supporting digital creativity and facilitating access to diverse cultural expressions in the digital environment. 3. Empowerment of cities and local governments in fostering creativity as a driver for sustainable urban development and including culture in their strategic planning. 4. Capacity building

activities and public debates in order to strengthen skills and raise awareness in areas relevant to the objectives of the Convention. 5. Strengthening collaboration and networking between key players in the field of culture, including the academia.

ANNEXES

Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:

Attachment

 cultural_expressions_and_pluralism_final_low.pdf

SUBMISSION

Designated official signing the report:

Title: Mr.

First name: Pavlos

Family name: Paraskevas

Organization: Cultural Services, Ministry of Education, Culture, Sports and Youth / Cyprus National Commission for UNESCO

Position: Director / Secretary General

Date of submission:

2020

Electronic Signature:

A handwritten signature in blue ink, appearing to be the name 'Pavlos Paraskevas', written over a faint rectangular grid.

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