



Protecting Human Rights During and After COVID-19

Responses to questions by the Special Rapporteur in the field of cultural rights

**Lessons from the IMPACT Learning Exchange:
A virtual international forum exploring the role of the arts, culture, and conflict transformation sector during and after the pandemic**

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1. Overview

Background

IMPACT – The Imagining Together Platform for Arts, Culture and Conflict Transformation -- hosted a two-day virtual learning exchange (LE) between 21-22 April 2020 using an on-line moderated discussion platform. The primary purpose was to engage participants in reflecting on core concepts in the conflict transformation field, including Resistance, Rehumanization, Reconciliation and Re-enchantment. One thread of the discussion focused on the pandemic. Contributions were made from people across a wide geographical and professional spectrum in the arts, culture, and conflict transformation sector. Over 40 countries were represented, across South and North America, Europe, Africa, the Middle East, Asia and the Australia-Pacific region. This wide geographic spread meant that the conversation was practically uninterrupted for 48 hours.

Participants were affiliated to NGOs, government departments, private companies, academic institutions and multilateral agencies. Over 200 comments were made on the discussion board that focused on artistic and cultural responses to covid-19. Participants were asked about the activities they were involved in during the pandemic, the kind of support that would be helpful, and their vision for the future of the arts, culture and conflict transformation ecosystem.

Contribution to the Special Rapporteur

In a sense the LE was an informal focus group discussion with key stakeholders from a broad geographical and professional range within the arts and culture sector. Its contribution to the Special Rapporteur's thematic report on the effects of the crisis include:

i. Validation of statements made by the Special Rapporteur on Cultural Rights, from a broad range of key stakeholders.

The conversation lent strong support to Ms Bennoune's 2020 statement as part of the Beyond the Outbreak panel, and the Culture2030 campaign:

"We need nothing less than a global cultural plan to keep alive the cultural life which helps keep us alive. It should be locally driven, and globally supported and coordinated." (Bennoune, K. Beyond the Outbreak: cultural rights during and after the pandemic, April 2020)

"culture should be at the heart of the response. Culture brings inspiration, comfort and hope into people's lives." (Statement by the Culture 2030 goal campaign, April 2020)

ii. Identification of several areas for the arts and culture to contribute to in the wake of covid-19:

- a. Creatively reimagining a “post-corona” world
 - i. New insights
 - ii. An agent of wider social change
 - iii. Arts, philosophy and ethics coming together
- b. Raising awareness about the pandemic and personal strategies for prevention
- c. Addressing mental health and wellbeing
- d. Helping reconnect within oneself and with others
- e. Rendering interventions more contextualized, appropriate and acceptable
- f. Beyond art: the value of the field to stimulate creative thinking for problem-solving

iii. Identification of certain guiding values and principles for a “post-corona” world:

- a. An “eco-centric” philosophy. An ecological framework integrating an understanding and transformation of the relationship between human societies and the natural world
- b. Inclusiveness: addressing inequality, oppression, minorities and the vulnerable
- c. From the local to the global. “Thinking globally, acting locally” is an important principle to integrate in the vision
- d. Critiquing perpetual growth and development and the destructive costs associated with them
- e. Associating the arts with broader philosophical and ethical discussions regarding the future direction of society

iv. Practical steps to achieve better collaboration within the wider arts and culture ecosystem:

- a. Setting up an online platform to help foster enabling environments, broaden and strengthen the ecosystem, and catalyze collaboration.
- b. Organizing local level festivals that could be connected to broader, international initiatives
- c. Participating in and co-creating online education tools focusing on the arts, culture, and conflict transformation
- d. Organizing reflection groups (across different forums, including those listed above) around key topics to help bolster the position of the cultural field in the world.

Finally, the LE itself was a good example of work in the cultural space that was responding to the pandemic: virtual; collaborative; focused on strengthening the cultural ecosystem; considering society at-large and imagining the world of tomorrow.

This document focuses on findings from the discussion which took place in English; a forthcoming report will include the Spanish discussion. Direct quotes from the online forum are indented and italicized.

2. Questions by the Special Rapporteur that were addressed during the learning exchange:

2.1 Responses to Question 1 b

Recap: impacts on cultural life due to pandemic response measures

- Many activities and artistic/cultural forums were cancelled due to the lockdown, with a significant economic impact on all those involved
- The impacts were particularly harsh for those who are already economically vulnerable and have low access to digital spaces (for example, minority groups).

This question was only examined briefly. Participants had firsthand knowledge of the issue raised in this question: impacts on cultural life due to the lockdown, acting on both professional and amateur sectors of the cultural field, with a heavy economic impact, as well as social impact through the reduced access to a lot of cultural work. This was felt particularly strongly by members of the arts and culture sector from vulnerable populations, such as Indigenous groups in Australia, with less access to support systems and professional alternatives.

2.2 Responses to Question 3 a) and b)

Recap: ways in which the ACCT ecosystem is engaging with covid-19

- Creatively reimagining a “post-corona” world
 - New insights
 - An agent of wider social change
 - Arts, philosophy and ethics coming together
- Awareness-raising
- Addressing mental health and wellbeing
- Helping reconnect within oneself and with others
- Rendering interventions more contextualized, appropriate and acceptable
- Beyond art: the value of the field to stimulate creative thinking for problem-solving

Together with better-known roles for the arts and culture such as awareness-raising activities, the conversation frequently came back to how a “post-corona” world needs to establish new norms, rather than return to the old “normal”, and how the arts and culture sector can contribute to discovering, elaborating and communicating about these changes. This hope for a broader role for arts and culture was one of the highlights of the discussion, and was raised along with a number of guiding values (see section 4).

Creatively reimagining a “post-corona” world: the arts and culture ecosystem as a crucible for new insight

There was a strong sense through much of the conversation that we are at a crucible moment in history. The current crisis has brought to light a number of wider issues in society, and raises several concerns for the future. We are witnessing a process of change, and becoming aware that going back to the old ‘abnormal’ is unviable.

Several participants opined that art has a crucial role to play alongside other fields in helping society at large move towards the change it needs. This included art as a resource for creative re-imagining, as well as a force that can help connect and move people. Participants also highlighted concerns to be wary of as well as new principles and values to embrace.

"I wonder how we can reimagine new realities and actively do the work now to create that fairer, more just and equitable future. I wonder how we can use this moment to elevate and activate our highest selves - individually and collectively." Refilwe Nkomo, South Africa

"returning to what was normal" will not be possible, and wouldn't be enough. What strategies can we imagine for inviting our communities, our foundations, our ...institutions towards ...constructing a world where the enormous disparities so evident now are not replicated and perpetuated?" Cynthia Cohen, United States

"advocating for the artist (and culture generally ...) as part of the broader picture is vital in the recovery. This means culture being at the table, recognizing the vital role culture plays and by what means it makes a difference - whether that be in wellbeing, resilience, individual capacity, inclusion across society or innovation" Thom Louis, British Council, United Kingdom

Creatively reimagining a "post-corona" world: art as an agent of wider social change

The role of art as a tool for social change was evoked in different ways throughout the discussion. Participants noted its strength in connecting people within themselves and with others, its impact on the collective and individual psyche, and its ability to help give form to visions – all of which can influence the political sphere, conflict resolution, and social mobilization.

"There have been systems of oppression that set us up for the depth of this disaster ...calling attention to this can be one impactful way artists and cultural workers can resist and make space for us to rehumanize ourselves and see reflections of humanity in nature...." Emily Forsyth Queen, United States

Creatively reimagining a "post-corona" world: arts, philosophy and ethics alongside the standard modern ways of reasoning

Associating the arts, ethics, and philosophy to the larger discussion about society and its direction was considered to be an important way of looking at things in a more balanced, holistic manner. This is in contrast to the relatively decontextualized and limited set of parameters used in national and international decision-making, focusing on economics and politics above all.

I think there is space for philosophy to play a role in terms of how art opens up space and changes it too in the way we think, experience, feel, and respond to ongoing dynamics of marginalization, oppression, and exclusion. There are so many examples of how art plays a role in changing society. Without art, we can't feel and if we can't feel, we are no longer human. Rajesh Sampath, India/United States

Though art has the power to catalyze any movement or vision, participants were clearly operating within a certain broad framework of values and principles. This included those listed below and expanded upon more in section 4:

- An “eco-centric” philosophy. An ecological framework integrating nature is essential
- Inclusiveness: addressing inequality, oppression, people from minority and vulnerable communities
- From the local to the global. “Thinking globally, acting locally” is an important principle upon which to base actions
- Critiquing perpetual growth, development with destructive costs
- Associating the arts with broader philosophical and ethical discussions regarding the future direction of society

Two additional concepts were cited. John Paul Lederach’s “Moral Imagination” examines the creative nature of peacebuilding and conflict transformation, laying out four key principles: the centrality of relationships; paradoxical curiosity; space for the creative act; and willingness to risk. Speaking to the need for a balanced, holistic approach to inform the direction and nature of any activity, Socrates spoke of three “transcendental” dimensions that needed to go together: the Good (i.e ethics), the True (i.e science/philosophy), and the Beautiful (i.e aesthetics).

Raising awareness about the pandemic and personal strategies for prevention

A well-established and important area for the engagement of artists and cultural operators in the world is through communication and awareness-raising. Many different forms were elicited, including:

- As a response to a general lack of information and awareness
- As a response to incorrect or partial information, in order to address fears or counter narratives of exclusion
- As a response designed to elicit a change of behavior or attitudes

A rich discussion ensued on this topic with inputs from a range of contexts, including Australia, Argentina, the United States, Kenya, Uganda and Mali. Based on conversation responses, this type of work seemed particularly well-developed in the African context; as one respondent put it: the “*role of arts in the society ...has been ...appreciated in the African set up from time immemorial*” (Kimeli Mzalando, Kenya). Participants from Kenya and Uganda explored the area of awareness-raising activities to spread fundamental information in the most detail, given their context of working with particularly vulnerable and low-income populations. It was also noted that the power of artists to raise awareness also introduces the challenge of contending with different narratives, along with the moral responsibility to seek the truth at all costs.

“With the enforcement of physical distancing, artists are only left with the virtual space. I believe the artist should be driven by pursuit for truth as they seek to artistically present these COVID 19 messages virtually lest they lose their credibility...The...artist has to readjust to the shrinking physical space for now and adjust to the virtual realities guided by a moral compass” Bonface Isalambo, Kenya

Awareness-raising activities in higher-income settings focused on particularly vulnerable populations, such as those with certain impairments and the elderly. Work is being conducted across several different channels, including mass media, social media, community-level radios, interpersonal methods and community engagement. Key aims for this kind of awareness raising were cited as “1. To inform 2. To entertain 3. To educate 4. Morality enhancement 5. Inculcate values 6. Introduction/preservation of cultures...” (Kimeli Mzalendo, Kenya). Content is being provided by visual artists, musicians, celebrities, comedians, dancers. Participants cited several links and detailed descriptions of work being currently conducted (see links in the supplemental document).

Mental health and wellbeing

Recap

- Art and cultural activities can provide significant mental health and wellbeing benefits at both the individual and collective level, from both “engaging in” (i.e participating) and “engaging with” (i.e appreciating) art and cultural activities.

Several participants raised the role of art in improving mental health and wellbeing. It is important to recognize two modalities to this, namely the individual effect of practicing it as well as the impact on those who appreciate it – i.e “engaging in” as well as “engaging with” art.

A number of participants were actively addressing the issue, from a South African initiative to compile “*wellness and mental well-being tools ... for artists and activists*” (Refilwe Nkomo), to an Australian initiative compiling different resources for artists (see links in section 5).

Participants also raised the importance of using art to not only feel positive, but to face dark moments and fears, to process grief and come out through the other side. This was particularly important during times of mass panic and loss such as the present.

“The role of arts in post trauma care for keyworkers and supervision to prevent mental health issues continues to be an area which I would like to collect data for future implementation in best practice.” Essexdebs, United States

Reconnecting within oneself and with others

Participants frequently brought up the power of the arts in times of crisis to reconnect us to one another, to nature, and to ourselves. This speaks to the individual and collective power of art for reconnection.

“I am feeling our common humanity. In this extraordinary period, the arts are so important because it can reach and touch those depths of the human spirit through so many creative expressions.” Christine Vertucci, The Philippines

“COVID-19 was a wake up call to many in my country. The effect of the virus was nothing compared to the psychological effect of the lock down. It is when we ...[saw] how fragile ...[we] were. We noticed that individuals who reconnected to their talents, hobbies and arts were more resilient to the situation. Moreover, they were able even to help others reconnect with their selves.” Jana Alloush, Syria

Contextualizing, rendering appropriate and acceptable

The ACCT field can also help make interventions more culturally relevant and context-specific:

In the management of the Pandemic, around the globe it appears that a 'one-size-fits-all' approach is being employed. Juliet Oduor, Kenya

Taking the example of the Maasai Community in Kenya, who have continued to hold on to their cultural practices and resisted attempts to adopt new ones, concepts being introduced during the Pandemic may equally be resisted by them. Creativity is need when developing intervention strategies. Juliet Oduor, Kenya

"it is possible to work from within the culture of the community...to engender change...working from within may allow them to interrogate their own practices and move forward in very subtle but significant directions" Bryson Omwallo, Kenya

Beyond art: employing different kinds of creativity

The arts and culture sector can also help underline the value of creativity in and of itself, which can be applicable to many non-artistic fields requiring thinking out-of-the-box. Thinking creatively for better problem solving is particularly important in light of the many systemic problems currently confronting society, including and going beyond the pandemic.

"bringing together different types of minds and practices, including the ultimate out-of-the-box thinkers - artists - would help us re-examine and re-consider the increasingly complex globally connected systemic problems we face, be they covid-19, climate change, systems of governance...."Ameer Shaheed, Switzerland

"the meaning of being creative changes according to the situation someone is living in. For me the first thing that would come to mind is creating art, but ...[another participant noting creative support solutions for indigenous communities] showed me that people also need to be creative to survive!" Marco Galea, Malta

2.3 Responses to Question 4 (a-c)

Recap:

- a) The key adaptation has been a shift to the digital sphere. Concerns were raised about how this may exacerbate inequalities, leading to a "digital divide"
- b) A number of guiding principles were elaborated upon in the discussion, addressing inclusion among other topics (see section 4)
- c) While one promising government response was mentioned, most comments addressed the relative lack of support by governments, and other institutions

4 a)

Participants discussed the important shift to the digital sphere that was taking place across the sector. However, they also warned how the "digital divide" makes places and populations with low access more vulnerable to exclusion, exacerbating inequalities.

Despite recognizing the power of modern communications technology and the innovative spirit with which it is being used in this time, the real, physical distance is also cause for concern. This feeling resonated widely with the group.

“While I am inspired about the many innovations online I am also concerned about potentially increasing the digital divide.” Erica Rose Jeffrey, Australia

“how do we continue to generate that sense of interconnectedness, or relationality, that is so intrinsic to the art form, through a screen?” Alexandra Zaslav, Israel

The impacts of the confinement included challenges to collaborations and teamwork, the potential to catalyse the effects of inequalities, further distancing the vulnerable, and exacerbating political and social divides. There was also concern about how confinement rules may strengthen oppression.

“We reject the normalization of local, national, and global systems organized so that quarantines are public health practices made feasible for only those people with some degree of economic stability or, conversely, for people who have lost paid work.” Bonface Beti, Kenya

“COVID-19 is structural oppression and has served to widen divides in vulnerable communities. It is vital to share information with each other about the specific effects of the pandemic in various regional, national, and international contexts. We live in times of perpetual emergency and crisis, and emergency and crisis look different depending on one’s vantage points.” Bonface Beti

“How are social movements going to express non-violent resistance during the pandemic?” Merwyn De Mello, United States

4 b)

While the discussion did not cover specific measures, participants came up with a number of key insights and guiding values, addressing inclusion among others (see section 4).

4 c)

In terms of support to help guarantee cultural rights being exercised, a few actions by governments to support artists were cited, such as in Kenya (<https://en.unesco.org/creativity/covid-19/kenyan-fund-artists-actors-musicians>).

On the whole however, there was consensus that the arts have been insufficiently supported during this crisis. It was noted that the cultural sector was hit particularly hard, and that the lack of support by state and non-state actors contrasts sharply with the how much benefit the cultural domain can provide in such times. While the recent UN call for artists to help translate their key messages was appreciated for its recognition of the role of art, the fact that this was not followed by any mention of resources for this work was criticized and seen to reflect a broader lack of institutional support and funding for cultural and creative work.

Artists and arts communities have been affected so dramatically by lockdowns and closures all over the world and their needs at this time seem to have been neglected by many government relief packages. Yet artists have often been the first to reach out to the broader community, to share their creativities, enthusiasm, expertise... bringing people 'together' in different and creative ways. How do we ensure that artists are cared for and nurtured at this time?” Robyn Ewing, Australia

“let us not forget that UN also decided not to have a sustainable development goal related to culture. They say all goals are related to culture but, in a way, that creates a blind spot towards all the key manifestations of culture as art, traditional forms of justice, etc.” Carmen Olaechea, Argentina

2.4 Responses to Question 5

Recap:

- In contexts where artists are partners in awareness-raising and communications activities, they also often address misconceptions and denial of scientific information. In this regard, participants from Africa had significant experience, having worked closely with NGOs, governments and other agencies to help reach out to communities through different creative channels, in close collaboration with scientific experts.

As noted in the response to Question 3, art and culture can play a significant role in awareness-raising. Artists were noted as having an important role in dispelling myths and conspiracies and in seeking and presenting the truth. This was particularly well developed in the African context, where there is history and a well-accepted place for creativity in the context of awareness raising. It is also particularly effective in settings with low-literacy or low-access to IT communication media.

A rich discussion ensued on this topic with inputs from a range of contexts, including Australia, Argentina, the United States, Kenya, Uganda and Mali. Based on comments in the discussion board, this type of work seemed particularly well-developed in the African context; as one respondent put it: the *“role of arts in the society ...has been ...appreciated in the African set up from time immemorial”* (Kimeli Mzalando, Kenya). Participants from Kenya and Uganda explored the area of awareness-raising activities to spread fundamental information in the most detail, given their context of working with particularly vulnerable and low-income populations. It was also noted that the power of artists to raise awareness also introduces the challenge of contending with different narratives, along with the moral responsibility to seek the truth at all costs.

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3. Key recommendations for next steps within the sector: further collaboration, shared lessons, and co-creation

- An online platform to help foster enabling environments, broaden and strengthen the ecosystem, and catalyze collaboration. This includes documenting and sharing local activities, best-practices and lessons learned; emphasizing individual/local transformations while acknowledging global dynamics; establishing support systems and collaboration frameworks.
- Local level festivals focusing on ACCT and the broader role of the arts and culture in society. These may be connected to broader, international initiatives.
- The development of further education tools and classes (online and otherwise). Innovative, creative, and based on important values and principles. Tapping into the IMPACT network as well as other circles of collaboration.
- Reflection groups

NB: This is a cross-cutting activity that could take place across different types of forums, including the three mentioned above.

- Articulating the role and value of arts and culture within the broader social and global context, including but not limited to:
 - Broader macro-level trends and concerns including covid-19, climate change, inequality, vulnerable and minority populations and perspectives
 - Arts, philosophy and ethics as part of the broader conversation about how we make sense of the world, and about the direction we want to take as a species.
 - Different ways of communication: virtual vs real-world, during- and after-lockdown
 - The power of arts for reconciliation, mental health, and social cohesion
 - Contextualizing messages to different cultural contexts, going beyond a one-size-fits-all response
- Strategies to help garner more institutional support for the sector

4. Guiding insights, principles, and ideas to integrate in the vision for a “post-corona” world

- An “eco-centric” philosophy. An ecological framework integrating nature is essential
- Inclusiveness: addressing inequality, oppression, minorities and the vulnerable
- Moving from the local to the global. “Thinking globally, acting locally” is an important principle to integrate in the vision
- Critiquing perpetual growth, development with destructive costs
- Associating the arts with broader philosophical and ethical discussions regarding the future direction of society

An “eco-centric” philosophy

The importance of nature was underlined by several participants, noting: its centrality to our wellbeing; its primacy over the manmade; encouraging a nested philosophy promoting our connection to each other and to all organisms; and its balance being central to our own existence and avoiding issues like the current pandemic.

I propose an explicit ecosophy for ACCT ecosystem as we seek to transform societies in form of ecocentric approaches to problem solution. We need to restore inter-human, inter-organisms and inter-nature symmetrical relationship. These networks and exchanges with the ACCT ecosystem have to be sustained. Bonface Isalambo, Kenya

I think we [at IMPACT] ...must agree that ACCT must take an ecological approach, and find ways of enacting principles of reciprocity, not only with other humans but with the planet as well...This all ties in to our responses to the pandemic and to make recurrence less likely. It seems like as we increase the human population, and the destruction of animal habitat has resulted in more human/animal contact and the spread of viruses that animals live with easily but can destroy humans.” Cynthia Cohen, United States

Inequality, oppression, minorities and the vulnerable

Social inequalities and the plight of vulnerable populations featured strongly in the conversation. Participants identified a number of key areas of concern that should be addressed and accounted for in any new narratives being brought forward.

“wanting art/good artists to name things in such a way as to uncover truths and then also do it so that it moves people through the work’s creative brilliance” Allison Lund, United States

“...the actual answer has a lot to do with the dominant cultures that have grown and persisted over the past centuries - capitalism, colonialism, white supremacy, cis-hetero-patriarchy, and so on) When will we stop accepting living this way? Is there currently a door into that possibility? Who will and who won’t walk through that door and why?” Emily Forsyth Queen, United States

The conversation about inequalities prominently included the historically and presently oppressed, dispossessed, and vulnerable, and included indigenous peoples and minority groups. The term “essential workers”, frequently used during the current crisis was also examined in this light.

“the idea of what is an essential task, which people are compelled/forced/coerced to take on this work, and who benefits from this work is all completely tied up in the atrocities of genocide of indigenous peoples and enslavement of African peoples that the US was founded on and continues to perpetuate in different forms today.” Emily Forsyth Queen, United States

From the local to the global

Several participants noted that local, community-level interventions should have preeminence over the international and the institutional levels. A broad vision with different principles allows for a diversity of context-specific, local actions that ultimately feed into an emergent global shift. This is particularly appropriate for the ACCT ecosystem, consisting of participants from widely different regions and with different specializations.

I think now is an important time to consider cultural value of all types in a more systematic way to identify that golden thread between the individual, the community and considerations globally. How do we best emphasize the local first in that conversation? Thom Louis, British Council, United Kingdom

...to identify the threads between the individual, the community and global considerations, and how to best emphasize the local in such conversations....It seems that perhaps we need to identify and share in compelling ways stories of individual and local transformations, that also acknowledge global dynamics ...These stories could be shared not so much to suggest that initiatives can be somehow replicated in different contexts, but, to the contrary, that activities in one context can inspire locally-sensitive activities in other contexts. Are there spaces with this kind of intentional, well-crafted sharing is already taking place? Cynthia Cohen, United States

Perpetual growth, construction with destructive costs

A few participants questioned the paradigm of perpetual growth for the sake of growth, in a manner that is fixated on profit and human construction and fails to see the associated destruction of nature and ultimate imbalance to the bigger contextual picture.

“[in reference to local construction projects that necessitated removing a lot of the surrounding nature and older construction]...they say that 'you can't stop progress'--well, perhaps it is time that someone did--they have gone beyond what is necessary...they are tearing apart what is beautiful about the place” Dana Sandlin, United States

“it seems important to acknowledge what you refer to as the 'tearing apart of what is beautiful' and to dedicate ourselves as citizens and as cultural workers to resisting and transforming these patterns of greed and consumption and to ignoring the beauty and the indispensability of the natural world.” Cynthia Cohen, United States

Associating the arts to broader philosophical and ethical discussions regarding the future direction of society

NB: See responses to section 2.2 under creatively re-imagining the “post-corona” world

5. Conclusion

This learning exchange was a stimulating exercise, consisting of two days in deep conversation with an engaged group occupying different parts of the arts and culture ecosystem across the globe.

The findings from our discussion validate the Special Rapporteur's statements on the centrality of culture and the need for a locally driven, globally supported plan to keep culture alive.

The conversation underlined several areas that the arts and culture sector can contribute to in the context of the current global crisis: reimagining a "post-corona" world; raising awareness about the pandemic and prevention strategies; mental health and wellbeing; reconnection; contextualizing interventions; and stimulating creative thinking for problem-solving.

Participants collectively elicited a number of guiding principles for the world of tomorrow, notably: an ecological framework; inclusiveness of minority and vulnerable voices; emphasizing locality; critically examining the current models of growth and integrating the arts, philosophy, and ethics into our collective decision-making.

Key practical recommendations surrounded greater collaboration and exchanges of ideas across this sector. In our own way, we hoped to help enable such dialogue with this learning exchange. We are grateful for the larger-level exchanges taking place thanks to the Special Rapporteur, the OHCHR, and other eminent institutional champions such as UNESCO.

We thank the Special Rapporteur and the OHCHR cultural rights team for inviting these contributions, and hope that our modest input may be of some use. We would be glad to engage further on any of the topics highlighted in this document, with the OHCHR as well as any other interested parties.