



United Nations
Educational, Scientific and
Cultural Organization

Venice Office
Regional Bureau for Science
and Culture in Europe



SOFIA
REGIONAL CENTER
FOR THE SAFEGUARDING
OF THE INTANGIBLE
CULTURE HERITAGE IN THE
SOUTH-EASTERN EUROPE
UNDER THE AUSPICES OF
UNESCO

DRAFT PROGRAMME

Ninth Annual Meeting of the South East European Experts Network on Intangible Cultural Heritage

***“Intangible cultural heritage and the
diversity of cultural expressions: synergies
and coordination between UNESCO 2003
and 2005 Conventions”***

Venice, Italy, 18-19 June 2015

*A meeting organized within the framework of the contribution
of the Italian Ministry of Foreign Affairs and International Cooperation to the
UNESCO Regional Bureau for Science and Culture in Europe*

I. Background

The promotion of Intangible Cultural Heritage stands high among the political priorities in the South-East European region. All countries from the region have ratified the 2003 Convention. In order to support the implementation process in the region, the South-East European Experts Network on Intangible Cultural Heritage was established in 2007 with the support of UNESCO, and annual meetings of the network took place in Aransas, Bulgaria, June 2007; Safranbolu, Turkey, May 2008; Zagreb, Croatia, April 2009, Râmnicu-Vâlcea, Romania, May 2010; Belgrade, Serbia, May 2011; Athens, Greece, May 2012; Sofia, Bulgaria, May 2013; Limassol, Cyprus, May 2014.

These meetings contributed to enhance a common understanding of opportunities and challenges linked to the safeguarding of the ICH as a key asset of South-East European cultural diversity, as well as to develop institutional and professional capacities within the relevant national authorities serving as a regional platform for sharing knowledge and good practices.

In particular, during last year's meeting in Cyprus participants fully confirmed the importance and relevance of the present network and agreed to maintain the annual meetings of the network, possibly introducing the following adaptations:

- national presentations on the status of implementation of the 2003 Convention shall focus on the most significant novelties/selected best practices that have occurred during the previous year
- thematic topics should be proposed for each meeting, in order to allow for a more in-depth and detailed discussion; the thematic topic proposed for the annual meeting in 2015 was “The UNESCO 2003 and 2005 Conventions: synergies and coordination”.

II. Topics of discussions

Round-table 1: Implementing the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage: progress, experiences and challenges

During this first session, participants will be invited to give short presentations (10 minutes max.) on the main developments, achievements and challenges in the implementation of the 2003 Convention in their respective countries, with special focus on the period 2014-2015.

Presentations may include information on legal and regulatory frameworks, general policies, cooperation mechanisms, institutions, networks, as well as on specific safeguarding and awareness-raising activities.

Question-and-answer sessions will follow each presentation.

Round-table 2: The UNESCO 2003 and 2005 Conventions: convergences and coordination

Within the span of only two years UNESCO General Conference adopted two cultural Conventions, the Convention for the Safeguarding of the Intangible Cultural Heritage (2003) and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005). As noted by UNESCO Internal Oversight Service in its Evaluation of UNESCO's Standard-setting Work of the Culture Sector, the

scopes and purposes of these two instruments are sometimes complementary and sometimes contrasting. Accordingly, discussion during this session will include the following issues:

- The complementary scopes of the 2003 and 2005 Conventions
- Differences in the approaches and principles of the 2003 and 2005 Conventions
- Sustainable development at the junction of the 2003 and 2005 Conventions
- Examples of good practices internationally.

During the round table discussion, participants will be invited to present and discuss respective experiences on this topic.

Round-table 3: Intangible cultural heritage, foodways and sustainable development in the year of EXPO 2015

In the wake of the recent opening of the EXPO Milan 2015 on “Feeding the planet – Energy for Life”, this session will focus on food-related intangible cultural heritage, in order to share views on the challenges and opportunities related to the safeguarding of these forms of ICH. Participants will be invited to present respective experiences on this topic and to participate in a round-table discussion, also aimed at setting forth possible proposals for follow-up activities of regional cooperation. The session will be preceded by a visit to the exhibition “Behind Food Sustainability”, organized within the framework of UNESCO activities related to EXPO 2015, which is hosted (among other venues) at Palazzo Zorzi, seat of the UNESCO Regional Bureau for Science and Culture in Europe.

III. Participants

The conference will be attended by experts in representation of the ministries of culture and/or other relevant national authorities of Albania; Bosnia and Herzegovina; Bulgaria, Croatia; Cyprus; Italy; Greece; Montenegro; Republic of Moldova; Romania; Serbia; Slovenia; The former Yugoslav Republic of Macedonia; and Turkey.

International experts and UNESCO staff will also participate in the meeting.

IV. Working language

English

V. Conference venue

UNESCO Regional Bureau for Science and Culture in Europe
Palazzo Zorzi, Castello 4930 - 30122 Venice (Italy)

VI. Accommodation

Transportation to/from airport, as well as meals for the duration of the meeting will be arranged by the organizers.

Invited participants will lodge at Hotel Casa Verardo - Residenza d'Epoca

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AGENDA

Wednesday 17 June 2015

Arrival of participants

Thursday 18 June 2015

08.30 Registration of participants

9.00-09.30 **Opening addresses**

09.30 **Session 1**

Implementing the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage: update on progresses, experiences, and lessons learned

Presentations by representatives of: Italy; Albania; Bosnia and Herzegovina; Bulgaria; Croatia; Cyprus; Greece

Coffee-break

Presentations by representatives of: Montenegro; Republic of Moldova; Romania; Serbia; Slovenia; The former Yugoslav Republic of Macedonia; Turkey

13.30-15.00 *Buffet- Lunch*

15.00 **Session 2**

Intangible cultural heritage and the diversity of cultural expressions: synergies and coordination between UNESCO 2003 and 2005 Conventions

Key-note speaker: representative of UNESCO, Culture Sector, Section for Intangible Cultural Heritage (to be confirmed)

15.30 **Presentations by participating countries and Round Table discussion**

17.00 **End of works – Day 1**

20.00 **Dinner (Osteria Al Pozzo Rovorso – Castello 4829, Venice)**

Friday 19 June 2015

- 9.00 **Session 2**
- Intangible cultural heritage, foodways and sustainable development in the year of EXPO 2015 “Feeding the Planet – Energy for Life”**
- Key-note speaker:** Chiara Bortolotto, PhD (member of the UNESCO global network of Facilitators for capacity-building on intangible cultural heritage)
- 09.45 **Presentations by participating countries – first part**
- 10.30 *Coffee break*
- 11.00 **Presentations by participating countries – second part**
- 12.00 **Round Table discussion**
- 12.45 **Conclusions**
- 13:00 **End of works**

Background Note

Intangible cultural heritage and the diversity of cultural expressions: synergies and coordination between the 2003 and 2005 Conventions

Introduction

Within the span of only two years, UNESCO General Conference adopted two Cultural Conventions: the Convention for the Safeguarding of the Intangible Cultural Heritage (2003) and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).

The 2003 Convention expands the field of heritage to encompass “practices, representations, expressions, knowledge, skills” (art. 2) and promotes a community-based approach to heritage recognition and management.

The 2005 Convention asserts the twofold nature of cultural expressions as commercial products and items of cultural value and recognises the States’ sovereign right to establish specific policies and measures for the protection and promotion of the diversity of cultural expressions.

As noted by UNESCO Internal Oversight Service in its Evaluation of UNESCO’s Standard-setting Work of the Culture Sector, the scopes and purposes of these two instruments are sometimes complementary and sometimes contrasting.

The linkages between the 2003 and 2005 UNESCO Conventions were discussed on several occasions, including at a roundtable, “Parallel universes: intellectual property, World Heritage and cultural goods and services”, during the Chengdu International Conference on Intangible Cultural Heritage in Celebration of the Tenth Anniversary of UNESCO’s Convention for the Safeguarding of the Intangible Cultural Heritage. The synergies between the 2003 and 2005 Conventions, as well as the World Heritage Convention, were further debated in 2014 at an international conference, “UNESCO 1972, 2003 and 2005 Conventions: synergies for development”, with a focus on the ties between the objectives of these Conventions and sustainable development.¹ In the same year, the role of ICH as a source of creativity and innovation was underlined by an expert meeting organised by UNESCO on safeguarding intangible cultural heritage and sustainable development at the national level.²

¹ <http://www.uib.no/en/unescobergen2014>

² UNESCO, ITH/14/EXP/1.

The background paper for this meeting covers the following issues:

1. Synergies: culture and creativity
2. Differences: culture as process vs. culture as product
3. Sustainable development beyond economics
4. Possible topics for discussion
5. Examples of good practice (Annex 1)

1. Synergies: culture and creativity

The 2003 Convention introduces a new paradigm that differs substantially from classic Western understandings of cultural heritage. While the objective of classic heritage policies developed in Europe is the *conservation* of past artefacts in their authenticity, the 2003 Convention aims the *transmission* of living cultural expressions to future generations. According to the UNESCO definition, ICH is “constantly recreated” and promotes respect for human creativity (art. 2).

The emphasis on the dynamic nature of ICH, and on the importance of its contemporary practice as a measure ensuring its viability, intersects with the promotion of cultural creativity under the 2005 Convention.

Even if the 2005 Convention does not focus on heritage, but mostly on cultural industries, some cultural expressions recognised by the communities concerned as part of their ICH can have second lives as cultural goods and services. This applies to the fields of performing arts and traditional craftsmanship as well as, in certain cases, oral traditions and expressions, social practices, rituals, and festive events. In these cases coordinating efforts in the application of the two Conventions can be very productive. For instance, the project “Creating a cultural industry around balafons in Côte d’Ivoire”³ supports the development of a cultural industry based on the production and commercialization of musical instruments while offering the opportunity to transmit knowledge and skills associated with the balafon’s cultural practices and expressions.

2. Differences: culture as process vs. culture as product

The dynamic nature of ICH and the role ascribed to creativity allow for the possibility that the two aforementioned Conventions are implemented in an integrated manner. However, the dynamic nature of ICH involves a focus on the knowledge and skills underpinning ICH elements, i.e. with cultural processes, rather than with the results of such knowledge, i.e. cultural goods and services, treated by the 2005 Convention.

The protection of the diversity of cultural expressions under the 2005 Convention and the safeguarding of knowledge and skills under the 2003 Convention rely on different values and principles. The 2005 Convention considers culture in relation to its expression, production, dissemination, distribution, and

³ <http://en.unesco.org/creativity/ifcd/project-description/creating-cultural-industry-around-balafons-côte-d'ivoire>

enjoyment, thus conceptualizing it with regard to market (Beat Graber 2006). It aims at providing the necessary human and institutional environments to enable cultural production and distribution. Accordingly, policies and measures established to protect and promote the diversity of cultural expressions are also market-focused, and the 2005 Convention promotes measures to “stimulate both the creative and entrepreneurial spirit” (Conv. 2005, art. 6,2) while recognizing the “principle of the complementarity of economic and cultural aspects of development” (Conv. 2005, preamble).

Commercial and economic considerations are not excluded in safeguarding processes under the 2003 Convention if they are conducive to ensuring the viability of a community’s intangible cultural heritage. However, this instrument does not focus on economic aspects, nor does it encourage the commercialization of ICH. As the debate of the ICH Committee makes clear, over-commercialisation is a major concern for the implementation of the 2003 Convention, as it entails the risk of isolating an element from its context and social functions. Nonetheless, in certain cases the protection of “cultural expressions”, namely “those expressions that result from the creativity of individuals, groups and societies, and that have cultural content” (Conv. 2005, art. 4,3), may be instrumental in safeguarding cultural processes, as it assures their viability.

3. Sustainable development beyond economics

The integration of culture and sustainable development is a priority goal for UNESCO. The 2005 Convention promotes the integration of culture in development policies (Conv. 2005, art. 13) and makes sustainable development one of its key principles.⁴ Sustainable development is at the core of the 2003 Convention as well. In particular, the definition of ICH requires compatibility with sustainable development (Conv. 2003, art. 2). Local stakeholders perceive ICH as a powerful driver of economic development, fostering tourism, handicrafts activities, and traditional agricultural techniques.

Even if the role of sustainable development in the realm of ICH has long been undefined (Lixinski, forthcoming), recent developments in the debate of the ICH Committee situate it among the priorities of the implementation of the Convention. A new chapter of the operational directives is being elaborated to provide guidance on possible ways to associate sustainable development with ICH safeguarding policies.

The new operational directives underline that ICH contributes holistically to inclusive social development, environmental sustainability, and inclusive economic development as well as peace and security, namely the four dimensions of sustainable development defined by the United Nations report *Realizing the Future We Want for All*,⁵ based on the outcomes of the Rio Conference on Sustainable Development.

Cultural industries can contribute to generating income, creating employment, and reducing poverty. In order for cultural industries promotion under the 2005 Convention to be consistent with the spirit of the 2003 Convention, communities, groups, and individuals must be the principal beneficiaries of such

⁴ In 2013, the “Hangzhou Declaration: Placing Culture at the Heart of Sustainable Development Policies” reaffirmed the key principles of the 2005 Convention.

⁵ http://www.un.org/millenniumgoals/pdf/Post_2015_UNTTreport.pdf

measures, and the creative industry must contribute to the continued practice and transmission of the heritage practice, knowledge, and skills.

4. Possible topics for discussion

The following topics are proposed for possible discussion during the meeting, and can guide participants in preparing their presentations:

- What examples can be given of ICH elements contributing to the promotion of cultural industries in the SEE State Parties? What challenges do these elements face?
- What examples can be given of cultural industries contributing to the safeguarding of ICH in the SEE State Parties? What challenges do these industries face?
- Is sustainable development in the field of ICH mainly intended as economic development, or does it refer to broader social aspects such as food security, healthcare, education, social cohesion, and gender equality?
- How can tourism contribute to the safeguarding of ICH or, conversely, to jeopardizing ICH?
- How can ICH communities be actively involved in the development of cultural industries and be the principal beneficiaries of their activities?
- Which national institutions are in charge of implementing the 2003 and 2005 Conventions?
- Does national legislation associate the safeguarding of intangible cultural heritage, sustainable development, and the development of cultural industries?
- What kinds of social and academic actors are involved in the safeguarding of ICH and the promotion of cultural industries at the national and local levels?
- Are civil society organizations involved in the safeguarding of ICH aware of the possible synergies between the 2003 and 2005 Conventions?
- How can institutions and social and academic actors work together to bridge the safeguarding of ICH and the promotion of cultural industries?
- Is the difference between the 2001 UNESCO Universal Declaration on Cultural Diversity and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions clear for the different actors involved in the safeguarding of ICH?
- Are textual, audio, or video documentations of ICH developing as creative-industries sectors in the region? What is the role of ICH communities in these activities? Are these activities supported by specific policies?
- What are the risks and opportunities in conceiving of culture as a production-factor rather than a cost-factor?

5. Examples of good practices (ANNEX 1)

This list proposes a brief selection of examples illustrative of good practice linking ICH, creativity, and cultural industries with a view of promoting sustainable development. Concerning the 2005 Convention, a list of 81 international good practices is available at <https://en.unesco.org/creativity/mr/periodic-reports/innovative-examples>

a) Inclusive economic development

The European Ceramics Centre is a cluster located in Limoges (France) that links the main players of the ceramic sector. The origin of the cluster is based on the local craft of Limoges porcelain and its aim is to employ these skills as a source of innovation, employment, and the territory's attractiveness. The centre federates 95 members (e.g. industries, research laboratories, training centres, institutions) and develops research and training projects in the field of ceramics. These materials and their related knowledge and know-how are currently sources of many applications in new sectors such as luxury, energy, healthcare, electronics, and the environment. For instance, important uses concern the creation of dental and bone prostheses with bio-ceramics, as well as the development of components for the aviation industry.

<http://www.cec.unilim.fr/indexEn.html>

<http://www.cerameurop.com>

The musical workshop Labyrinth, located in the village of Houdetsi in Crete (Greece), is a training institution founded by the musician Ross Daly in 1982 with the aim of studying and valorising the world's modal musical traditions. Every year, several seminars and master classes are taught by the greatest master musicians and attended by hundreds of students from all over the world. The Labyrinth building also houses a collection of more than 250 traditional instruments, permanently on exhibition, that can be played by musicians visiting the centre, and a workshop for instrument-making and repair. Since 2010, a music festival has been organised in the village every summer. The project is supported by private contributions, student fees, and public subsidies and allows the safeguarding of a rich musical heritage while encouraging new musical compositions and collaborations among musicians from across the world.

<http://www.labyrinthmusic.gr/>

<http://www.houdetsifestival.com/index.php/en/>

The Municipality and the Library of Lanzada (Italy) and the local school of tailoring have initiated the Pedü project with the support of many local actors and the collaboration of a local communication agency. Until the 1950s, Pedü was the characteristic footwear of Valmalenco, handmade by women of Lanzada. The söla (sole) is made of multiple layers of recycled fabric, while the shoe's upper is made of two layers of velvet and fabric. The Pedü project aims at safeguarding this local tradition through a specific training course for the students of the tailoring school. This allows the transmission of the local know-how, currently held by only a few women, to initiate new production of Pedü shoes using recycled materials and to raise awareness of the importance of local crafts.

<http://www.alpinpedu.it/en/index.html>

The City Council of Riga (Latvia) supports the safeguarding of traditional crafts and the development of activities in the sector of artistic and contemporary crafts. In particular, it provides spaces and management skills necessary to strengthen the transmission and ensure the development of craft values. Two projects are the Latvian National Costumes Centre Sena Klets and the fashion house Salons A. The former houses a rich collection of Latvian national costumes handmade by outstanding Latvian craftsmen and provides information about their making and wearing traditions. In cooperation with individual artists, the centre offers national costumes and collections for sale to individual customers and groups. This cultural structure has created a prolific environment for related activities like Salons A, a company producing a small series of fashion clothing promoting high quality, employing highly qualified masters. Its target audience is represented by a wide range of customers from Latvia and other countries.

<http://www.senaklets.lv/national-costume.php>

<http://www.innocrafts.eu/>

The National Exhibition of Crafts and Arts is located in the village of Oreshak (Bulgaria), near the town of Troyan and the Troyan Monastery. It presents local and international visitors with masterpieces of Bulgarian crafts and artistic traditions, covering more than 40 years of the country's history from throughout its regions. Established in 1971, today the exhibition centre is a modern facility with a demonstration area in each hall where visitors can see how crafts are made and also get involved in making articles of pottery, woodcarving, pokerwork and weaving with their own hands. This is also recognised as a form of art therapy. Moreover, the activity encourages the development of local craftsmen, food and drink industries, hotels, and family guesthouses.

<http://www.innocrafts.eu/>

b) Environmental sustainability

The FFPPS (French Federation of Dry Stone Practitioners, France) is a network of dry stone practitioners, associations, research laboratories, institutions, and territories, created in 2012 in Avignon. Dry stone constructions characterise the rural landscape of many European countries and are material witnesses of a complex system of skills and knowledge that today are under threat. Multiple factors have contributed to making this craftsmanship rare, including the changing of human needs and ways of life, the introduction of modern buildings and construction materials, and the definition of new economic priorities, all of which have led to abandoned terrace cultivations made of dry stone walls. The FFPPS is instrumental in animating and strengthening a network of dry stone actors and encourages professional qualification and know-how transmission, communicates the excellence of dry stone in sustainable development dynamics, and develops dry stone uses and markets (e.g. building, environment, landscape, agriculture, and forest sectors). From this perspective, dry stone construction skills are crucial in the planning of rural territories. These human elements shape landscape and create identity attracting tourists and related economic activities in the respect of environmental sustainability.

http://www.cma84.fr/espace_artisans/pierreseche1.html

<http://www.associations-patrimoine.org/fiche-associations-patrimoine.php?id=4480>

Torre Guaceto (Italy) is a traditional fishing site of 22,27 km², transformed in 1991 into a coastal marine protected area (MPA). For centuries, artisanal fishing played a fundamental economic role there and represented a pillar of local culture and related cultural diversity. The management of the MPA was established in 2000, and consequently fishing was forbidden. This caused a severe reaction from fishermen and led the MPA authorities to reintroduce experimental and monitored fishing activities in selected areas. After two years, a protocol to regulate fishing activities was negotiated with fishermen and adopted. The engagement of fishermen in management changed their aptitudes and incited the adoption and respect of shared rules to permit fishing by avoiding overfishing and fishing juveniles and keystone species. Since 2010, in order to increase fishermen's incomes, linked projects have been developed, e.g. the commercial exploitation of low-value species with the support of the Slow-Food association and the creation of a cooperative to include neglected species in sauces, soups, and other local traditional products designed for residents, tourists, and restaurants.

http://www.riservaditorrequaceto.it/page.aspx?LVL_II=98&view=top&no=1&ID=8512232

c) Inclusive social development

The Global Music Academy (GMA, Germany) is a music school located in Berlin, created to satisfy the increasing demand for a broader, transcultural approach in music education. It offers programs with a focus on contemporary, trans-regional, and global music education concepts. The Academy has been founded as a private university, and its objective is to train musicians, musicologists, producers, and cultural managers in the styles and practices of different music cultures around the world. The Academy's programs contribute to increasing diversity in music training and incite the integration of civil society and educational institutions, especially in areas with a high proportion of immigrants.

<http://www.global-music-academy.net/>

TEIXIDORS is a cooperative founded in 1983 in Terrassa (Spain) with the objective of sustaining the social integration and economic independence of people with learning difficulties. The main activity of the cooperative consists of the creation of original and unique textile products using natural raw materials and manual looms and employing environmentally friendly techniques. This enables the safeguarding of the textile tradition in the area, incorporating environmental and social parameters. In fact, the handloom is a tool that allows the coordination of mental and physical activity, generating a proper development of psychomotor skills and creating benefits for people at risk of social exclusion.

<http://www.teixidors.com/>

ANNEX 2

This table summarizes the objectives of the 1972, 2003, and 2005 Conventions and their approaches to development. UNESCO regards these Conventions as the three pillars of the preservation and promotion of creative diversity.

Source: UNESCO, Section of the Diversity of Cultural Expressions

	1972	2003	2005
Links...	Natural and cultural heritage	Intangible cultural heritage and cultural diversity	Economic and cultural dimensions of cultural goods, services and activities
Link to Development	Conservation policies as a means of development	Cultural heritage as a mainspring of cultural diversity, an important vector for sustainable development	Cultural policies to strengthen cultural industries, create jobs, generate income, alleviate poverty
Major Stakeholders	Local, regional and national government authorities	Communities and individuals maintaining living intangible heritage	Public, private and civil society stakeholders in culture, artists, professionals working in the cultural industries
Example of Implementation	The Tombs of Buganda Kings at Kasubi (Uganda) are reconstructed	The Sanké mon collective fishing rite in Ségou, Mali continues to be practiced for generations	Caribbean musicians receive greater access to the EU market to distribute their music CDs and perform live.

ANNEX 3

References and resources

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