

“The Fair Culture Charter”

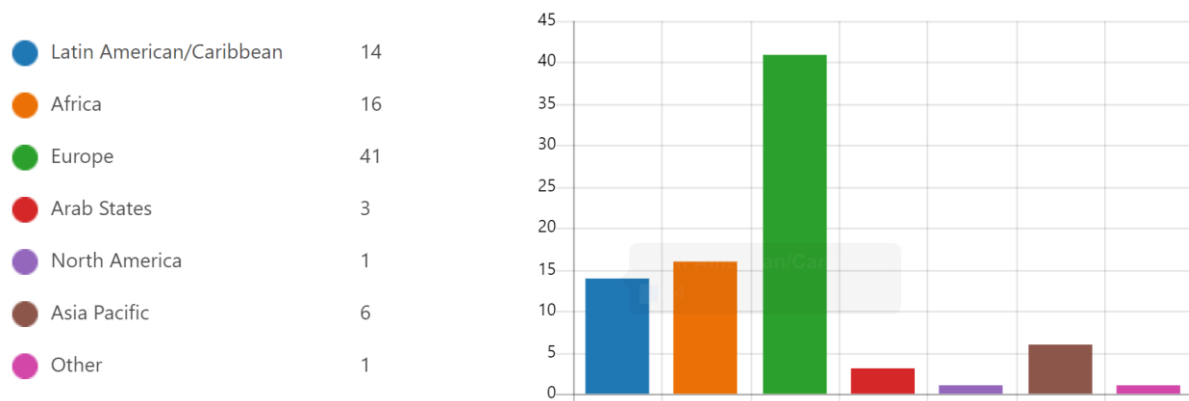
Report on the results of the public consultation held in August-September 2023

By Lilian Richieri Hanania¹

This report is based on the responses to a questionnaire launched in August 2023 for a public consultation on the Fair Culture Charter process. The questionnaire was proposed to ensure greater and more effective participation in this process, participation that is considered fundamental to the legitimacy, richness and credibility of the hard work being done on a voluntary basis by the Editorial Team. This report collects, summarizes, and organizes the responses received in order to facilitate their consideration by the Editorial Team and their possible incorporation into the Fair Culture Charter. Each and every suggestion and comment has been considered and reformulated for harmonization and structuring purposes.²

Participation in the public consultation

A total of 82 responses were received, half of which (41) were from Europe. Outside Europe, most contributions came from Africa (16) and Latin America/Caribbean (14), followed by Asia-Pacific (6), the Arab States (3) and North America (1):



While 64% of respondents indicated that they were responding in a personal capacity, their backgrounds are diverse. Most contributions came from people working for ministries and other governmental institutions (together accounting for 31.7% of responses), followed by non-governmental or non-profit organizations (30%), academic institutions (9.75%), national/international umbrella organizations (8.5%) and private sector SMEs (3.6%). One person from a labor union and one person from a multinational

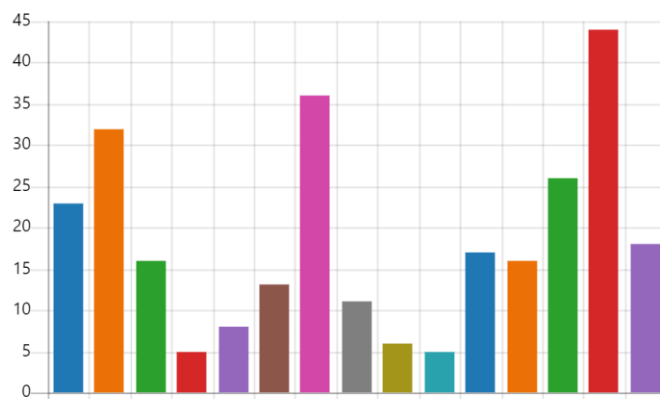
¹ Lilian Hanania is an attorney, accredited mediator, research director and associate professor, consultant and member of the EU/UNESCO Expert Facility on the governance, monitoring, and evaluation on culture and creativity.

² The author sincerely thanks all the participants in this consultation process for their time and sharing of expertise, and apologizes in advance if the wording reformulation has led to any misinterpretation of the voices expressed. She hopes that this consultation will be found useful and an interesting exercise to repeat in the future.

company also responded. Finally, 13.4% of respondents indicated that they worked for other types of organizations.

As shown below, a variety of cultural and creative sectors were represented in the responses, with most respondents coming from cultural management, the music sector, the performing arts, the visual arts, and the audiovisual sector:

● Cinema/TV production/radio ...	23
● Performing arts	32
● Design/Fashion	16
● Advertising/Marketing	5
● TV/radio station	8
● Media arts	13
● Music	36
● Architecture	11
● IT, software, gaming	6
● GLAMs	5
● Crafts	17
● Publishing	16
● Visual arts	26
● Cultural management	44
● Other	18



Most of the respondents (58.5%) who contributed through the questionnaire had not participated in the June 2023 consultation. The questionnaire therefore seems to have been a useful tool to gather new voices in the process of drafting the Fair Culture Charter. Here are some of them, trying to define Fair Culture in one short sentence:

Fair Culture is...

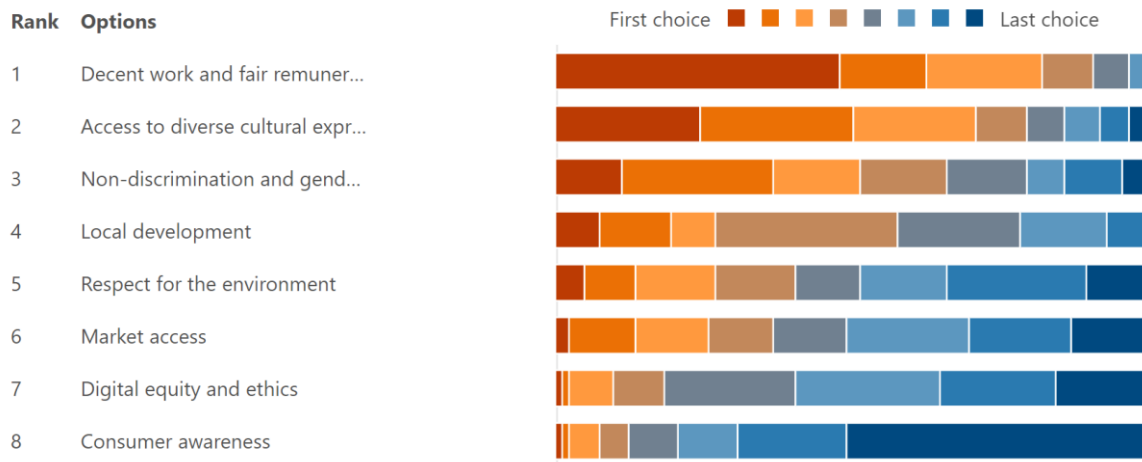
“(...) respect in the use of resources - people, nature, ideas, imagination.” (Dr. Stephanie Jacobs, German National Library, German Museum of Books and Writing)

“Providing a decent living and respect for cultural work, while ensuring that use of culture today is concerned with sustaining cultural resources for tomorrow, in ways that support communal cultural life.” (Dr. Harriet Deacon, Private consultant)

“(...) a commitment to fostering an inclusive and equitable creative ecosystem where diverse voices are valued, artistic contributions are ethically recognized, and opportunities for growth and collaboration are accessible to all.” (Joel Komlan Senam Hevi, Association Culture Arts RUMBU)

Fair Culture Principles

When asked to rank the principles currently addressed in the draft Charter³ in order of importance, the Sounding Board ranked “respect for the environment” ahead of market access, digital equity and ethics, and consumer awareness:



In terms of additional principles that could be included in the Charter, the following were suggested several times and could be mentioned either as new separate principles or as commitments or objectives worthy of special attention under the principles already selected by the Editorial Team:

- Respect for human rights and notably freedom of expression and artistic freedom,
- Respect for traditional cultures, including indigenous peoples, and economic models,
- Partnerships and cooperation that improve access to resources, at all levels (national, regional, international),
- Professional training, including on financial sustainability and legal procedures, with focus on disadvantaged groups and young creators,
- Education and awareness-raising on cultural diversity, and on the importance of cultural and creative industries and traditional cultures,
- Preferential treatment, allowing to address inequalities among countries,
- Access to the necessary funding, including grants, tax incentives, credit, and insurance.

Other principles or goals that respondents felt were important in a Fair Culture Charter included:

- Efficiency in the use of available resources, both economically and environmentally,
- Investment in and access to sustainable infrastructure,
- Discoverability of diverse cultural content online,

³ These principles were communicated by the Editorial Team during a first public consultation held at UNESCO and online on June 6th, 2023: (1) Decent work and fair remuneration, (2) Access to diverse cultural expressions and resources, (3) Non-discrimination and gender equality, (4) Local development, (5) Market access, (6) Digital equity and ethics, (7) Respect for the environment, and (8) Consumer awareness. At the time of this writing, a draft of the Fair Culture Charter has not been made available to the public.

- Language diversity,
- Democratic processes and redefined power structures, allowing for effective involvement in decision-making,
- Empowerment of creative communities, both at the local and regional levels,
- Respect for intellectual property rights,
- Inclusion of economically or socially disadvantaged artists and disabled people,
- Fairer sharing of benefits deriving from cultural events and cultural work,
- Visibility of independent artists and their involvement in policy-making processes,
- Fair competition and commercial practices, including regarding interoperability in the digital environment,
- The relevance of cultural policies and cultural exceptions in trade agreements,
- Cocreation, recognized as a cultural right.

Comments were also provided to improve the language used in one of the principles, i.e., replacing “access to diverse cultural expressions and resources” with “responsible access and use of diverse cultural expressions and resources”.

Fair Culture in practice

Of the respondents, 72% reported that they had already experienced fair practices in their work. The following aspects of fair culture were gathered from the stories shared by these respondents, or from the ideals of fair culture shared by the 28% of respondents who indicated that they had no concrete experience with specific fair practices. Any of these could inspire the development of the Fair Culture Charter. They have been grouped according to the principles identified by the Editorial Team and/or suggested by the respondents.

Decent work and fair remuneration

- A respectful, ethical, and transparent work environment, based on safety, equality, inclusiveness, empowerment, empathy, transparent communication, and a sense of being heard and supported,
- Equitable compensation (e.g., binding minimum wage regulations) and recognition, including through intellectual property and the standardization of fair and sustainable contracts,
- Intellectual property for decent work and fair remuneration, including of traditional communities, and an end to art piracy,
- Fair distribution of funding between artists and market intermediaries,
- Financial independence for artists and cultural workers,
- Social security coverage and fundamental labor rights that accommodate irregular work patterns and income fluctuations, including through the formalization and professionalization of artistic work,
- Solidarity, through support for artists at risk and artists coming from regions of conflict.

Access to diverse cultural expressions and resources

- Equitable and unbiased representation of artists and presenters at international events, marketplaces, and fairs, including with regard to artist mobility and access to funding for cultural mobility,
- Exchange of ideas, materials, best practices, and know-how among cultural practitioners of diverse origins, including through artist residencies,

- Adequate visibility and recognition of underrepresented groups and their contributions and talents,
- Long-term initiatives in favor of underrepresented cultures, including through positive/affirmative action to make them visible on the international scene.

Non-discrimination and gender equality

- Equal treatment,
- Representation and recognition of all voices within the cultural and creative sectors,
- Consideration for women, minorities, and cultures of remote regions, to ensure their visibility and equitable treatment.

Local development

- Preservation and development of traditional, including indigenous, cultural practices,
- Strengthening business, markets, and production capacities to improve income and access to international markets, and reduce unfair exploitation,
- Skills development and capacity building opportunities (workshops, trainings, mentoring programs, etc.)
- Empowerment of creators and cultural communities,
- Engaging youth and identifying and supporting emerging talent,
- Community development, access and participation inspired by cultural rights,
- Making local communities the main beneficiaries of cultural activities in their areas,
- Responding to the demands and needs of communities, rather than the interests of institutions (e.g., funding agencies calls for proposals written in collaboration with artists from the region targeted by a call).

Respect for the environment

- Attention to and minimization of the environmental impact of cultural events and creative productions, including through eco-friendly practices, and support for sustainable design and production methods,
- Climate-related training,
- Integration with sustainability strategies,
- Protecting and safeguarding the world's cultural and natural heritage.

Market access

- Equitable opportunities and access,
- Ethical and sustainable practices,
- Responsible market conduct,
- Recourse to qualified cultural experts.

Digital equity and ethics

- Fair distribution and visibility of cultural goods and services on digital networks,
- Access to cultural works for people with disabilities,
- Interoperability,
- Support for innovation and digital literacy.

Consumer awareness and access to culture

- Education on and recognition of the importance of the arts professions in transforming and advancing our societies and economies, the value of the work of artists and cultural workers, and the need for their fair remuneration,
- Raising awareness of underrepresented cultural practices,
- Educating younger generations about fair cultural participation and collaboration,
- Fair conditions for consumers of cultural work,
- Increased access to culture and participatory processes,
- Targeting of consumers in the Global North to ensure better pricing of cultural work.

Fundamental rights

- Protection of artists' fundamental rights, including freedom of expression and the protection of their intellectual property,
- Culture as a cross-cutting element that stimulates new forms of democracy and participation,
- Respect for human rights, cultural diversity, and sustainable development in cultural exchanges,
- Respect for the cultural rights of all communities,
- Giving a voice to all groups.

Cooperation and partnerships

- International cooperation based on trust, transparent and mutually accommodating and symmetrical communication, gender equality, equal weight in discussions, equal sharing of responsibilities and decision-making, and other clear and pre-agreed rules and principles that allow for accountability and collaborative ways of addressing challenges,
- Respect for the diversity of stakeholders involved and their perspectives and interests,
- Cocreation and collective creation,
- Cooperatives and other ownership- or power-sharing organizational structures as alternative and equitable economic models,
- Collaboration among training and educational institutions in arts and culture,
- Transparent communication and collaboration among arts workers and professionals,
- Intercultural cooperation, growing together, mutual exchange.

Support for fair culture

- Increased public funding and tax incentives, coupled with fair distribution of and access to resources (e.g., scholarships, residencies, and grants) according to the principles of fair culture, including preference for underrepresented cultural groups,
- Patronage of equitable cultural projects, initiatives, and international events that benefit underrepresented cultural creations,
- Continuous development and search for improvement and excellence,
- Continuous debate and reflection on fair cultural practices and cultural policies.

Promoting the Charter

Participants were asked to consider how the Fair Culture Charter could be promoted after its adoption. The following is a summary of the ideas that were shared:

- Establish a comprehensive and strategic promotion strategy and/or an integrated marketing plan,
- Involving all levels of governance and policy/decision-making, from international authorities and national governments to local governments, local communities, traditional authorities, NGOs, artists, cultural managers, activists, academia, private organizations, and consumers, with attention to each link in the value chain of the various cultural sectors,
- Awareness-raising campaigns and advocacy work targeting the general public and cultural actors through, for example, online platforms, websites, blogs, interviews and podcasts with artists, cultural workers, newsletters, social media (e.g., influencers), traditional media, appointment of ambassadors, communication through National Commissions for UNESCO and Chambers of Commerce and Industry, professional associations, networks of local governments, cultural networks and practitioners, cultural events, festivals and exhibitions. This outreach should be adapted to the different realities and resources of different communities, as well as to different languages, cultures, and backgrounds. It should pay particular attention to new generations, given their exposure to digital content, and to senior people in countries where this age group attends festivals and travels for tourism,
- Create a dedicated online portal for resources, case studies, and success stories to enable sharing and practical guidance on implementing the Charter,
- Organize public consultations and discussions that are demographically diverse and ensure social inclusion and participation of all ethnic and cultural groups,
- Include the Charter in discussions in common spaces for cultural activities and community-based organizations,
- Partnerships with institutions, civil society organizations, trade unions and individuals working in the cultural sectors, as well as organizations representing vulnerable groups, including people with disabilities,
- Involving national, regional, and global cooperative movements,
- Involving young artists, youth organizations and art collectives,
- Developing educational programs in schools,
- Inclusion in academic conferences and courses offered by various (formal and informal) training and educational institutions and centers for professional development in culture,
- Inclusion in UNESCO trainings related to all UNESCO conventions on culture,
- Workshops and/or dialogue series bringing together all stakeholders (UNESCO, funding agencies, artists, community representatives, etc.) dedicated to the Charter and its implementation,
- Endorsement by National Commissions for UNESCO,
- Involvement of and endorsement by various ministries, such as those responsible for culture, labor, trade, foreign affairs, gender equality, education,
- Incorporation of the principles of the Charter into national laws and regulations relating to culture, as well as into cultural policies and national administrative and financial frameworks,
- International cooperation with international organizations, NGOs, and human rights groups,
- Involvement and endorsement by other United Nations' agencies and international organizations, other than UNESCO (e.g., WIPO, ILO, WTO, World Bank, IMF, etc.),

- Development of clear, measurable, and achievable targets to track progress and impact, and periodic evaluation and review of the Charter,
- Collecting data on best practices,
- Grassroots pilot projects,
- Preferential treatment or funding based on adherence to the Charter principles,
- Creation of bodies/representatives to promote the Charter locally and/or regionally,
- Cooperation with other sectors, such as the health sector (recognizing the links between health and culture) and the financial sector.

One respondent opposed any form of labeling mechanism (such as that used in the Fair Trade movement), considering it cumbersome to administer, open to abuse and unfair to artists of unlabeled productions, as well as creating competition with collective agreements and risking undermining the work of trade unions.

Getting involved

Participants were asked what could be done to make them feel adequately involved in the Fair Culture Charter process. While a few indicated that they already felt involved in the process, most respondents strongly requested further involvement, and the following suggestions were made:

- Receiving the draft Charter for comment and discussion,
- Collective drafting of the Charter involving individuals from diverse backgrounds, including academics, activists, community leaders, and representatives of marginalized groups,
- Sharing summaries of meetings held by the Editorial Team, explaining how a concept was defined and clarifying choices made,
- The opportunity to sign the Charter, with an appendix listing the names of those who support or subscribe to it,
- Active and regular consultation with the Sounding Board, keeping them informed of updates to the Charter and listening to them (some expressed the feeling that the same people are invited to contribute repeatedly),
- Clear communication channels, with regular sharing of more information about the process, the objectives of the Charter, its progress, milestones, timeline, upcoming events, and initiatives and success stories (how the Charter is improving lives),
- Translation of available documentation into as many languages as possible,
- Taking into account country specificities,
- Providing a platform for knowledge sharing and exchange of experiences and lessons learned,
- Participation as local representatives/focal points in respondents' countries or regions to disseminate the Charter (some suggested that National Commissions for UNESCO could help identify these focal points),
- Participating in the meetings that will follow the adoption of the Charter to set up systems, tools, and designated teams,
- Participating in public discussions and events (online or in person) around the world to share information about the Charter,
- Contributing to the dissemination of the Charter,
- Giving voice to those who have experienced unfair treatment,
- Presenting the Charter as a "people's Charter" rather than an institutional document,

- Ensuring that the Charter is a living document and is aligned with the evolution of future international discussions on sustainable development and culture.

Respondents have also expressed their willingness to support the initiative through:

- Providing feedback on drafts of the Charter,
- Outreach through professional, social, and personal networks,
- Connections with international and national institutions, including cultural associations in specific countries,
- Connections with networks of cultural actors from the world's peripheries,
- Connections between communities,
- International collaboration,
- Resource mobilization and campaigns (e.g., on the radio, through short videos on fair and unfair practices, etc.), including the creation of advocacy networks and petitions,
- Fairly remunerated advisory services and expertise on specific cultural sectors, indigenous peoples' concerns, project management, stakeholder engagement, intercultural communication, and implementation strategies, including through the development of specific guidelines for the implementation of the Charter,
- Identifying the specific needs of specific cultural sectors through studies and workshops on the Charter,
- Sharing knowledge, experience, best practices, and mentoring,
- Obtaining and sharing relevant testimonies, case studies and good practices,
- Organizing and participating in events and workshops to discuss specific issues, address challenges and opportunities, and generally disseminate the initiative,
- Research with a view to policy recommendations, and teaching on the topic,
- Contributing to studies and publications, including from a country-specific perspective,
- Development proposals,
- A new conceptual framework for "Fair Cultural Education" that could be part of the Charter,
- Participation in policy formulation and implementation plans and/or strategies.

The Sounding Board (in alphabetical order)

Respondents who kindly provided their comments by completing the questionnaire had the option of being identified as a member of the Sounding Board. The following is an alphabetical list of respondents' first and last names, institutions, titles, and countries, based on the information provided in the questionnaire.

1. Alain Fohr, Commission nationale française pour l'UNESCO, Conseiller culture, France/Malaysia
2. Amath Sarr, Association Académie Banlieue Culture ABC, President and manager, Senegal
3. Ananya Bhattacharya, Contact Base, Secretary, India
4. Andrea Edel (Dr.), City of Heidelberg, Head of the Office of Culture of the City of Heidelberg, and Coordinator of the UNESCO City of Literature Heidelberg, Germany
5. Andrés Muñoz Cárcamo, Ministry of Cultures, Arts and Heritage (Chile), Fair Culture initiative, Consultant / Young Expert, Chile/France
6. Antonio Stivalet, Creatopolis, Founder / CEO, Mexico
7. Bienvenido Cunampio, Mi Cultura, Traductor Emberá, Panama
8. Birgit Ellinghaus, alba KULTUR, Director, Germany
9. Caroline Pujo, A&P, Independent consultant, Malaysia
10. Catherine Blache, French Publishers Association (SNE), Senior Counsellor, International Policy, France
11. Christine M. Merkel, Member of the EU/UNESCO expert facility for cultural policies and sustainable development 2023-2025, Germany/Western Europe
12. Christine Semba, WOMEX and Independent expert, Head of WOMEX Academy, France/Germany
13. Clement Yumvagusenga, ADBR association pour development Global Des Batwa, Coordinator, Rwanda
14. Codrin Taut, Romanian National Commission for UNESCO, Culture Expert, Romania
15. Cruz Martinez Víctor Manuel, Integración Latinoamericana, Presidente, Mexico
16. Daniel Gomes, Association des Métiers de la Musique du Sénégal (AMS), President, Senegal
17. Diana Barragan, BPW International, Regional Coordinator for Latin America, Ecuador
18. Dlamini Stanley Mthunzi, Eswatini National Council of Arts and Culture, Chief Executive Officer, Kingdom of Eswatini
19. Ed Carroll, Blue Drum, Convenor, Ireland
20. Elena Gonzalez Gonzalez, Circulo de Bellas Artes, Coordinator of European Projects, Spain
21. Emily Njeru, Kenya National Commission for UNESCO, Deputy Director Cultural Expressions and Creative Arts, Kenya
22. Francesca Martinelli (Dr.), Centro Studi Doc Foundation, Italy
23. Gabriela Carmona, Saint-Siège (Dicastère pour le Service du Développement Humain Intégral), Laudato Si' Animator, France
24. Gerald Gwinji (Dr.), Home Affairs and Cultural Heritage Ministry, Maj Gen Dr, Zimbabwe,
25. Gillian Wilkinson McDaniel, University of the West Indies, Mona/Ministry of Culture, Gender, Entertainment and Sport, Principal Director Entertainment Policy Development and Monitoring, Jamaica
26. Hanine-KHADIJAH Lakkis, Anna Lindh Foundation/Baalbeck International Festival, Board member (ALF- Lebanon); curator and board member of Museum of Baalbeck International Festival, Lebanon
27. Harriet Deacon (Dr.), Private consultant, UK
28. Heritiana Ranaivoson, imec-SMIT, Vrije Universiteit Brussel, Professor, Belgium
29. Hristina Mikic (Dr.), Institute for creative entrepreneurship and innovation, Head of R&D department, Serbia
30. Husniddin Ato, OXUS Culture LLC/NGO, Founder / Director, Uzbekistan
31. Inge Ceustermans, The Festival Academy, General Director, Belgium
32. Isabelle Barrier, Commission nationale française pour l'UNESCO, Chargée de projets, France
33. János Halász, Ministry of Culture and Innovation, Desk Officer for Archives, Hungary

34. Joan-Marc Joval, Ministeri de Cultura, Joventut i Esports del Govern d'Andorra, Head, Cultural Action, Andorra
35. Joel Komlan Senam HEVI, Association Culture Arts RUMBU, Project Manager, Niger
36. Johano Strasser, PEN, Germany
37. Julius Bwanika, Pearlwood, Executive Secretary, Uganda
38. Junanjina Ahmed, Oxfam International, Design in Bangladesh and Design in Global, Funding support officer and adviser, Bangladesh
39. Karalyn Monteil, UNESCO, Head of Programmes and Stakeholder Outreach, France
40. Kerstin Wiehe, QuerKlang gUG, kultkom, KULTURKONTAKTE e.V., UDK Berlin, Germany
41. Kiwar Maigua, KISTH Foundation, Co-founder, Ecuador
42. Lena Krause, FREO - Freie Ensembles und Orchester in Deutschland e.V., Geschäftsführerin, Germany
43. Lilian Hanania (Dr.), www.hananiaconsult.com, Attorney, Mediator and Consultant, France/Brazil
44. Linus Kabiga, Linka production, Films, Kenya
45. Maria Manjate, Observatory of cultural policies in Africa (OCPA), Programmer Officer, Mozambique
46. Maria-Kristiina Soomre, Estonian Ministry of Culture, Adviser on Visual Art, Estonia
47. Marie Le Sourd, On the Move, Secretary general, Belgium
48. Matías A. Muñoz Hernández, WIPO, Young Expert, Switzerland
49. Matima Magkou, University Côte d'Azur / Kollektiva for social innovation and culture, Researcher and consultant in cultural policy and management, France/Greece
50. Milda Valanciauskiene, Lithuanian National Commission for UNESCO, Cultural Programmes Coordinator, Lithuania
51. Milena Dragicevic Sestic, Unesco Chair of the University of Arts, Belgrade, Professor emerita, Serbia
52. Nathalie Krall, ArtVenture Club, Art Historian, Artist Liaison, Initiator, Social Artist, Germany
53. Nayla Pariamachi, Art Changemakers, Founder, Peru
54. Nele Tast, City of Hannover / Cultural Office, Germany
55. Nísio Teixeira, Federal University of Minas Gerais, Associated professor, Brazil
56. Philina Wittke, Goethe Institut, Expert, South Africa
57. Richard Epstein, GIZ, Global project CCI, Jordan
58. Rishi Raj Ramnauth, Ministry of Arts and Cultural Heritage, Ag Principal Culture Officer, Mauritius
59. Ritika Khanna, Independent Heritage Professional, India/Netherlands
60. Robert Ngoun, Association les Ebenes'Art, Président, Cameroun
61. Rolf Witte, BKJ - German Federation for Arts Education and Cultural Learning, Head of International Department, Germany
62. Serah Mwihaki, African Female Filmmakers Collective and Wordypix Co. Ltd, Founder and owner, Kenya
63. Shocrón Tagnia, Ministerio de Cultura, Coordinadora de contenido, Panama
64. Stephanie Jacobs (Dr.), German National Library, German Museum of Books and Writing, Germany
65. Susanne Barwick, Börsenverein des Deutschen Buchhandels e.V., Germany
66. Svetlana Hristova, Centre for Intercultural Dialogue, Professor, Bulgaria
67. Thuraya Almaawali, Ministry of Culture, Sport, and Youth, Head of the Creative and Cultural Industries Department, Sultanate of Oman
68. Victor Chudal-Linden, GIZ, Rwanda
69. Victoria Contreras, Conecta Cultura, CEO, Mexico

The Editorial Team (in alphabetical order)

1. Anupama Sekhar, Curator, South-South Arts Fellowships 2022-2023 and Board Member, ArtsEquator, UAE/India
2. Brahim El Mazned, Director, Visa for Music festival, Morocco
3. Eddy Johana Gómez, Director of Projects, Llorona Records, Colombia
4. Eduardo Saravia, Chief Economist, Sound Diplomacy, Colombia
5. Farai Mpfunya, Executive Director, Culture Fund, Zimbabwe
6. Jordi Balta Portolés, Cultural Consultancy and Research, Transit Projectes, Spain
7. Katrina Stuart Santiago, Writer and Founder, PAGASA-People for Accountable Governance and Sustainable Action, Philippines
8. Luanda Smith, CEO, NGO Creatividad y Cultura Glocal A.C., Mexico
9. Véronique Guèvremont (Prof.), UNESCO Chairholder, University Laval, Canada

The Advisory Committee (in alphabetical order)

1. Fairpicture
2. Fairtrade International
3. Goethe-Institut e.V.
4. International Federation of Coalitions for Cultural Diversity (IFCCD)
5. International Federation of Musicians (FIM)
6. International Federations of Actors (FIA)
7. Kenya National Commission for UNESCO
8. Korean National Commission for UNESCO
9. Ministry of Culture, France
10. UNESCO Chair, University Laval, Canada

The Initiative is coordinated by the German Commission for UNESCO