

Atlas of Cultural Policies for Sustainable Development

An analysis on different initiatives in Argentina, Brazil, Chile, Colombia, Cuba, Jamaica, Mexico, Peru, Trinidad & Tobago and Venezuela

2030 Agenda
Access to culture
Artistic Freedom
Climate change adaptation and resilience
Commerce of cultural goods and services
Commercialization
Commercialization Policies
Communication Policies
Cross-sectoral approach
Cultural and artistic education
Cultural businesses
Cultural employment
Cultural facilities
Cultural heritage
Cultural knowledge
Cultural participation
Cultural public policies
Cultural rights
Cultural training
Culture for social cohesion
Culture in GDP
Digitization
Dimension 1: Environment & Resilience
Dimension 2: Prosperity & Livelihoods
Dimension 3: Knowledge & Skills
Dimension 4: Inclusion & Participation
Economic Policies
Economic support
Educational Policies
Education for sustainable development
Emergency Policies
Fiscal Policies
Governance of culture
Heritage Protection Policies
Household expenditure
Intellectual Property Policies
Internationalization
Internationalization Policies
Measurement Policies
Multilingual education
Open space for culture
Participatory processes
Patronage
Patronage Policies
Public finance for culture
Public Participation Policies
Resilience
Social cohesion
Support fund
Sustainable development
Sustainable management of heritage
Tax incentives
Technical Cooperation
Technological innovation



2	Prologue	Pablo Rosselló Ernesto Ottone
4	Introduction	
20	Atlas	
21	Economic	
34	Fiscal	
41	Measuring	
51	Educational	
56	Commercialization	
60	Communication	
65	Heritage Protection	
72	Internationalization	
76	Public Participation	
81	Technological Innovation	
84	Intellectual Property	
89	Patronage	
92	Emergency Policies	
107	Appendix	
111	Reflections	
114	Glossary	
119	Bibliography	
122	Credits	

PROLOGUES

Pablo Rosselló,
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For almost two decades, the British Council arts team has worked on cultural policy issues through its Creative Economy team. Since then, our goal is to promote the development of policies that are based on clear evidence of the industry's needs and opportunities, strengthening chances of economic development, participation and impact of the different social development processes.

For the Arts in the Americas portfolio (in Chile, Argentina, Brazil, Peru, Colombia, Venezuela, Jamaica, Cuba, Trinidad & Tobago and Mexico), our usual work in creative economy (focused on the production of cultural strategies and mapping, and the support of technical abilities, businesses and leadership) has joined forces in the last couple of years with projects of cultural cooperation with the UK. These projects articulate artistic creation with social development issues to expand the cultural offer's representation, increasing access, empowering the communities whose artistic practices have traditionally been excluded, debating and raising awareness on the role of culture in climate change, cultural appropriation, social conflict solving, and other topics.

Within this context we introduce the *Atlas of Cultural Policies for Sustainable Development* as the British Council's commitment to unite cultural cooperation and promotion with a comprehensive and more relevant scope of the industry. Another element of this context is, of course, the new edition of the MONDIACULT in Mexico City in September this year; an event we want to enrich with the content in this document to update the continuity of the conversation on culture and on the Sustainable Development Goals, which first took place within this framework a quarter-century ago.

The Atlas is a geographical analysis of a group of Latin American and Caribbean public interventions that seek to integrate culture with broader local development goals. The list is not thorough, yet it includes a vast number of countries and represents a much-needed practical model for anyone who wants to understand how these two spheres are integrated and complement each other. We hope these charts attract new developments in culture's public administration and re-invigorate the dialogue on culture and sustainable development in Mexico City this September and in the future.

Ernesto Ottone,
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The UNESCO World Conference on Cultural Policies and Sustainable Development - MONDIACULT 2022, hosted by the Government of Mexico from 28-30 September 2022, comes at a crucial moment. Over the past four decades, the global context -and the cultural sector itself- have evolved profoundly. The emergence of new challenges in the international order, as well as new transnational challenges, have pushed countries to adapt their public policies in order to cope with a constantly changing world and thus ensure the well-being and development of societies.

It is against this backdrop that UNESCO decided to reinvest in the international cultural policy dialogue, building on its historical and constitutional legacy of promoting multilateral cooperation. Forty years after the first MONDIACULT, also hosted by Mexico in 1982, the Latin American and Caribbean region is now once again at the epicenter of the global political dialogue on culture.

Beyond this symbolic aspect, it is important to highlight that the region has shown not only important progress in terms of cultural policies over the past decade, but also an active dialogue on the role of culture for sustainable development at the regional level. In this sense, issues such as the promotion of cultural rights to foster cultural and linguistic diversity, the fight against the appropriation of cultural heritage and the illicit trafficking of cultural goods, fair remuneration and the right to mobility of artists, or the promotion of culture as a central axis for peace building and social inclusion, have been highlighted as fundamental during the Regional Consultation for Latin America and the Caribbean held on 14 and 15 February 2022 as part of the preparatory process for the Conference.

The Regional Consultations have been instrumental in mapping current cultural policy trends, especially in the context of post-pandemic recovery strategies, and in identifying those priorities that we need to address in order to shape a stronger, more resilient cultural sector, anchored in public policies and sustainable development perspectives.

This Atlas is therefore a tool to analyze national and local cultural policies across the region, thus contributing to the global effort to monitor cultural policies and their impact on sustainable development. In this sense, it has become a priority to strengthen the collection and analysis of data to better measure the contribution of culture to our societies and their development, job creation, social inclusion, well-being, poverty reduction, peacebuilding and responding to change climate, and support the defense of valorization and investment in the sector. For this reason, I wish to commend this initiative of the British Council, which reinforces the dialogue between culture and sustainable development in the run up to MONDIACULT 2022.

INTRODUCTION

KEY ELEMENTS SHARED FOR AN *ATLAS OF CULTURAL POLICY AND SUSTAINABLE DEVELOPMENT*

The *Atlas of Cultural Policy and Sustainable Development* presents, in 146 charts, a selection of outstanding cases and examples that summarize, shortly and systematically, specific topics focusing on ten countries in Latin America and the Caribbean (LAC). In relation to MONDIACULT 2022, the publication seeks to provide the status of the matter and showcase the approaches and examples of cultural policies in the region, as well as identifying trends and opportunities to trigger efforts and promote the creation of cultural policies related to sustainable development.

Considering the etymology of *atlas* as whom or what holds or carries the world, we conceived this document as the sum of structures from different geographies that grants access to knowledge and that serves as a compass for outstanding experiences. In this sense, the atlas is also an instrument that eases the journey through a path of tactics that boost cultural agendas related to sustainability, community, and development matters.

Faced with the absence of abstracts on cultural policies in LAC, we seek to make a first contribution that allows the analysis of cultural policies on a unified approach, as a reference with knowledge and practices for comparison and to help build on others' experiences.

This document seeks to facilitate policy research, report on the region's cultural policies and decision-making processes, conduct studies and analysis on compared politics, and spread good practices. The information herein can be a consultation tool for authorities, institutions, collectives, professionals, art managers, researchers and anyone involved in the design and development of cultural policies.

This document and the research it involved departs from our certainty that culture pays an essential role in sustainable development, community's empowerment, and in the perceptions of good living. Social cohesion, the revitalization of identities, civic democracy and the building of a peace culture based on equality, diversity and inclusion are, in many cases, inherently connected to the fair and comprehensive empowerment of the cultural field. A challenge intensified by social inequality in the region.

Studying a topic like cultural policies and sustainable development introduces several challenges, mainly due to the different ways to tackle them based on a particular perspective on the field, the ways to conceptualize culture, the different contexts and the challenges that are specific to each country of the region. Regardless, there are common trends and agendas that tackle

challenges beyond national borders. For example, the focus many countries in LAC have adopted on cultural policies and that is predominating in the region is that of cultural rights.

The efforts made by states to improve assertive policies—on the relationship between cultural policies and sustainable development—are very important, even if they are new, under process, and non-homogeneous. The enforcement of policies that consider a broad and plural concept of culture—from their archeological perspective to its role in the creative economy and adding sectors like archeological and intangible heritage, as well as new media—must be emphasized. As well as the approaches that decisively include identity, native, indigenous, and Afro-American cultures and/or different social groups that have been historically excluded into the new guidelines of cultural policies and to cultural institutions through specialized units, management departments or ministries. Additionally, the efforts to de-centralize cultural offers and the democratization of its access and involvement in the face of persistent inequalities. Lastly, the addition of cultural citizenship approaches must also be highlighted; this refers to the different ways to exercise the right to culture as a part of a participatory democracy and collective action¹ in matters of cultural policy, which helps to raise awareness and include more voices in the decision-making process of cultural agents, the academy and, mainly, communities. Nevertheless, innovation in participatory strategies for the evaluation, design and implementation of cultural policies is still a field with many areas of opportunity in the region.

LAC is characterized by its cultural wealth and by the diversity and uniqueness of its cultural processes and developments, making a regional research on culture and development a complicated, and also an incredibly enriching task. As a matter of fact, the cultural policy trends herein are proof, according to experts, that “a Latin American cultural environment is forming and is differentiating itself from other regions in the world due to its conceptualization and the way they design and operate cultural action.”²

Even if cultural rights—concerning the community’s involvement, access and contribution to cultural life—are acknowledged as human rights and have gradually been included as international regulatory instruments and in the legislation of each country, the translation, recognition and guarantee of these rights occurs unevenly in each country. Hence, there is a lack of commitment and political will to achieve their effectiveness and practical implementation. The promotion of equal opportunities in access and use of cultural goods and services comes from the acknowledgment of the existent cultural diversity and from the enforcement of cultural democracy in Latin America and the Caribbean. Many countries and locations, for example, have added their societies’ intercultural and multicultural perspective to their constitutions and regulations, including it in the regulation, services and actions from the state.

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To learn more on the term, consult Jorge E. Aceves Lozano, *Culturas ciudadanas y ciudadanía cultural. Una exploración de los términos*, Realidades socioculturales vol. 3 núm. 6, 2020, [text in Spanish] <https://encartes.mx/aceves-cultura-ciudadana-ciudadania-cultural/>

2

José Luis Mariscal Orozco, Antônio Albino Canelas Rubim, and Fabián Saltos Coloma (comps.), *La gestión cultural desde Latinoamérica: Análisis y experiencias en políticas culturales*, tomo 2, Santiago, Ediciones Egac, 2018, [article in Spanish] <https://observatoriocultural.udgvirtual.udg.mx/repositorio/bitstream/handle/123456789/838/La%20GC%20desde%20LA2.pdf>

METHODOLOGICAL APPROACH

For this publication, we kept in mind UNESCO's definition of cultural public policies: "Policies and measures relating to culture, whether at the local, national, regional or international level that are either focused on culture as such or are designed to have a direct effect on cultural expressions of individuals, groups or societies, including on the creation, production, dissemination, distribution of and access to cultural activities, goods and services".³ We are interested in all of the initiatives from the government, but that is not necessarily its only promoter, as stated by García Canclini: cultural public policies are "interventions made by the government, civic institutions, and organized community groups to direct symbolic development, respond to the cultural needs of the population or to get a consensus for a social order or transformation."⁴ We have also worked with the definition of sustainable development from the United Nations Organization: "Development that meets the needs of the present without compromising the ability of future generations to meet their own needs".⁵

The following questions guided this research: What are the trends on cultural policy in Latin America and the Caribbean? Which cultural policies applied in the region's countries have sustainable development in their core? Otherwise, which policies have great value but need to integrate such approach? What types of strategies or incentives aligned with cultural policies are there? How similar or different are they between countries? The research scope is mainly delimited to regional countries where the British Council is present: Argentina, Brazil, Chile, Colombia, Cuba, Jamaica, Mexico, Peru, Trinidad & Tobago, and Venezuela. Some important examples from other countries in LAC are included as an appendix.

The cases presented in this Atlas correspond to laws, decrees, programs or actions from the State, as the driving agent—although not the only one—of public policies, both in the local and federal scope, that promotes development and acknowledges cultural rights from their creation or production, until their commercialization, distribution, access, and participation. Furthermore, this publication includes other programs, initiatives or projects developed by a government department in alliance with international cooperation organisms that seek to build a path of inclusive, innovative public policies that respond to the current and local context. The public policies considered in this document are representative because of their impact in cultural communities, because they have sustainable development at its core or because they are different and innovative. Regarding the time framework, current policies were prioritized and, mainly, the newest ones—amongst them are emergency policies that were a response to the COVID-19 crisis; however, there are also decades-long laws that have been recently updated or improved⁶ and that represent the cultural policies in the region.

³ UNESCO, Cultural policies and measures, UNESCO, <https://en.unesco.org/creativity/cultural-policies-measures>

⁴ Néstor García Canclini, "Políticas culturales y democracia" in N. G. Canclini (org.), *Políticas culturales en América Latina*, México, Barcelona, Buenos Aires: Grijalbo, 1987, pp. 196, 175-203.

⁵ UN, Report of the World Commission on Environment and Development, 1987, <https://digitallibrary.un.org/record/139811>

⁶ Laws are constantly amended so it is possible that some of the cases herein do not include the most recent modifications, reforms or extensions.

The policies analyzed herein have been classified into the following categories:⁷

ECONOMIC: support laws and/or programs directed towards cultural creators and/or managers, such as funds, grants, subsidies or incentives.

FISCAL: tax incentives that allow corporations or individuals to provide resources for a cultural project and reduce the tax fee or exempt levies to a cultural sector.

MEASURING: laws or initiatives that promote the creation and spread of information and data on the cultural sector.

EDUCATIONAL: policies or initiatives that motivate the education and training of cultural professionals.

COMMERCIALIZATION: initiatives for the commercial promotion and distribution of cultural goods and services in traditional media, digital platforms and community means.

COMMUNICATION: laws that regulate the distribution, sale of cultural goods and services.

HERITAGE PROTECTION AND SAFEGUARD: laws or initiatives that preserve, protect, and save tangible and intangible cultural heritage from communities and nations.

INTERNATIONALIZATION: laws that support cultural development internationally, that create connections and develop international cooperation and design cultural policies that will be applied in this sphere.

PUBLIC PARTICIPATION: initiatives that seek to encourage public participation in decision-making.

TECHNOLOGICAL INNOVATION: laws or initiatives that seek to encourage the admission, update or improvement of technological infrastructures and innovations.

INTELLECTUAL PROPERTY: trademark rights that regulate patents, brands, designation of origin, et cetera, as well as copyright protection laws.

PATRONAGE: financial support, protection or sponsorship laws.

EMERGENCY POLICIES: policies and initiatives that arose during the COVID-19 pandemic as a response to the economic crisis in

7

The chart also includes the location, i.e. the jurisdiction of each mapped law or initiative. The territorial district or policy division was used as following: National (those that apply to the whole country), State (those that apply to federal states, provinces or departments) and Local (cities, councils or districts).

the cultural and creative sectors, mainly in relation with the closure of cultural promotion and entertainment spaces.

The classification also followed the Thematic Indicators for Culture (TICs) from the 2030 Agenda—an international reference framework to evaluate the role of culture and its contribution to the Sustainable Development Goals (SDGs). The TICs consist on four transversal thematic dimensions: environment & resilience, prosperity & livelihoods, knowledge & skills, and inclusion & participation, and 22 indicators grouped in these dimensions.⁸

DIMENSION 1: ENVIRONMENT & RESILIENCE

1. Expenditure on heritage
2. Sustainable management of heritage
3. Climate change adaptation & resilience
4. Cultural facilities
5. Open space for culture

DIMENSION 2: PROSPERITY & LIVELIHOODS

6. Culture in GDP
7. Cultural employment
8. Cultural businesses
9. Household expenditure
10. Trade in cultural goods & services
11. Public finance for culture
12. Governance of culture

DIMENSION 3: KNOWLEDGE & SKILLS

13. Education for Sustainable Development
14. Cultural knowledge
15. Multilingual education
16. Cultural & artistic education
17. Cultural training

DIMENSION 4: INCLUSION & PARTICIPATION

18. Culture for social cohesion
19. Artistic freedom
20. Access to culture
21. Cultural participation
22. Participatory processes

CURRENT CONTEXTS AND ARGUMENTS OR WHERE ARE WE AT?

This Atlas is introduced at a moment when a series of events converge and when the subject in question has been redefined since the recent experiences provoked by the pandemic and the immediate challenges with regard to the 2030 Agenda.

8

“Even if the safeguard and promotion of culture is an important goal in itself, it also contributes transversally to many SDGs, amongst them, those related to sustainable cities, decent employment and economic growth, reducing inequality, the environment, promoting gender equality, innovation, and pacific and inclusive societies”. Alfonso Castellanos, Indicadores Temáticos para Cultura en la Agenda 2030, una herramienta para visibilizar el valor de la cultura en los ODS, UNESCO, last update on April 21 2022, [article in Spanish] <https://www.unesco.org/es/articles/indicadores-tematicos-para-cultura-en-la-agenda-2030-una-herramienta-para-visibilizar-el>

On one hand, it is introduced during MONDIACULT 2022, the UNESCO World Conference on Cultural Policies and Sustainable Development, hosted by the Mexican government forty years after the first World Conference on Cultural Policies celebrated in Mexico City (Mexico) in 1982, and 24 years after the UNESCO World Conference on Cultural Policies for Development celebrated in Stockholm (Sweden) in 1998.

In addition, this publication is introduced in a context of global conversations on the contribution of culture for the Sustainable Development Goals from the 2030 Agenda of the United Nations Organization⁹ and the International Year of Creative Economy for Sustainable Development (2021).¹⁰ The year 2022 was also declared the “Ibero-American Year for Culture and Sustainable Development” by the chancellors of the 22 countries of Ibero-America¹¹. Since the XVII Ibero-American Summit, this region has a roadmap—the “Ibero-American Strategy for Culture and Sustainable Development”¹²—to align cultural public policies with the SDGs in decisive areas like cultural citizenship, cultural institutionalization, economic and the environmental dimension of culture.

This analysis is even more urgent in the context of a world recuperating from the crisis caused by the COVID-19 global pandemic. The health emergency has had grave effects on the cultural and creative industries of the region: the considerable budget cuts in culture, business closures, affected jobs, income and sales losses, just to name a few. These sectors are also experiencing an accelerated digitization of their goods and services, as well as the introduction of new business models.¹³

As a response to the immediate affections taking place, the pandemic created an outburst of mobilization from the cultural industry. For a sector normally linked to freelance workers with few social and economic protections, relevant participation in the informal economy and with economic shortcomings and asymmetries; it created an unforeseeable amount of public debates, conversations and participation in public policy discussions and in the development of ventures to broaden market opportunities and to solve latent problems of the cultural field. A deep analysis on the results of these emergency actions is yet to come. Spaces are reopening and the cultural offer is reactivating, yet in the midst of an economic crisis and high inflation rates, as well as of a COVID-19 pandemic that is still present unequally throughout the region.

2030 AGENDA AND CULTURE IN LATIN AMERICA AND THE CARIBBEAN

The lack of recognition and absence of the role of culture in the 2030 Agenda caused widespread discussions on the consideration of culture as a first degree good for sustainable development. Nevertheless, the lack of a SDG on culture was perceived by the cultural sector as an opportunity to show the evidence, approaches and strategies to give visibility to culture’s essential contributions in sustainable development.

9

British Council, The Missing Pillar – Culture’s Contribution to the UN Sustainable Development Goal, British Council, 2020, https://www.britishcouncil.org/sites/default/files/the_missing_pillar.pdf

10

UNESCO, International Year of Creative Economy for Sustainable Development, UNESCO, 2021, <https://en.unesco.org/commemorations/international-years/creativeeconomy2021>

11

The term Ibero-America includes 19 countries from Latin America and 3 other countries in the region of Iberia. Even if this document does not cover the entire Ibero-American region, we do have included information discussed in Ibero-American events that we deem relevant for the topics covered herein.

12

SEGIB, Estrategia Iberoamericana de Cultura y Desarrollo Sostenible, 2021, [document in Spanish and Portuguese] <https://www.segib.org/wp-content/uploads/EICDS-ESPAN%CC%83OL.pdf>

13

Matías Triguboff, et al., Assessment of the impact of COVID-19 on cultural and creative industries, Paris, UNESCO, MERCOSUR, BID, SEGIB & OEI, 2021, <https://unesdoc.unesco.org/ark:/48223/pf0000382281>

As part of such reaction, several important reports from all over the world have been published in the last years, presenting exemplary cases of culture as a cross-cutting industry for the SDGs.¹⁴ As mentioned, the pandemic accelerated conversations on the matter, as well as the work on inspecting the cultural sector to look for solutions to the crisis. Additionally, digital tools encouraged international conversations and definite results have been achieved in matters of research and agreements. This all shows that the region is one of the most organized with regard to signed agreements and commitments on culture as a path to sustainable development.

14

British Council, op. cit., 2020.
OEI, Estrategia Iberoamericana de de Cultura y Desarrollo Sostenible, Secretaría General Iberoamericana, 2020, [article in Spanish] <https://www.segib.org/wp-content/uploads/EICDS-ESPAN%CC%83OL.pdf>
United Cities and Local Governments, Culture in the Sustainable Development Goals: a guide for Local Action, 2018, https://www.uclg.org/sites/default/files/culture_in_the_sdgs.pdf
UNESCO, Intangible cultural heritage and sustainable development, UNESCO, 2015, <https://unesdoc.unesco.org/ark:/48223/pf0000243402>
Culture 2030 Goal campaign (2021), Culture in the Localization of the 2030 Agenda: An Analysis of Voluntary Local Reviews, Barcelona, Paris, Abidjan, Montreal, The Hague and Brussels, in the frame of the 4th UCLG Culture Summit taking place on 9-11 September 2021, https://cultureactioneurope.org/files/2022/01/af_culture2030goal_2021.pdf
UNESCO, Culture Indicators | 2030, UNESCO, 2020, <https://unesdoc.unesco.org/ark:/48223/pf0000371562>

15

Cumbre Iberoamericana 2018, website [in Spanish], <http://cumbreiberoamericana2018.gt/>

16

For more information, consult: Enrique Vargas, La cultura, clave para alcanzar el desarrollo sostenible en Iberoamérica, Somos Iberoamérica, June 24 2021, [article in Spanish] <https://www.somosiberoamerica.org/temas/cultura/la-cultura-clave-para-alcanzar-el-desarrollo-sostenible-en-iberoamerica/>

Culture has always been a development factor for Ibero-America. During the XXVI Ibero-American Summit at the end of 2018, government and state leaders acknowledged that for the countries in the region, the connection between culture and development is entirely correlated¹⁵. This has been well documented before the SDGs, because in Ibero-America the relevance of culture has always been considered as essential for the strengthening of the social fabric¹⁶.

In Latin American countries, culture has traditionally been connected to education. It is a reciprocal relationship in which culture strengthens education and education needs culture to fulfill its goals, and together they facilitate the building of a social fabric. Once again, facing the lack of SDGs in culture, many countries started to outline cultural projects that are directly linked to such goal, as well as indicators for educational development. Nevertheless, it is important that culture is seen as a priority industry and not a complementary one—as a structural core for development that has a broad consideration of what good living is. This is why governments must have culture as an evident element of their agendas, which would allow the creation of strong alliances to face social issues and contribute to common welfare.

ANALYSIS OF CULTURAL POLICIES IN THE REGION

BASES OF CULTURAL AND CREATIVE ECONOMY AND OF SUSTAINABLE DEVELOPMENT

In the last few years we have witnessed a considerable effort from many governments and international cooperation organisms to create spaces for dialogue and promote the connection between culture or creative economy and sustainable development. Some of these spaces have helped countries commit to the creation of cultural policies focused on the 2030 Agenda. Some of the most prominent initiatives are:

- UNESCO's "National Conference on Creative Economy for Sustainable Development" that took place in Chile and sought to raise awareness,

make a diagnosis, and identify opportunities through the participation of the industry's agents, as well as to strengthen the dialogue and the skills of cultural and creative industries' professionals.

- “Creative Mexico Forum. Sustainable Cultural Development” which revolved around four themes: 1) creative economy models and ecosystems, 2) collaborative culture, culture and development, 3) 2030 Agenda, and 4) program design and evaluation agenda.
- UNESCO’s “Global Movement - Resiliart” arose from the pandemic’s impact on culture and has created many conversations on urgent matters, like gender perspectives in cultural policies or the relationship between cultural policies and peace culture.
- The “Política Nacional de Cultura al 2030” [National Cultural Policy for 2030] was passed in July 2020 in Peru. It is one of the newest laws on culture that prioritizes the focus on sustainability. It recognizes, considerable gaps in the exercise of cultural rights in Peru, so it proposes: to improve the capacity of the state to manage cultural diversity, by implementing special policies and management models with cultural relevance; to promote social participation in the exercise and benefit from different cultural goods and services; to improve conditions and offer more tools to the participants involved in the development of creative and cultural production processes, as well as in case of emergencies for dynamic cultural and creative industries; to create the necessary technical procedures to avoid the loss of cultural heritage (identification, record, inventory, statement, protection, restoration, research, preservation, update, promotion, and its restitution when appropriate); to generate a strong infrastructure for people that protects cultural memory and heritage; to indicate the limited knowledge on cultural heritage; to create policies that acknowledge the historical exclusion of ethnical groups and consider the diversity of native and indigenous communities and of Afro-Peruvians; and finally to appoint enough resources from the market to cultural goods and services.
- The “Declaración de Los Pinos (Chapoltepek)” [Declaration of Los Pinos (Chapoltepek)] is a publication made after UNESCO and the Mexican government’s event “Making a Decade of Action for Indigenous Languages”. It focuses on the preservation of indigenous languages around the world, and it has an agenda that is clearly linked to SDGs. It includes milestones to develop the “Global Taskforce for Making a Decade of Action for Indigenous Languages (2022-2032)” proclaimed by the UN General Assembly in December 2019. The document points out the central role of communities as a principle for the decision-making, consultancy, planning, and policy enforcement processes.

- The “Estrategia de transversalidad para la igualdad de género en políticas culturales de Montevideo” [Montevideo’s Cross-sectoral Strategy of gender equality in cultural policies] from Uruguay is a clear example of alignment with the SDGs. This strategy is guided by goal 5 in order to create cultural policies with a gender perspective. It proposes the creation of indicators that reflect the cultural field’s gaps and raises awareness on women’s contribution to the industry through the creation of a gender observatory, conversations and symposiums, appointing a specific budget to such purpose. The strategy also creates an Equality Team within the Ministry of Culture that is dedicated to the fulfillment of the goals proposed therein.
- Regarding sustainable development, there are still very few policy proposals that connect culture with the environment. A subnational example is “Fondo Estímulo al Diseño” [Support Fund for Design], an economic initiative from 2008 made in Cordoba, Argentina, that in 2020 drove sustainable matters. The fund was meant for granting funding, mentorships, and awards for design proposals (graphic, industrial and apparel) with low environmental impact that make use of renewable energies and strengthen local economies. Currently it is unclear if the fund is still in force or if the environmental aspect will be kept.

ECONOMIC

Some of the main instruments from governments in LAC to support cultural projects, especially in artistic creation, are funds, grants, contests, tenders, awards or direct support. Most of these instruments are appointed through competitive open-calls and require a compensation from recipients. Some operate nationally, while others have requirements and specifications in each county, state and province.

A very important case is the now-defunct “National Fund for Culture and the Arts” (Fonca, for its acronym in Spanish); it was the main program from the Mexican government to support and stimulate artistic creation since 1989. Nowadays it has become the Support System for Creation and Artistic Projects after the current government decided to eliminate trust funds in the country. This—and resources cuts for culture in general—have caused significant consequences and directly affect thousands of creators from every discipline.¹⁷

Many times, financial support programs come with other kinds of support, like monitoring, training and promotion. An important example is “Pontos de Cultura” [Cultural Spots] in Brazil: Spaces to practice, learn and live culture, that cover different artistic languages and cultural sectors with a focus on community. The program is based on the certainty that Cultural Spots are not created, but boosted through cultural initiatives from the civil society that are

17

The budget was drastically cut: Between 2013 and 2018, 923 million Mexican pesos were assigned to Fonca. In 2019 and 2020 only 601 million Mexican pesos were assigned. This year, not as a fund but as a program, it received only 110 million pesos. Fidecine and Foprocine, two other trusts in the cultural industry, were also eliminated and turned into the Programa de Fomento al Cine Mexicano [Support Program of Mexican Cinema] and they also have 68% less of a budget.

then supported by the government through signed agreements after open calls. This model originated in Brazil but has been replicated in other countries in Latin America, like Argentina, for its acknowledgement to community practices.

FISCAL & PATRONAGE

Patronage has gained a relevant role in the funding of culture. Currently, some legal frameworks for patronage support have been set in place throughout Latin America, which translate as public policies on cultural matters. The Government's work to promote this practice has a constant feature: tax incentives. Tax deduction through financial support for projects developed by artists or institutions is a common area shared by programs like "Lei Rouanet" [The Rouanet Law] (Brazil) that allows individuals or corporations to appoint a percentage of their income tax to cultural projects, or the "Ley de Mecenazgo" [Patronage Law] (Argentina) that considers, for individuals, a deduction on income tax for the full amount of their donation and a tax discount of between 50% and 80% (of their donation) for corporations. In the case of Chile, the "Ley de Donaciones Culturales" [Law on Cultural Donations], popularly known as Ley Valdés, appoints the donations to institutions in order to make cultural projects; it also offers tax deductions. Regardless of the fact that these policies are designed to support the cultural sector, they also offer incentives that promote the participation of the private sector.

MEASURING

Information is more and more accessible as states and international organisms create increasingly sophisticated data, not only nationally but also subnationally. Argentina and Mexico are examples of countries investing in resources to develop national cultural information systems. However, few platforms gather and catalogue this information regionally, and there are also few compared analysis, partly due to the complication of analyzing data measured with different methodologies, and dissimilar criteria and classification categories when dealing with information.

A unique effort for the integration of cultural data in the region is SICSUR. Created in 2006, the "Integrated cultural information system of Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Ecuador, Paraguay, Peru, Uruguay, and Venezuela" seeks to improve and support the creation of cultural policies in the region, strengthen cultural institutions and cultural management, and provide information to researchers and students.¹⁸

The pandemic caused an unprecedented increase in data creation. In a matter of little time, all kinds of surveys, studies, reports, researches, and records to measure the effects and responses for the pandemic in the cul-

18

Mercosur Cultural, website in Spanish, <http://www.mercosurcultural.com/>
Mercosur, Sistema de Información Cultural del Mercosur (SICSUR), Mercosur, 2020, [document in Spanish] http://www.mercosurcultural.com/attachments/article/193/SIC_MERCOSUR_PPTU%202020.pdf

tural sector and creative industries were launched. Many of these provided itemized results for the first time. The efforts were national and local, as well as regional and inter-institutional.¹⁹

Digital platforms allowed the creation of direct communication channels between government agencies and culture professionals. Databases were created through online records and information was gathered on how professionals could create public policies in accordance with their needs. Most of this information is available for public consultation.

One example is the “Registro Federal de Cultura” [Federal Cultural Registry] in Argentina, which gathers data from culture professionals through an online platform and offers participants a direct communication channel to access tenders promoted by the Ministry of Culture, and it also allows participants to design and enforce cultural policies that focus on the sector’s needs.

HERITAGE PROTECTION & SAFEGUARD

Most Latin American countries have strengthened the legal protection of their cultural heritage. These amendments were mainly made to protect areas of intangible heritage; nevertheless, there is still a lot of tangible heritage at risk due to a lack of maintenance, resources, specialized staff or to the illegal trafficking of cultural goods.

The “Ley General de Salvaguardia de los Elementos de la Cultura e Identidad de los Pueblos y Comunidades Indígenas y Afromexicanos”²⁰ [General Law for the Safeguard of Cultural Elements and Identity of Indigenous and Afro-Mexican Towns and Communities] stands out because of its innovation. This is the first law on collective heritage in the world. It has a broad concept of cultural elements, even referencing traditional gastronomy, herbal medicine, and ancestral medicine.

The initiative “Pacto por la Cultura al 2030” [Pact for Culture towards 2030] in Peru creates alliances between the private sector, civil society, and international agents to support the enforcement of cultural rights, the protection of heritage and the promotion of creative industries.

19

Matías Triguboff et al, op. cit.

20

Secretaría de Gobernación, Ley General de Salvaguardia de los Elementos de la Cultura e Identidad de los Pueblos y Comunidades Indígenas y Afromexicano, Diario Oficial de la Federación, January 17 2022, [Official Document in Spanish] https://www.dof.gob.mx/nota_detalle.php?codigo=5640770&fecha=17/01/2022#gsc.tab=0

An important example of regional efforts that, despite not being a policy, provide knowledge and add pressure to the fulfillment of formal actions is the “Cartilla regional sobre protección y recuperación de bienes del patrimonio cultural en los países andinos” [Regional record on the protection and recuperation of cultural heritage goods in Andean countries]. This record seeks to protect cultural heritage goods of countries from the Andean Community (Bolivia, Colombia, Ecuador, and Peru), especially archeological and paleontological goods and those that correspond to the pre-Hispanic and colonial times, as they are still subjected to illegal trafficking both locally

and internationally²¹. Each country has its own legal framework to protect cultural goods; nevertheless, these agreements are relevant to prevent illegal appropriation, import, export, and transference, while also promoting the legal mechanisms and procedures necessary for those who are interested.

International cooperation initiatives, such as the Regional Center for the Safeguarding of the Intangible Cultural Heritage of Latin America (CRESPIAL), stand out for its reflection and support for the creation of monitoring, evaluation, sustainability, and recommendation planning mechanisms on the safeguard of intangible cultural heritage. Its goal is to provide pertinent information on safeguard processes developed in the region and promote communities' participation, influencing the creation of cultural policies.²²

A recent trend is the shaping of updated laws for museums, covering the protection and safeguard of goods through these institutions. An example of such trend is Chile's "Política Nacional de Museos" [National Policy on Museums] launched in 2018 that seeks to promote the harmonious and sustained development of museums in the country, highlighting the multiple, diverse and dynamic heritage of their cultural fabric.²³

INTERNATIONALIZATION

Cultural and Internationalization policies generally have two sides. The first one has to do with the promotion of cultural goods and services as a diplomatic strategy, based on international cooperation and diversified strategies—from teaching a language, to exhibition platforms, collaborative creations or mobility support. On the other hand, culture's internationalization also implies the commercial export of cultural and creative products, as well as the strengthening of creative economies through commercial strategies that are systematically organized by nations.

There is a variety of Ibero-American programs operating within the territory to strengthen the exchange amongst countries that are connected to the Ibero-American General Secretariat and working in the fields of performing arts, music, museums and heritage, community living culture and migration. Among the experiences of cultural cooperation from countries in Latin America, the "Ibero-American Forum on Cities' Cultural Diplomacy and the 2030 Agenda" stands out. It developed in 2019 as a space to evaluate the use of cultural diplomacy in the creation processes of cultural policies. The Forum promotes the creation of alliances to improve international collaboration, which then contributes to sustainable development. It's notable for identifying and using elements from cultural diplomacy in the disposition of local government's international relationships considering people as its departure point.

Another important example is the "Estrategia Nacional de Diplomacia Cultural" [National Strategy of Cultural Diplomacy] created by Panama's Ministry of

21

Carolina Araujo Chovil, Cartilla regional sobre la protección y recuperación de bienes Patrimoniales de los países andinos, Ministerio de Cultura, 2021, [Document in Spanish] [https://mincultura.gov.co/prensa/noticias/Documents/Cartilla%20CAN%20FINAL%20\(1\).pdf](https://mincultura.gov.co/prensa/noticias/Documents/Cartilla%20CAN%20FINAL%20(1).pdf)

22

CRESPIAL, Planes de salvaguardia del PCI en América Latina y PCI y conflicto armado son las nuevas publicaciones del Crespial, CRESPIAL, December 17 2020, [Article in Spanish] <http://crespial.org/planes-salvaguardia-del-pci-america-latina-pci-conflicto-armado-las-nuevas-publicaciones-del-crespial/>

23

Política Nacional de Museos de Chile, 2018, [Official document in Spanish] <https://www.impo.com.uy/bases/leyes/19037-2012/24>

Foreign Affairs in 2018-2019. It was the first strategy of its kind that aligned with the 2030 Agenda and consists in a summary of concepts and multi-lateral instruments. It seeks a better management of international cultural relationships with a focus on sustainable development.

As part of Mercosur Cultural, during the Culture Ministers Meeting, a themed agenda was approved. It includes programs, projects, and activities directed towards the promotion and strengthening of culture's cooperation, centrality, and cross-sectoral approach, and its impact on the expansion of the region's economies, as well as raising awareness on the cultural diversity of the different countries.

Cuba has the “Programa de Desarrollo de la Enseñanza Artística 2019-2030” [Program for the Development of Artistic Training 2019-2030], which poses a strategy for the internationalization of artistic training by strengthening its links with international institutions to create academic exchange and cooperation mechanisms. It promotes exchange open-calls, signing agreements and government deals with other countries.

PUBLIC PARTICIPATION

According to the “Carta Iberoamericana de Participación Ciudadana en la Gestión Pública” [Ibero-American Decree for Public Participation in Public Management] approved in 2009, it is necessary to establish mechanisms to promote public impact and supplement the foreseen mechanisms for political representation in the State, because public participatory management contributes to the development of countries, supporting social cohesion and inclusion. “The biggest challenge of public participation in public management is to promote its universalization to create the conditions that allow the most vulnerable sectors to access public participation in order to defend and demand their rights, becoming a medium for social transformation”.²⁴

In LAC there are relatively few established legal mechanisms that promote public participation when making decisions in cultural matters. Nevertheless, there are increasingly more international cooperation and citizens' initiatives setting the course by presenting themselves as the models in the region.

In Peru, the “Plan de Recuperación para las Industrias Culturales y las Artes al 2030” [Recovery Plan for Cultural Industries and the Arts for 2030] organizes talks with the participation of cultural agents to contribute to the conversation while creating indicators for the creation of public policies. In turn, the “Red de Gestión Pública en Industrias Culturales y Artes” [Network of Public Management in Cultural Industries and the Arts] develops public policies based on public participation and organizes workshops to strengthen skills by offering practical tools to the cultural managers involved. “Innovation for Culture” was a program of participatory public innovation, a result from the alliance between the British Council in Mexico and Jalisco's Ministry of Culture. Made in 2020 in the midst of the health crisis, the pro-

24

Carta Iberoamericana de Participación Ciudadana en la Gestión Pública, [Official Document in Spanish] <https://clad.org/wp-content/uploads/2020/07/Carta-Iberoamericana-de-Participacion-06-2009.pdf>

cess virtually gathered cultural artists, agents, and institutions to design a series of suggestions in matters of cultural policy through an active methodology in services' design. As a result, two documents were published: the suggestions and a toolbox on participatory methodology, so it can be used as a reference for anyone interested in the subject.

In Brazil, public participation is foreseen in the “Plano Nacional de Cultura” [National Plan for Culture], which seeks to support the organization of consultancy bodies, to build participation mechanisms for civil society, to open the conversation with cultural creators and agents.²⁵

It is important to highlight the civic initiative Communal Living Culture, a community social and cultural movement that has promoted different public policies in Latin America. It works around the Plataforma Puente Cultura Viva Comunitaria [Communal Living Culture's Bridge Platform], which has been built from different meetings that took place in several countries, where public programs with local, national, and supranational impact were strategized. It has the purpose of encouraging the development of cultural policies through dialogue between governments and communities; it also supports national congresses with a focus on the cultural development of native communities.

INTELLECTUAL PROPERTY

National copyright and intellectual property laws stimulate societies to create brands, products and innovative creations and to register them with the corresponding national and international institutions. In the last decades, the region has adopted measures to improve their role in copyrights matters in comparison with other territories. However, according to statistics from the World Intellectual Property Organization (WIPO), progress in patent innovation in LAC has slowed down in the last years, leaving the region behind. One of the causes could be entrepreneurs and creative companies' lack of legal knowledge and information, who are unaware of the advantages from registering their creations. In some countries, such registration involves high costs and slow administrative processes.

There is also a long way to go regarding efficient compliance mechanisms, because there are still problems with forgery and piracy, as well as the immense challenge that is online piracy.

Beyond the differences or similarities of intellectual property rights from the different countries of the region, some recent amendments to make them more inclusive and open to innovation caught our attention. For example, Chile's “Ley de Propiedad Intelectual” [Intellectual Property Law] considers regulations for copyrights on work adaptations for visual and hearing impaired audiences, amongst other instances. Furthermore, the last amendment to the Chilean “Ley de Propiedad Industrial” [Law of Industrial Property]

25
Plano Nacional de Cultura do Brasil,
2010, [document in Portuguese]
[http://www.planalto.gov.br/
ccivil_03/_ato2007-2010/2010/
lei/112343.htm](http://www.planalto.gov.br/ccivil_03/_ato2007-2010/2010/lei/112343.htm)

includes non-traditional brands, so now it not only applies to words, logos, images and sounds, but also to other kinds of brands, like tridimensional and olfactory.

The Argentine “Ley para la Producción Audiovisual” [Law for Audiovisual Production] was an amendment to the Film Law 17.74°. It follows the new trends in the industry and considers its current needs and interests. With respect to technological innovation, it regulates the tax contribution from the audiovisual activities happening in digital platforms. With the purpose of aligning the program to Sustainable Development, it incorporates gender equality and respect for diversities, while recommending the creation of the Federal Council of Cinema / Audiovisual Arts (CoFeCAA for its acronym in Spanish).

EMERGENCY POLICIES

During the COVID-19 lockdown, States enforced a series of policies that alleviated the socioeconomic and communication effects that affected the artistic-cultural industry. The main measures can be classified into three main groups: direct support in response to income loss, communication programs that supported the role of culture as a public health instrument, and funding for the reactivation and implementation of health protocols.

Response supports for the loss of economic income lasted maximum three months; in most cases the support came in one payment. These initiatives considered both formal and informal employment conditions, like in the Colombian program “Apoyo a la Cultura” [Backing Culture], which granted support to vulnerable groups: communities in situations of informality and seniors. In Brazil the “Lei Aldir Blanc” [Aldir Blanc Law] enabled resource distribution from the federal government to the states and municipalities, allowing them to grant supports to cultural makers in the territory.

The need to move cultural production into digital media was imminent during lockdown, the relevance of culture as a public health instrument came to light and accelerated the digitization process of cultural content. Policies on cultural communications emerged from this need; they considered the creation of digital platforms, teaching digital skills, distributing performance productions via streaming and remote access to museum services—such as tours, workshops, and conferences. A great example for this category is the platform “Contigo en la Distancia” [Together From Afar], driven by Mexico’s Ministry of Culture; it shares virtual tours in museums and archeological areas, movies, books, concerts, theatre plays, amongst other experiences. Furthermore, it is a communication link between the Mexican government and the artistic-cultural community, because it has a section to promote active funds.

After the reopening process started, cultural institutions and centers had to adopt sanitary protocols to re-open their doors to the public. However, the long pause in activities had a big impact in the incomes earned by the industry. “Los Museos Cuentan” [Museums Count] from Colombia is one of the programs launched as a response to this economic crisis and it had the goal of funding the adaptation of the spaces to follow the sanitary regulations.

Peruvian initiative “Pacto por la Cultura al 2030” [Pact for Culture towards 2030] should be recognized for its aligning with the SDGs. It proposes different measures for the reactivation of the cultural sector directed towards a sustainable recovery through international cooperation, transferring resources from the private sector and encouraging citizen participation. It works with four guiding lines: Development of sustainable, cultural and creative industries; integrated, sustainable, and resilient management of the cultural heritage; implementation of strategies to prevent racism and strengthen the appreciation of cultural diversity, and strengthen Peru’s cultural governance and institutionality.

146 charts of cultural public policies in Latin America and the Caribbean tell a lot about the territory’s historical memory, its social concerns and perspectives on the future. They allow us to identify the strength and resilience of the region, present us with an outlook on its current and historical weaknesses, as well as invite us to image and build futures.

From an anthropological viewpoint on culture (seen as a lifestyle and the symbolic expression of values and beliefs), analyzing these policies allows us to expand our horizons and plan—far more than territorial strategic programs or public actions—opportunities of comprehensive and assimilated coexistence amongst cultures.

Atlas

1. Support System for Creation and Cultural Projects (FONCA)
2. National Incentives Program
3. District Incentives Program
4. National Fund for The Development of Arts & Culture (FONDART)
5. Incentives Program for Creation and Artistic Development (PECDA)
6. Support Program for Culture
7. National Contest of Innovation and Transfer in The Developments of Cultural Industries
8. District Program of Agreed Supports (PDAC)
9. National Cultural Agreements Program
10. Financial Incentives for Culture
11. Development Plan from Santa Fe's Ministry of Culture
12. Incentive Fund for Design
13. Imagined Culture
14. Support Program for Contributing Cultural Organizations (PAOCC)
15. Culture - Coupon
16. MoreCulture
17. Cultural Pass
18. Culture Points
19. Culture Points
20. Boost Culture
21. Credits Program for 2022
22. Jafta Propella
23. The Ministry of Creative Economy Plan
24. Ten-Year Culture Plan 2018-2028
25. Payment in Kind
26. Tax Incentives for The Arts (EFIARTES)
27. Tax Incentive for Culture and The Arts in The State of Sonora
28. Federal Incentive Law for Culture. Rouanet Law
29. Colombia Corporation Creates Talent (COCREA)
30. Law on Cultural Donations
31. Audiovisual Sector Fund (FSA)
32. Tax Incentive for Artistic Creation (EFCA)
33. Law That Acknowledges and Encourages The Right to Read and Promotes Books
34. 5-Year Rent Exemptions for Companies in The Orange Economy
35. The Book Law
36. Re-Art-Ivate
37. Cultural Information and Indicators System (SIIC)
38. Federal Cultural Registry
39. Telar: National Registry of Cultural Spaces, Practices & Agents
40. National Registry of Arts and Cultural Workers and Organizations (RENTOCA)
41. Cultural Registry of Chaco
42. Provincial Registry of Museums
43. Provincial Registry of Artists
44. Registry of Cultural Workers from Misiones (RTCM)
45. Sectoral Program 2020-2024
46. Registry of Creators & Artists from Sonora (RECREAS)
47. Jamaica Memory Bank
48. The National Registry of Artists & Cultural Workers
49. Cultural Information System
50. Regional Promotion Information Systeml (SIFO)
51. Management Information Systeml (SIG)
52. Cultural Consumption Survey
53. Arts and Cultural Industries Information System (SIICA)
54. Form Culture
55. Cultural Houses Development Program
56. Artistic Education Program
57. Promotion of Art in Education Fund
58. Reading is My Story
59. Cultural Trades Law
60. Sectoral Policy on Intercultural Education and Bilingual Intercultural Education
61. Audience Training Program
62. Argentine Cultural Industries Market (MICA)
63. Agreement for The Promotion of Cooperativism Amongst Projects of Cultural Industries, Crafts and Cultural Spaces
64. Cuban Fund of Cultural Goods
65. Art Network Foundation
66. Argentine Market of Co-Ops and Self-Managed Markets (MARCA)
67. Buy What's Ours – Orange Economy
68. Sharing Culture
69. The Illustrated Guide of Cultural Tourism
70. General Law of Culture and Cultural Rights
71. Museums System
72. Artistic Promotion Program Acercarte
73. Mexico is Culture
74. National Library Systems (SNB)
75. Museums' Regulations
76. PAC Historic Cities
77. Rescue, Rendering, and Promotion of Cuban Musical Heritage Program
78. Regional Cultural Development Programs
79. Federal Law for The Protection of Cultural Heritage of Peoples and Indigenous and Afro-Mexican Communities
80. Pact for Culture by 2030
81. Cultural Heritage Fund (SNPC)
82. Cultural Rights for The State of Guanajuato Law
83. Comprehensive Improvement of Museums Fund
84. Protection of Cultural Heritage Law
85. Native Languages Ten-Year Plan
86. National System of Cultural Heritage From The Nation (SNPCN)
87. Artistic Education Development Program 2019-2030
88. Cultural Promotion Center
89. Cultural Diplomacy Board
90. Cultural Connection FD
91. Creative SP
92. Central-America Integration Cultural Policy (PCIC)
93. Culture Network
94. National Cultural Policy 2017-2022
95. Innovation for Culture
96. Culture Points
97. Recovery Plan for The Arts and Cultural Industries by 2030
98. Network of Public Management in The Arts and Cultural Industries
99. Culture Mission
100. Automation of Cultural Processes Program
101. Cultural Digital Agenda
102. Bogota Platform
103. Innovart
104. Law for Safeguarding The Identity and Cultural Elements of Indigenous and Afro-Mexican Communities and People
105. Audiovisual Production Law
106. Copyright Law
107. Copyrights and Performing Arts Law
108. Copyrights Law
109. Law 17.336 on Intellectual Property
110. Copyrights and Related Rights Law
111. Cultural Patronage Law of The State of Jalisco
112. National Culture Support Program (PRONAC)
113. Patronage Law
114. Cinema Law
115. Strengthening Culture
116. Artistic Cooperation Municipal Program 2020
117. Supportive Development Open-Call
118. Development Fund
119. Investment for Culture
120. Operational Preservation of Argentine Cast, Theatres and its Employees Plan (PODESTA)
121. Aldir Blanc Law
122. Culture in Motion
123. Support for Culture. Decree 475 from 2020
124. Museums Count
125. ReactivARTE: Young Art 20x21
126. Wage Support for Cuban Artists
127. Culture in Resilience
128. Support Lines for Culture
129. Activate Heritage
130. Share What We Are
131. CONNECT. Skill Development for Cultural Employees And Organizations Program
132. Cul Market
133. Operative Health Protocol for COVID-19 of the cultural industry to support the staged and incremental commercialization of related books and/or publishing products through a delivery or pick-up system in bookshops
134. Global Movement ResiliArt
135. Covid-19 Mexico Music
136. With You in the Distance
137. Emergency order that establishes extraordinary measures to mitigate the economic effects of the mandatory social lockdown caused by COVID-19 on publishing activities and access to reading
138. Sanitary protocol for museums, music and performing arts activities in the country
139. Resilience Emerging Action Plan
140. Virtual Platform For The Arts – Musical Season 2020
141. Guide to Organize Bookclubs in Digital Media
142. Culture Points
143. Single Registry of Artists and Cultural Managers (RUAC)
144. Cross-sectoral strategy for gender equality in cultural policies from Montevideo
145. National Cultural Diplomacy Strategy
146. Ibero-American Forum on Cultural Diplomacy of Cities and the 2030 Agenda for Sustainable Development

ECONOMIC

1. Support System for Creation and Cultural Projects (FONCA)
2. National Incentives Program
3. District Incentives Program
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20. Boost Culture
21. Credits Program for 2022
22. Jafta Propella
23. The Ministry of Creative Economy Plan
24. Ten-Year Culture Plan 2018-2028

1. SUPPORT SYSTEM FOR CREATION AND CULTURAL PROJECTS (FONCA)

PLACE	Mexico
YEAR	1989-2020
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://fonca.cultura.gob.mx
GOALS	To encourage and promote artistic creation in all of its expressions. To support quality artistic and cultural creation and production; to promote and spread culture; to increase cultural heritage; and to preserve and conserve the nation's cultural heritage.
OPERATION STRATEGY	It invests in professional cultural projects made by the artistic community; it offers funds so creators can develop their work without restrictions, reaffirming the practice of freedom of expression and creation. It calls artists and creators to participate in its programs by presenting their proposals for evaluation to assessment and selection committees.
PRIORITY AGENTS	Artists, creators, and the artistic community
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 18, 19, 20

2. NATIONAL INCENTIVES PROGRAM

PLACE	Colombia
YEAR	1998-in force
ORGANIZATION THAT PROMOTES	National Government
RANGE	National
WEB	https://www.mincultura.gov.co/planes-y-programas/programas/programa-nacional-estimulos/Paginas/default.aspx
GOALS	To support artistic, cultural, and heritage-related initiatives that are presented by culture professionals and fall into the fields of creation, education, promotion and research of cultural and artistic activities in Colombia.
OPERATION STRATEGY	The program offers three kinds of financial funding: grants, recognitions and prizes. This way it stimulates the realization of activities and resources, and supports the participation and circulation of the industry's agents into different academic activities.
PRIORITY AGENTS	Artists, creators, researchers, cultural managers and entrepreneurs.
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 18, 19, 20, 21

3. DISTRICT INCENTIVES PROGRAM

PLACE	Colombia
YEAR	2017-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture, Leisure & Sports
RANGE	State
WEB	https://sicon.scrd.gov.co/
GOALS	To increase the social and economic value of cultural, artistic, heritage, and creative practices ensuring sustainability and inclusion in each step.
OPERATION STRATEGY	The program operates through open-calls, it provides financial incentives through: grants, internships, prizes, and residencies.
PRIORITY AGENTS	Artists, creators, and the cultural and artistic community
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 18, 19, 20, 21

4. NATIONAL FUND FOR THE DEVELOPMENT OF ARTS & CULTURE (FONDART)

PLACE	Chile
YEAR	1992-in force
ORGANIZATION THAT PROMOTES	Ministry of Education
RANGE	National
WEB	https://www.fondosdecultura.cl/
GOALS	To support the development of arts, promotion of culture, and preservation of cultural heritage in Chile in all of its expressions: audiovisual, music, books and reading, performing arts, arts in education and heritage.
OPERATION STRATEGY	The Fund provides partial or full funding through open-calls specific for each sector that encourage the development of the cultural-artistic field and that create an impact in the community. It invites the artistic community and cultural managers to participate through its eleven editions.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 18, 19, 20

5. INCENTIVES PROGRAM FOR CREATION AND ARTISTIC DEVELOPMENT (PECDA)

PLACE	Mexico
YEAR	1993-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://pecdaenlinea.cultura.gob.mx/
GOALS	To stimulate the development and professionalization of cultural agents. To promote cultural development in Mexico.
OPERATION STRATEGY	The program grants economic support through financing mechanisms from mixed funds. It also invites artists and collectives to participate with their proposals by local open-calls.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community.
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 18, 19

6. SUPPORT PROGRAM FOR CULTURE

PLACE	Mexico
YEAR	2019-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://vinculacion.cultura.gob.mx/subsidios/normatividad/docs_2022/Reglas_S268_Apoyos_a_la_Cultura_2022.pdf
GOALS	To encourage cultural and artistic development, to preserve and enrich the tangible and intangible cultural heritage, and to promote the spread of artistic and cultural goods.
OPERATION STRATEGY	The program offers economic support for national cultural projects. It operates through different organisms: PACMYC, PAICE, FOREMOBA, PROFEST, ACMPM, and AIEC.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 19, 22

7. NATIONAL CONTEST OF INNOVATION AND TRANSFER IN THE DEVELOPMENTS OF CULTURAL INDUSTRIES

8. DISTRICT PROGRAM OF AGREED SUPPORTS (PDAC)

PLACE	Argentina	PLACE	Colombia
YEAR	2021-in force	YEAR	2016-in force
ORGANIZATION THAT PROMOTES	National University of Quilmes (UNQ) and the Ministry of Culture	ORGANIZATION THAT PROMOTES	Bogota's Ministry of Culture, Leisure & Sports
RANGE	National	RANGE	State
WEB	https://www.cultura.gob.ar/el-ministerio-de-cultura-y-la-universidad-nacional-de-quilmes-lanzan-e-11406/	WEB	https://www.idartes.gov.co/es/convocatorias/apoyos
GOALS	To encourage technological development applied to the arts, and to strengthen the entrepreneurship and development of cultural industries.	GOALS	To promote and support the fulfillment of artistic, cultural, and heritage projects in order to stimulate and promote the transformation of social realities.
OPERATION STRATEGY	It provides an economic support for cultural projects that are based on technology.	OPERATION STRATEGY	The program provides funding of almost 70% of the total to artistic, cultural, and heritage projects in Bogota.
PRIORITY AGENTS	Students and graduates.	PRIORITY AGENTS	Artists, creators, and the artistic and cultural community
CATEGORY	Economic Technological Innovation	CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 8, 11, 19, 20, 21	THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 18, 19, 20, 21

9. NATIONAL CULTURAL AGREEMENTS PROGRAM

PLACE	Colombia
YEAR	2004-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://mincultura.gov.co/planes-y-programas/programas/programa-nacional-de-concertaci%c3%b3n-cultural/Paginas/quienes-somos.aspx
GOALS	To support and encourage cultural activities that are proposed by the public sector.
OPERATION STRATEGY	The program offers economic support to projects that have been selected through periodic tenders. The only eligible proposals have to be presented by legal entities from the public sector: government offices, councils, indigenous associations, amongst others.
PRIORITY AGENTS	Legal entity from the public sector
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 22

10. ESTÍMULOS ECONÓMICOS PARA LA CULTURA

PLACE	Peru
YEAR	2012-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://estimuloseconomicos.cultura.gob.pe/
GOALS	To stimulate and promote cultural expressions developed in Peru.
OPERATION STRATEGY	It offers economic incentives to film and audiovisual projects, as well as to projects on performing arts, visual arts, music, books and the promotion of reading.
PRIORITY AGENTS	Artists, creators and the cultural and artistic community
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 19

11. DEVELOPMENT PLAN FROM SANTA FE'S MINISTRY OF CULTURE

PLACE	Argentina
YEAR	2020-2021
ORGANIZATION THAT PROMOTES	Ministry of Culture from the province of Santa Fe
RANGE	State
WEB	https://www.industriascreativas.gob.ar/fomento
GOALS	To contribute to the strengthening and production of cultural and creative industries.
OPERATION STRATEGY	It grants a total sum of 57 million pesos (414.000 USD) to projects that stimulate the production of cultural goods and services and that contribute to the promotion of sustainability for cultural projects.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 11, 19

12. INCENTIVE FUND FOR DESIGN

PLACE	Argentina
YEAR	2020-2021
ORGANIZATION THAT PROMOTES	Cordoba's City Council
RANGE	State
WEB	https://cultura.cordoba.gob.ar/convocatorias/fondo-estimulo-al-diseno-2021/
GOALS	To stimulate the development of design proposals with a sustainable profile that have a low environmental impact.
OPERATION STRATEGY	The Fund grants economic incentives, mentorships and awards to design proposals that have a low environmental impact, use renewable energies and strengthen local economies.
PRIORITY AGENTS	Designers
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 3, 11, 19

13. IMAGINED CULTURE

PLACE	Argentina
YEAR	2016-in force
ORGANIZATION THAT PROMOTES	Federal Investment Council (CFI)
RANGE	National
WEB	https://campusglobal.educacion.gob.ar/noticias/ver/197
GOALS	To support the development of cultural practices proposed by independent cultural makers.
OPERATION STRATEGY	It provides economic support, training, monitoring, and tools to independent workers of the cultural sector.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	4, 11, 19

14. SUPPORT PROGRAM FOR CONTRIBUTING CULTURAL ORGANIZATIONS (PAOCC)

PLACE	Chile
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture, Arts & Heritage
RANGE	National
WEB	https://www.fondosdecultura.cl/fondos/paocc/lineas-de-concurso/
GOALS	To strengthen the abilities of cultural organizations and to promote sustainability in their work.
OPERATION STRATEGY	The program provides support and funding to cultural organizations in two lines: strengthening management and programming, and the industry networks of cultural spaces.
PRIORITY AGENTS	Cultural organizations
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 8, 11

15. CULTURE - COUPON

PLACE	Brazil
YEAR	2013-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.gov.br/turismo/pt-br/secretaria-especial-da-cultura/assuntos/vale-cultura
GOALS	To promote access to culture for low and mid-income sectors of society.
OPERATION STRATEGY	It provides a card with 50 reales (almost 10 USD) per month for workers who are employed by companies affiliated with the program and who receive maximum 5 minimum wages, to stimulate and ensure the consumption of cultural offers.
PRIORITY AGENTS	Formal employees
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 18, 20, 21

16. MORECULTURE

PLACE	Argentina
YEAR	2021-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://mas.cultura.gob.ar/
GOALS	To democratize and encourage access to cultural offers for young people.
OPERATION STRATEGY	It provides virtual cards with \$5,000 (approximately 42 USD) every six months to use in cinemas, theaters, performances, museums, cultural spaces, bookshops, musical instrument shops, crafts shops, to pay for courses and workshops.
PRIORITY AGENTS	People between 18 and 24 years of age
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 18, 20

17. CULTURAL PASS

PLACE	Argentina
YEAR	2008-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture from the City of Buenos Aires
RANGE	State
WEB	https://pasecultural.buenosaires.gov.ar/
GOALS	To democratize access to culture and to promote its consumption by young people and teachers.
OPERATION STRATEGY	It provides students with a card with \$2,000 (17 USD) every six months to be used in activities and objects related to cultural life. It offers teachers a card with free access and special discounts at cultural venues.
PRIORITY AGENTS	Students between the ages of 16 and 19 and public school teachers in Buenos Aires
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 18, 20

18. CULTURE POINTS

PLACE	Brazil
YEAR	2004-in force
ORGANIZATION THAT PROMOTES	Ministry of Cultural Diversity and the Special Ministry of Culture from the Ministry of Citizenship
RANGE	National
WEB	https://iberculturaviva.org/brasil/
GOALS	To encourage and support the development of cultural networks, collectives and organizations that altogether promote and strengthen culture.
OPERATION STRATEGY	It offers technical and economic support to projects that work as a cultural practice, learning and experience space within their communities.
PRIORITY AGENTS	Artists, creators and the artistic community
CATEGORY	Economic Educational
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 16, 17, 18, 29, 20, 21

19. CULTURE POINTS

PLACE	Argentina
YEAR	2011-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.argentina.gob.ar/cultura/gestion/puntos-de-cultura
GOALS	To support the entire development of cultural networks, collectives and organizations. To strengthen the creation of projects and improve work spaces.
OPERATION STRATEGY	It offers technical and financial support to cultural agents that develop community projects in highly-vulnerable areas and that work in the sectors that need the most support.
PRIORITY AGENTS	Artists, creators and the artistic community
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 16, 17, 18, 19, 20, 21

20. BOOST CULTURE

PLACE	Argentina
YEAR	2009-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	State
WEB	https://industriasculturales.formosa.gob.ar/impulsarcultura
GOALS	To improve the working and production conditions of cultural managers and producers in Formosa. To promote the development and strengthening of the cultural sector.
OPERATION STRATEGY	It offers financial credits to cultural projects that fulfill the requirements in its tender. The credit is payed according to what is established, in installments throughout three years.
PRIORITY AGENTS	Cultural workers, managers and producers
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 11, 18, 19, 20

21. CREDITS PROGRAM FOR 2022

PLACE	Colombia
YEAR	2022
ORGANIZATION THAT PROMOTES	Development Bank of Latin America (CAF) and the National Government
RANGE	National
WEB	https://www.infobae.com/america/colombia/2021/10/31/us700-millones-la-inversion-de-la-caf-para-fortalecer-las-industrias-creativas-y-de-conservacion-del-medio-ambiente/
GOALS	To strengthen and support the development of creative industries in national territory.
OPERATION STRATEGY	It operates through the provision of financial resources through a credit that is granted by the Development Bank of Latin America to develop 72 Areas of Orange Development.
PRIORITY AGENTS	National government and international organisms
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	8, 11

22. JAFTA PROPELLA

PLACE	Jamaica
YEAR	2015-in force
ORGANIZATION THAT PROMOTES	Jamaica Film & Television Association
RANGE	National
WEB	https://www.filmjamaica.com/programmes-initiatives/
GOALS	To drive the development of the film industry. To provide tools for the production of national film content.
OPERATION STRATEGY	It provides guidance and economic support to film projects and also provides investment opportunities, as well as the export of local film content.
PRIORITY AGENTS	Film makers and the film industry community
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	5, 8, 11

23. THE MINISTRY OF CREATIVE ECONOMY PLAN

24. TEN-YEAR CULTURE PLAN 2018-2028

PLACE	Brazil	PLACE	Colombia
YEAR	2011–2014	YEAR	2015-in force
ORGANIZATION THAT PROMOTES	Ministry of Creative Economy – Brazil’s Ministry of Culture	ORGANIZATION THAT PROMOTES	Ministry of Culture from the City Council of Santiago de Cali
RANGE	National	RANGE	State
WEB	https://garimpodesolucoes.com.br/wp-content/uploads/2014/09/Plano-da-Secretaria-da-Economia-Criativa.pdf	WEB	https://www.cali.gov.co/cultura/publicaciones/168160/resoluciones-y-publicaciones-convocatoria-estimulos-cali-2022/
GOALS	To define the intentions, policies, guidelines, and actions of the Brazilian creative economy.	GOALS	To encourage the creation, promotion, research, spread, circulation, and access to touristic and cultural expressions, goods and services for all of the citizens from Santiago de Cali equally.
OPERATION STRATEGY	The plan was managed by the then-called Ministry of Creative Economy from the Brazil’s Ministry of Culture to make investments that boost the creative economy. As a part of this plan, the Program of Incubators Network – Creative Brazil was launched; it offered courses, advice, accounting, legal and communication consultancy, marketing, project elaboration, and fundraising for national creative projects.	OPERATION STRATEGY	It works through the payment of economic resources that come from incentives from the Ten-Year Plan on Culture 2018-2028.
PRIORITY AGENTS	All of the cultural agents in the country and the Brazilian population in general	PRIORITY AGENTS	Artists and cultural managers
CATEGORY	Economic	CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 8, 11, 19	THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 2, 4, 8, 11, 13, 14, 16, 20, 21, 22

FISCAL

25. Payment in Kind
26. Tax Incentives for The Arts (EFIARTES)
27. Tax Incentive for Culture and The Arts in The State of Sonora
28. Federal Incentive Law for Culture. Rouanet Law
29. Colombia Corporation Creates Talent
30. Law on Cultural Donations
31. Audiovisual Sector Fund (FSA)
32. Tax Incentive for Artistic Creation (EFCA)
33. Law That Acknowledges and Encourages The Right to Read and Promotes Books
34. 5-Year Rent Exemptions for Companies in The Orange Economy
35. The Book Law
36. Re-Art-ivate

25. PAYMENT IN KIND

PLACE	Mexico
YEAR	1994-in force
ORGANIZATION THAT PROMOTES	Ministry of Finance & Public Credit
RANGE	National
WEB	http://omawww.sat.gob.mx/fichas_tematicas/pago_especie/Paginas/default.aspx
GOALS	To participate in the development of the artistic sector by supporting artists, exempting them from paying taxes partially or totally. Work acquisition through payments in kind contributes to the enrichment of the nation's heritage.
OPERATION STRATEGY	This program offers plastic artists the option of paying their taxes in kind, which exempts them totally or partially from their income taxes and offers installments for the VAT.
PRIORITY AGENTS	Plastic Artists
CATEGORY	Fiscal
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1

26. TAX INCENTIVES FOR THE ARTS (EFIARTES)

PLACE	Mexico
YEAR	2017-in force
ORGANIZATION THAT PROMOTES	National Institute of Fine Arts and Literature & the Ministry of Finance and Public Credit
RANGE	National
WEB	https://www.estimulosfiscales.hacienda.gob.mx/es/efiscales/efiartes
GOALS	To promote the participation of taxpayers in cultural projects' development through economic contributions that reduce their taxes.
OPERATION STRATEGY	It allows individuals and corporations to provide economic resources for a project to reduce their income taxes.
PRIORITY AGENTS	Artists, creators, and the cultural and artistic community
CATEGORY	Fiscal
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 19, 22

27. TAX INCENTIVE FOR CULTURE AND THE ARTS IN THE STATE OF SONORA

PLACE	Mexico
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Ministry of Finance from the State of Sonora
RANGE	State
WEB	http://isc.gob.mx/devel/eficas/
GOALS	To drive the support for cultural projects from the business sector. To support artistic production and creation in the state.
OPERATION STRATEGY	It provides a tax incentive for business people who financially support artistic and cultural projects. Taxpayers can credit against their payroll tax basis, 100% of the amount provided.
PRIORITY AGENTS	Artists, creators, the artistic and cultural communities, as well as individual and corporations
CATEGORY	Fiscal
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 19, 22

28. FEDERAL INCENTIVE LAW FOR CULTURE. ROUANET LAW

PLACE	Brazil
YEAR	1991-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	http://portal.iphan.gov.br/uploads/legislacao/Lei_n_8.313_de_23_de_dezembro_de_1991.pdf
GOALS	To finance cultural projects by offering a tax incentive to taxpayers.
OPERATION STRATEGY	It allows individuals and corporations to allocate a percentage of their income taxes on cultural projects. The projects that receive these resources are subjected to an approval process so they can receive the funding.
PRIORITY AGENTS	Individuals and corporations, cultural professionals
CATEGORY	Fiscal
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 19, 22

29. COLOMBIA CORPORATION CREATES TALENT (COCREA)

PLACE	Colombia
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture, Ministry of Commerce, and the Chamber of Commerce from Bogota
RANGE	National
WEB	https://www.museoschile.gob.cl/fondos/fondo-para-el-mejoramiento-integral-de-museos/convocatorias-antecedentes/fmim-2022
GOALS	To promote the development, creation, production, distribution and circulation of arts, culture and the creative sector within the country.
OPERATION STRATEGY	It economically supports cultural projects by offering tax benefits in exchange.
PRIORITY AGENTS	Artists, creators, the artistic community, individuals and corporations
CATEGORY	Fiscal
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 11, 19, 20

30. LAW ON CULTURAL DONATIONS

PLACE	Chile
YEAR	2014-in force
ORGANIZATION THAT PROMOTES	National Board for Culture and the Arts
RANGE	National
WEB	http://donacionesculturales.gob.cl/ley-de-donaciones-culturales/ley-art-8-n-20-675/
GOALS	To stimulate the contribution from the State of Chile and taxpayers to cultural projects from non-profit institutions.
OPERATION STRATEGY	The law collects money and in-kind donations through a credit on income tax and on the global complementary tax on businesses and individuals, respectively. Then it is provided to institutions to carry out cultural projects.
PRIORITY AGENTS	Individuals and corporations
CATEGORY	Fiscal
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 11, 19, 22

31. AUDIOVISUAL SECTOR FUND (FSA)

PLACE	Brazil
YEAR	2006-in force
ORGANIZATION THAT PROMOTES	National Agency of Cinema (Ancine)
RANGE	National
WEB	https://www.bndes.gov.br/wps/portal/site/home/transparencia/fundos-governamentais/fundo-setorial-do-audiovisual
GOALS	To strengthen research, innovations and development in the film industry, to diversify the infrastructure, to increase the cooperation from agents in the sector and to develop new ways of promotion.
OPERATION STRATEGY	To invest, finance, conduct support operations and financial payment compensations to specific audiovisual projects, as well as to companies and projects from the film industry.
PRIORITY AGENTS	The community of the audiovisual sector
CATEGORY	Fiscal
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 4, 11, 19, 20

32. TAX INCENTIVE FOR ARTISTIC CREATION (EFCA)

PLACE	Mexico
YEAR	2009-in force
ORGANIZATION THAT PROMOTES	Nuevo Leon's Board for Culture and the Arts
RANGE	State
WEB	https://conarte.org.mx/convocatorias/estimulo-fiscal-a-la-creacion-artistica-efca-2021/
GOALS	To finance projects of artistic creation or theatre, musical, or dance productions, offering a tax incentive to taxpaying companies.
OPERATION STRATEGY	It allows corporations to credit against their payroll tax for an amount of 85% from the support they provide. Resources are destined to cultural projects backed by CONARTE, who will also provide direction for their best development.
PRIORITY AGENTS	Corporations and cultural professionals
CATEGORY	Fiscal
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 11, 19

33. LAW THAT ACKNOWLEDGES AND ENCOURAGES THE RIGHT TO READ AND PROMOTES BOOKS

PLACE	Peru
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Culture and Economy Commission from the Parliament
RANGE	National
WEB	https://infolibros.cpl.org.pe/ley-no-31053-ley-que-reconoce-y-fomenta-el-derecho-a-la-lectura-y-promueve-el-libro/
GOALS	To encourage and promote right to reading, to stimulate creative writing and secure promotion measures and tax incentives in the publishing chain of small producers.
OPERATION STRATEGY	It establishes a general tax exemption for sales in book commerce for three years. It sets the payment of the annual budget to the Book Fund.
PRIORITY AGENTS	Professionals in the publishing sector
CATEGORY	Fiscal
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 11, 19, 20

34. 5-YEAR RENT EXEMPTIONS FOR COMPANIES IN THE ORANGE ECONOMY

PLACE	Colombia
YEAR	2019-in force Decreto 286 de 2020
ORGANIZATION THAT PROMOTES	Orange Economy Committee from the Ministry of Culture
RANGE	National
WEB	https://economianaranja.gov.co/exencion-de-renta/
GOALS	To promote the creation of jobs and economic independence, more possibility of growth and development for cultural and creative organizations and managers, and the reactivation of businesses and industries from the sector.
OPERATION STRATEGY	Tax incentive that exempts income taxes to companies in the Orange Economy limited to the 26 activities described in Decree #286 from 2020; in exchange, these must create at least three jobs.
PRIORITY AGENTS	Companies from the cultural and creative sector
CATEGORY	Fiscal
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 8, 10

35. THE BOOK LAW

PLACE	Colombia
YEAR	1993-in force Ley 98 de 1993 prorrogada hasta 2033 por la Ley 1379 del 15 de enero de 2010
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.funcionpublica.gov.co/eva/gestornormativo/norma.php?i=38695
GOALS	To promote and strengthen the publishing ecosystem to ensure the production, circulation, consumption and access to publishing products.
OPERATION STRATEGY	Publishing companies established in Colombia—whose economic activity and business purpose is exclusively the edition of scientific or cultural books, magazines, brochures and collectibles—are exempt from paying income and complementary taxes. The import of paper and raw materials for publishing productions is also exempt from any customs tariffs, fees, and customs contributions or restrictions.
PRIORITY AGENTS	Companies from the publishing industry
CATEGORY	Fiscal
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 8, 10, 20, 21

36. RE-ART-IVATE

PLACE	Colombia
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.funcionpublica.gov.co/eva/gestornormativo/norma.php?i=38695
GOALS	To develop measures to reactivate and strengthen the cultural and creative economy industry nationally.
OPERATION STRATEGY	The policy operates through reduction benefits on 4% of the income withholding rate from 27 cultural and creative activities, including: publishing editing, distribution and exhibition of films and videos, programming and transmission in radio broadcasting services, programming and transmission in television, cultural, literary, music, and theatre creation, photography activities, live performance activities, and library and archive activities, amongst others.
PRIORITY AGENTS	Cultural companies and agents and creatives
CATEGORY	Cultural companies and agents and creatives
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 7, 8, 10, 20

MEASURING

37. Cultural Information and Indicators System (SIIC)
38. Federal Cultural Registry
39. Telar: National Registry of Cultural Spaces, Practices & Agents
40. National Registry of Arts and Cultural Workers and Organizations (RETOCA)
41. Cultural Registry of Chaco
42. Provincial Registry of Museums
43. Provincial Registry of Artists
44. Registry of Cultural Workers From Misiones (RTCM)
45. Sectoral Program 2020-2024
46. Registry of Creators & Artists from Sonora (RECREAS)
47. Jamaica Memory Bank
48. The National Registry of Artists & Cultural Workers
49. Cultural Information System
50. Regional Promotion Information System (SIFO)
51. Management Information System (SIG)
52. Cultural Consumption Survey
53. Arts and Cultural Industries Information System (SIICA)

37. CULTURAL INFORMATION AND INDICATORS SYSTEM (SIIC)

PLACE	Brazil
YEAR	2004-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture and the Brazilian Institute of Geography & Statistic (IBGE)
RANGE	National
WEB	https://www.ibge.gov.br/estatisticas/multidominio/cultura-recreacao-e-esporte/9388-indicadores-culturais.html?=&t=o-que-e
GOALS	To gather cultural information that will be updated periodically and regularly to support the planning, monitoring, research, decision-making process, and evaluation of cultural public policies.
OPERATION STRATEGY	The system developed a database in relation with the cultural sector to build cultural indicators that promote studies, research, and publications.
PRIORITY AGENTS	Artists, creators, the artistic community, and professionals from the cultural sector
CATEGORY	Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 22

38. FEDERAL CULTURAL REGISTRY

PLACE	Argentina
YEAR	2021-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://somos.cultura.gob.ar/
GOALS	To have a register for cultural professionals that enables the design and implementation of cultural policies focused on the sector's needs.
OPERATION STRATEGY	The system offers participants—after they sign up to an online register—a channel for direct communication to access tenders promoted by the Ministry of Culture.
PRIORITY AGENTS	Professionals of the cultural industry
CATEGORY	Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 22

39. TELAR: NATIONAL REGISTRY OF CULTURAL SPACES, PRACTICES & AGENTS

40. NATIONAL REGISTRY OF ARTS AND CULTURAL WORKERS AND ORGANIZATIONS (RENTOCA)

PLACE	Mexico
YEAR	2019-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://telar.cultura.gob.mx/
GOALS	To gather updated information on the situation and conditions of cultural professionals to create public policies. The data gathered will become part of the National System of Cultural Information.
OPERATION STRATEGY	Through a digital platform, cultural agents provide information concerning their working conditions. The site also works as a data visualizer.
PRIORITY AGENTS	Cultural agents
CATEGORY	Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 22

PLACE	Peru
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://rentoca.cultura.pe/
GOALS	To collect and create information on cultural and art workers that allows for knowing their social, economic and employment reality in order to develop public policies and services that contribute to an optimal development.
OPERATION STRATEGY	By filling charts in a virtual platform, cultural agents will provide information that will then be used as a basis for the development of cultural policies.
PRIORITY AGENTS	Individuals and corporations working in culture and art.
CATEGORY	Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 22

41. CULTURAL REGISTRY OF CHACO

PLACE	Argentina
YEAR	2021-in force
ORGANIZATION THAT PROMOTES	Institute of Chaco Culture
RANGE	State
WEB	https://registroculturalchaco.com.ar/
GOALS	To group, raise awareness of, and create connections amongst cultural agents working in the province of Chaco.
OPERATION STRATEGY	The register creates a database to provide work offers and a channel for direct communication with cultural professionals to provide them public financing tools.
PRIORITY AGENTS	Cultural professionals
CATEGORY	Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 8, 11

42. PROVINCIAL REGISTRY OF MUSEUMS

PLACE	Argentina
YEAR	2008-in force
ORGANIZATION THAT PROMOTES	Management of the Chaco Cultural Heritage
RANGE	State
WEB	http://patrimonio.chaco.gov.ar/inscripcion/
GOALS	To draw attention on the museums offer in the province of Chaco, as well as to group the museums to promote the creation of strategies and collaboration networks.
OPERATION STRATEGY	The register gathers a database through a virtual platform that indicates the number of museums and the features and services that they offer. When joining the register, the museums can access promotion and incentive policies.
PRIORITY AGENTS	Museums
CATEGORY	Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	4, 5, 20

43. PROVINCIAL REGISTRY OF ARTISTS

PLACE	Argentina
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture from the Province of Jujuy
RANGE	State
WEB	http://cultura.jujuy.gob.ar/registro-provincial-de-artistas/
GOALS	To improve communication channels with artists to offer them tools that contribute to an optimal practice of their activities.
OPERATION STRATEGY	The register operates through a database that gathers information from the artists working in the province of Jujuy and eases access to cultural programs.
PRIORITY AGENTS	Artists
CATEGORY	Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	4, 7, 11

44. REGISTRY OF CULTURAL WORKERS FROM MISIONES (RTCM)

PLACE	Argentina
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Government of Misiones
RANGE	State
WEB	https://tarjeta-cultural-misiones.com.ar/
GOALS	To obtain information from the people working in the cultural industry in the province of Misiones to create policies that facilitate optimal development.
OPERATION STRATEGY	The register compiles data from cultural workers in Misiones. It offers benefits for those who sign up to the system: a cultural card, which also offers discounts in food, medicine, and other businesses.
PRIORITY AGENTS	Cultural workers
CATEGORY	Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 11, 22

45. SECTORAL PROGRAM 2020-2024

PLACE	Mexico
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.dof.gob.mx/nota_detalle.php?codigo=5596142&fecha=03/07/2020
GOALS	To guarantee the access to cultural rights, to promote the participation of communities and to strengthen the participation of culture in the national economy through the support and professionalization of the cultural industries and creative companies.
OPERATION STRATEGY	The program establishes indicators to track strategies and actions that evaluate the results of the programs developed.
PRIORITY AGENTS	Artists, creators, the artistic community and the civil society
CATEGORY	Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 22

46. REGISTRY OF CREATORS & ARTISTS FROM SONORA (RECREAS)

PLACE	Mexico
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Government of Sonora and Sonora's Institute of Culture
RANGE	State
WEB	http://recreas.sonora.gob.mx/
GOALS	To design, establish, and keep updated a registry with the members of the cultural sector from Sonora to build public policies that benefit this industry.
OPERATION STRATEGY	Through an online platform, the register is a record to gather information on individuals and groups within the cultural sphere, giving them benefits for banking, business or government agencies.
PRIORITY AGENTS	Artists, creators and the artistic community
CATEGORY	Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 11, 22

47. JAMAICA MEMORY BANK

PLACE	Jamaica
YEAR	2003-in force
ORGANIZATION THAT PROMOTES	African Caribbean Institute of Jamaica
RANGE	National
WEB	https://memorybankja.org.jm/
GOALS	To document and protect the intangible cultural heritage of Jamaica
OPERATION STRATEGY	Through a digital platform that hosts photographs and videos provided by members of the civil society, the information is shown in an interactive map that points to where the intangible heritage bearers are located.
PRIORITY AGENTS	Intangible heritage bearers and the civil society
CATEGORY	Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 22

48. THE NATIONAL REGISTRY OF ARTISTS & CULTURAL WORKERS

PLACE	Trinidad & Tobago
YEAR	2011-in force
ORGANIZATION THAT PROMOTES	Ministry of Community Development, Culture and the Arts
RANGE	National
WEB	http://www.culture.gov.tt/culture-division/professional-arts/artist-registry-2/
GOALS	To create a database with information on the actors of the cultural sector to improve the appointment of benefits.
OPERATION STRATEGY	The registry develops a database that enables communication with artists and cultural workers to facilitate the appointment of funding, sponsorships, and acknowledgements.
PRIORITY AGENTS	Artists, cultural workers, cultural organizations and groups
CATEGORY	Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 11, 22

49. CULTURAL INFORMATION SYSTEM

PLACE	Mexico
YEAR	1990-in force
ORGANIZATION THAT PROMOTES	Mexico's Ministry of Culture
RANGE	National
WEB	https://sic.cultura.gob.mx/
GOALS	To gather and offer information on the heritage and cultural resources of Mexico. To design the parameters to recover and systematize data.
OPERATION STRATEGY	Through the National Network of Cultural Information, cultural institutions, boards, and ministries from the 32 entities of the country actively participate in the creation, update and permanent improvement of information. The platform offers downloadable files, in different open formats, from different cultural areas.
PRIORITY AGENTS	Cultural agents and the population in general
CATEGORY	Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 4

50. REGIONAL PROMOTION INFORMATION SYSTEM (SIFO)

PLACE	Colombia
YEAR	2016-in force
ORGANIZATION THAT PROMOTES	Regional Development Department of the Ministry of Culture
RANGE	National
WEB	http://sifo.mincultura.gov.co/#/main/home
GOALS	To systematize, process and promote information from the cultural sector that has been gathered from throughout Colombia.
OPERATION STRATEGY	The system operates through an information tool that gathers diagnostic data on the cultural industry, as well as the description of the cultural context of municipalities, districts and departments; the operation of the local organization in charge of culture; the status of its participation, planning, funding processes for the sector; its cultural offer, and the status of the infrastructure where heritage and artistic processes take place.
PRIORITY AGENTS	Local government organizations, cultural agents and managers
CATEGORY	Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	12, 22

51. MANAGEMENT INFORMATION SYSTEM (SIG)

PLACE	Colombia
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.mincultura.gov.co/areas/fomento-regional/informacion-sector-cultural/Paginas/default.aspx
GOALS	To collect, systematize, spread, and administrate information on the: budgets, action plans, action plans' execution, tracking of goal fulfillment, results from plans and programs, general indicators from the Ministry, and management of projects presented to use resources from taxes, rates or tariffs from mobile phone services that benefit the cultural industry in Colombia.
OPERATION STRATEGY	The system operates by creating a database from the use of administrative records and other mechanisms in cultural public management, collected by the Ministry of Culture and its de-centralized organizations.
PRIORITY AGENTS	Local government organizations, cultural agents and managers
CATEGORY	Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	12, 22

52. CULTURAL CONSUMPTION SURVEY

PLACE	Colombia
YEAR	2007-in force
ORGANIZATION THAT PROMOTES	National Department of Statistics (DANE)
RANGE	National
WEB	https://www.dane.gov.co/index.php/estadisticas-por-tema/cultura/consumo-cultural
GOALS	To provide information on the cultural practices connected to cultural consumption of the population that is over 5 years old in Colombia.
OPERATION STRATEGY	Every two years a national survey is conducted and the information gathered is spread through a website from the National Department of Statistics.
PRIORITY AGENTS	Government organizations
CATEGORY	Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	14, 20, 21, 22

53. ARTS AND CULTURAL INDUSTRIES INFORMATION SYSTEM (SIICA)

PLACE	Peru
YEAR	2021-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.infoartes.pe/
GOALS	To collect, manage, analyze, and spread information on arts and cultural industries
OPERATION STRATEGY	The system operates through a virtual platform that gathers quantitative and qualitative information on the arts and cultural sector. This system enables the identification of the key information needs in the sector.
PRIORITY AGENTS	Cultural agents and entrepreneurs, researchers, artists, cultural public managers
CATEGORY	Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 7, 8, 22

EDUCATIONAL

- 54. Form Culture
- 55. Cultural Houses Development Program
- 56. Artistic Education Program
- 57. Promotion of Art in Education Fund
- 58. Reading is My Story
- 59. Cultural Trades Law
- 60. Sectoral Policy on Intercultural Education
and Bilingual Intercultural Education
- 61. Audience Training Program

54. FORM CULTURE

PLACE	Argentina
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://formar.cultura.gob.ar/
GOALS	To create a training space for cultural agents, so they acquire new tools and make exchange networks.
OPERATION STRATEGY	This policy works through a digital platform that shares with users training, exchange, and specialization offers on cultural industries' issues. The platform has online courses and content available to download.
PRIORITY AGENTS	Cultural agents.
CATEGORY	Educational
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 11

55. CULTURAL HOUSES DEVELOPMENT PROGRAM

PLACE	Cuba
YEAR	2019-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.ministeriodecultura.gob.cu/es/ministerio/programas/programa-de-desarrollo-de-casas-de-cultura
GOALS	To integrate the actors who participate in the design of cultural programming, to strengthen the quality of participatory processes and to preserve the expressions of cultural heritage.
OPERATION STRATEGY	The program offers technical and methodological consultancy for cultural institutions. It promotes nationally and internationally communitarian, cultural work.
PRIORITY AGENTS	The Cultural Centers system
CATEGORY	Educational
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	22

56. ARTISTIC EDUCATION PROGRAM

PLACE	Cuba
YEAR	2019-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.ministeriodecultura.gob.cu/es/ministerio/programas/programa-de-desarrollo-de-la-ensenanza-artistica
GOALS	To ensure an artistic education of great quality and to contribute to the development of skills and of ethical, aesthetic, and political-ideological values in students.
OPERATION STRATEGY	The program teaches art specialization programs in 38 education centers for young people, and it offers six groups for teachers' training.
PRIORITY AGENTS	Artists, art students and teachers
CATEGORY	Educational
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	14, 16, 17

57. PROMOTION OF ART IN EDUCATION FUND

PLACE	Chile
YEAR	2018-in force
ORGANIZATION THAT PROMOTES	Ministry of Cultures, Arts & Heritage
RANGE	National
WEB	https://www.fondosdecultura.cl/fondos/fondo-fae/
GOALS	To motivate the realization of projects that benefit artistic education in Chile.
OPERATION STRATEGY	The fund grants economic support to the institutions that carry out artistic education projects aimed at introductory training and teacher's refresher and advance courses.
PRIORITY AGENTS	Art education institutions
CATEGORY	Educational
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 14, 16

58. READING IS MY STORY

PLACE	Colombia
YEAR	2011-in force
ORGANIZATION THAT PROMOTES	Ministry of Education and Culture
RANGE	National
WEB	https://maguared.gov.co/recursos/leer-es-mi-cuento/#:~:text=Leer%20es%20mi%20cuento%20es,escritura%20a%20su%20vida%20cotidiana
GOALS	Reading is my story is Colombia's National Plan on Reading & Writing (PNLE). It is an initiative that seeks to integrate reading and writing into the daily life of its population.
OPERATION STRATEGY	The plan operates through the design and implementation of actions that promote the development of communication skills in early, preschool, basic, and middle education by inspiring the school and families to educate readers and writers. The PNLE is applied through five strategic lines: reading and writing materials, strengthening the school and school library, communication and mobilization, tracking and evaluation.
PRIORITY AGENTS	Schools, students, teachers and their associated communities
CATEGORY	Educational
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	4, 13, 16, 17

59. CULTURAL TRADES LAW

PLACE	Colombia
YEAR	2021-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.mincit.gov.co/prensa/noticias/turismo/colombia-ya-tiene-ley-de-oficios-culturales https://www.mincultura.gov.co/areas/artes/publicaciones/Documents/Pol%C3%ADtica%20de%20fortalecimiento%20de%20los%20oficios%20del%20sector%20de%20la%20cultura%20en%20Colombia%202018.pdf
GOALS	To promote sustainability, assessment, and the transmission of knowledge on the artistic trades and on the creative, cultural, crafts, and cultural heritage industries in Colombia.
OPERATION STRATEGY	The law promotes the transmission of knowledge, the education and training of artisans, and promotes the certification of their knowledge. It creates the conditions to promote the recognition of knowledge acquired through life and related to living heritage, the cultural industries and the arts. It also added 3,000 cultural trades to the new Sole Classification of Occupations in Colombia.
PRIORITY AGENTS	Government and public cultural management organizations
CATEGORY	Educational
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 12, 13, 14, 15, 18

60. SECTORAL POLICY ON INTERCULTURAL EDUCATION AND BILINGUAL INTERCULTURAL EDUCATION

PLACE	Peru
YEAR	2016-in force
ORGANIZATION THAT PROMOTES	Ministry of Education
RANGE	National
WEB	https://www.gob.pe/institucion/minedu/noticias/70004-minedu-actualiza-politica-de-educacion-intercultural-y-educacion-intercultural-bilingue
GOALS	To direct the teaching treatment of diversity in the entire educational system in a contextualized, reflective, and critical manner. Ultimately, it seeks to reaffirm and acknowledge each student and community's cultural diversity as part of the state of Peru.
OPERATION STRATEGY	The law lays out a series of guidelines directing the configuration of a school curriculum that is more understanding of cultural diversity in Peru, looking for the implementation of the National Plan of Intercultural Bilingual Education. Such plan takes into account different lines, such as: student access, permanence and timely fulfillment; the application of a relevant curriculum and IBE teaching proposal, the training of bilingual teachers, and the support of a decentralized management with social participation.
PRIORITY AGENTS	Government organizations and public management
CATEGORY	Educational
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	12, 13, 15, 16, 17, 18

61. AUDIENCE TRAINING PROGRAM

PLACE	Peru
YEAR	2012-in force
ORGANIZATION THAT PROMOTES	Ministry of Education
RANGE	National
WEB	https://granteatronacional.pe/formacion/programa-de-formacion-de-publicos
GOALS	To encourage the creation and development of new audiences for performing arts.
OPERATION STRATEGY	The plan is implemented through a set of free activities taking place all year long, and classified by ages and artistic genres. Each activity includes educational material for teachers, home-school teachers, and students, so they can work better with their previous and future contents in the classroom.
PRIORITY AGENTS	Students in education institutions and the general public
CATEGORY	Educational
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	16, 17, 20, 21

COMMERCIALIZATION

- 62. Argentine Cultural Industries Market (MICA)
- 63. Agreement for the Promotion of Cooperativism Amongst Projects of Cultural Industries, Crafts and Cultural Spaces
- 64. Cuban Fund of Cultural Goods
- 65. Art Network Foundation
- 66. Argentine Market of Co-Ops and Self-Managed Markets (MARCA)
- 67. Buy What's Ours – Orange Economy

62. ARGENTINE CULTURAL INDUSTRIES MARKET (MICA)

PLACE	Argentina
YEAR	2011-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://mica.gob.ar/inicio
GOALS	To create virtual spaces for the promotion of commercialization and to strengthen the production of cultural goods and services. To support sectorial integration and expand the scope of new markets.
OPERATION STRATEGY	The cultural agents upload a record to the platform in order to have access to networking, showcase, conferences, training, and exhibition spaces.
PRIORITY AGENTS	Cultural agents
CATEGORY	Commercialization
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	8, 10

63. AGREEMENT FOR THE PROMOTION OF COOPERATIVISM AMONGST PROJECTS OF CULTURAL INDUSTRIES, CRAFTS AND CULTURAL SPACES

PLACE	Argentina
YEAR	2021-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.cultura.gob.ar/se-firmo-el-convenio-para-la-promocion-del-cooperativismo-entre-proyec-10736/
GOALS	To create tools for the professionalization and boost of the cultural sector and to drive the promotion of cooperative organization of cultural projects.
OPERATION STRATEGY	The policy provides technical and financial assistance to co-ops. It creates promotion and spread spaces for successful experiences in cooperative management.
PRIORITY AGENTS	Cultural agents
CATEGORY	Commercialization Communication Educational
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	8, 10, 11

64. CUBAN FUND OF CULTURAL GOODS

PLACE	Cuba
YEAR	1978-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	http://www.fcbc.cu/es/home/quienes_somos
GOALS	To nationally and internationally promote and commercialize artistic production.
OPERATION STRATEGY	The fund commercializes products and service rendering through a network of shops and galleries. It also acquires the raw materials, equipment, and tools that artists need for production.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Commercialization
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	8, 10, 11

65. ART NETWORK FOUNDATION

PLACE	Venezuela
YEAR	2006-in force
ORGANIZATION THAT PROMOTES	Government of Venezuela
RANGE	National
WEB	https://reddearte.gob.ve/sobre-la-red/
GOALS	To drive commerce in the crafts sector through the planning and implementation of public policies.
OPERATION STRATEGY	The foundation collects data and creates commercial networks through the National Registry of Artisans & Crafts and the Atlas of Venezuelan Crafts. It also provides financial support and technical assistance.
PRIORITY AGENTS	Artists, creators and the cultural and artistic community
CATEGORY	Commercialization Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	8, 10, 11, 22

66. ARGENTINE MARKET OF CO-OPS AND SELF-MANAGED MARKETS (MARCA)

PLACE	Argentina
YEAR	2021-in force
ORGANIZATION THAT PROMOTES	Ministry of Cultural Development, Ministry of Culture from Argentina
RANGE	National
WEB	https://www.cultura.gob.ar/se-firmo-el-convenio-para-la-promocion-del-cooperativismo-entre-proyec-10736/
GOALS	To contribute to the development of independent, self-managed, and non-official cultural spaces through mechanisms that stimulate their legal, administrative, accounting, financial, communication, and commercial management to have a better circulation of its products and services.
OPERATION STRATEGY	The market gathers artistic and cultural cooperatives and independent spaces to contribute to the development of regional economies and job creation, key sectors that did not have a business perspective.
PRIORITY AGENTS	Artistic and cultural cooperatives and independent spaces
CATEGORY	Commercialization
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 8, 10, 22

67. BUY WHAT'S OURS – ORANGE ECONOMY

PLACE	Colombia
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Ministry of Commerce, Industry, and Tourism (MinCIT) & Productive Colombia
RANGE	National
WEB	https://economianaranja.gov.co/comunidad-naranja-compra-lo-nuestro/
GOALS	To drive commerce in the handicrafts sector through the planning and implementation of public policies. To connect different agents offering cultural and creative goods and services with companies from traditional economic sectors to promote the exchange of information between different industries and create opportunities for integrated production and new businesses.
OPERATION STRATEGY	The policy operates through a catalogue of 10.000 national companies. It provides a space for the exchange of services and goods amongst cultural and creative agents and organizations with those from other sectors.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Commercialization Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 8, 10

COMMUNICATION

68. Sharing Culture

69. The Illustrated Guide of Cultural Tourism

70. General Law of Culture and Cultural Rights

71. Museums System

72. Artistic Promotion Program Acercarte

73. Mexico is Culture

74. National Library Systems (SNB)

68. SHARING CULTURE

PLACE	Argentina
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.cultura.gob.ar/compartir-cultura-8862/
GOALS	To create a digital archive for the general public to access the Ministry of Culture's cultural production.
OPERATION STRATEGY	The policy operates through an online platform that collects, catalogues, orders, and raises awareness on the artistic production created from the Ministry of Culture.
PRIORITY AGENTS	Artists, creators, and the artistic community.
CATEGORY	Communication
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	4, 21

69. THE ILLUSTRATED GUIDE OF CULTURAL TOURISM

PLACE	Colombia
YEAR	2022
ORGANIZATION THAT PROMOTES	ProColombia and the Caro & Cuervo Institute
RANGE	National
WEB	https://www.infobae.com/america/colombia/2022/01/19/colombia-lanza-una-guia-ilustrada-para-impulsar-el-turismo-cultural-en-el-pais/
GOALS	To drive cultural tourism by promoting Colombia's tangible heritage, cultural intangible heritage, the three creative cities of music and three creative cities of gastronomy.
OPERATION STRATEGY	It operates through the spread of an illustrated guide and a series of informative podcasts.
PRIORITY AGENTS	Colombia's heritage locations.
CATEGORY	Communication
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 20, 21

70. GENERAL LAW OF CULTURE AND CULTURAL RIGHTS

PLACE	Mexico
YEAR	2017-in force
ORGANIZATION THAT PROMOTES	General Congress of the United States of Mexico
RANGE	National
WEB	https://www.diputados.gob.mx/LeyesBiblio/pdf/LGCDC_040521.pdf
GOALS	To promote, respect, acknowledge and ensure the exercise of cultural rights. To establish access and participation mechanisms to cultural displays for the people and communities.
OPERATION STRATEGY	The law establishes actions that encourage and promote universal access to culture. It celebrates the agreements that democratize cultural access.
PRIORITY AGENTS	People living in the territory of Mexico
CATEGORY	Communication
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 12, 21

71. MUSEUMS SYSTEM

PLACE	Mexico
YEAR	2016-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture from Mexico City
RANGE	State
WEB	https://cultura.cdmx.gob.mx/programas/programa/sistema-de-museos
GOALS	To promote the cultural activities and shows of museums and galleries to the people of Mexico City.
OPERATION STRATEGY	The system operates through the creation and promotion of cultural activities around museums.
PRIORITY AGENTS	Museums in Mexico City
CATEGORY	Communication
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 4, 21

72. ARTISTIC PROMOTION PROGRAM ACERCARTE

PLACE	Mexico
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Government of the State of Guanajuato, State Institute of Culture
RANGE	State
WEB	https://cultura.guanajuato.gob.mx/index.php/2022/02/26/convocatoria-acercarte-2022/
GOALS	To spread the artistic offer made in Guanajuato, in spaces created by the government.
OPERATION STRATEGY	Projects are selected through an open call and then included to the art promotion program “Acercarte”.
PRIORITY AGENTS	Artists, creators, the artistic community and institutions
CATEGORY	Communication
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 19, 21

73. MEXICO IS CULTURE

PLACE	Mexico
YEAR	2015-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.mexicoescultura.com/
GOALS	To raise awareness on the cultural offer created from the Ministry of Culture.
OPERATION STRATEGY	This policy shares the national program of the Ministry of Culture (dance, music, film, children’s activities and exhibitions in Mexico) through a digital platform and app.
PRIORITY AGENTS	The general public.
CATEGORY	Communication
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	19, 21

74. NATIONAL LIBRARY SYSTEM (SNB)

PLACE	Peru
YEAR	2014-in force
ORGANIZATION THAT PROMOTES	National Library of Peru
RANGE	National
WEB	https://snb.gob.pe/#/nosotros/que-es-snb
GOALS	To determine and apply quality criteria on service provision in the libraries managed by the Peruvian State.
OPERATION STRATEGY	This system preserves the national bibliographical heritage; promotes actions and training and refresher programs for librarians; evaluates and proposes policies, norms, and programs to develop the services and procedures in the libraries, and also coordinates programs and actions on the promotion and spread of reading habits.
PRIORITY AGENTS	Librarians, readers and the general public
CATEGORY	Communication
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 2, 4, 20

HERITAGE PROTECTION

- 75. Museums' Regulations
- 76. PAC Historic Cities
- 77. Rescue, Rendering, and Promotion of Cuban Musical Heritage Program
- 78. Regional Cultural Development Programs
- 79. Federal Law for The Protection of Cultural Heritage of Peoples and Indigenous and Afro-Mexican Communities
- 80. Pact for Culture by 2030
- 81. Cultural Heritage Fund (SNPC)
- 82. Cultural Rights for The State of Guanajuato Law
- 83. Comprehensive Improvement of Museums Fund
- 84. Protection of Cultural Heritage Law
- 85. Native Languages Ten-Year Plan
- 86. National System of Cultural Heritage From The Nation (SNPCN)

75. MUSEUMS' REGULATIONS

PLACE	Brazil
YEAR	2009-in force
ORGANIZATION THAT PROMOTES	Federal Government
RANGE	National
WEB	https://www.gov.br/museus/pt-br/aceso-a-informacao/participacao-social/politicas-do-setor-museal/estatuto-de-museus
GOALS	To acknowledge, promote, and protect the Brazilian cultural heritage and culture. To implement valuation, conservations and enjoyment projects of cultural goods, as well as the promotion of the ethnical, social, and cultural diversity of Brazil.
OPERATION STRATEGY	This policy regulates Brazil's museum activities: safety, work acquisition, financial management, curatorship, funding, accountability, educational-cultural activities and research projects. It also creates mechanisms for the management, protection and promotion of museum heritage.
PRIORITY AGENTS	Museums
CATEGORY	Heritage Protection
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 2, 4

76. PAC HISTORIC CITIES

PLACE	Brazil
YEAR	2013-in force
ORGANIZATION THAT PROMOTES	Federal Government
RANGE	National
WEB	https://www.gov.br/iphan/pt-br/aceso-a-informacao/acoes-e-programas/programas/pac-cidades-historicas
GOALS	To preserve the heritage and promote social and economic development in 44 Brazilian cities.
OPERATION STRATEGY	The policy works through fundings for the restoration of buildings and public spaces that are considered heritage. This works is done in collaboration with different public institutions.
PRIORITY AGENTS	Public institutions
CATEGORY	Heritage Protection
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 2, 5, 20

77. RESCUE, RENDERING, AND PROMOTION OF CUBAN MUSICAL HERITAGE PROGRAM

PLACE	Cuba
YEAR	2004-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.granma.cu/cultura/2014-10-16/rescatar-plasmar-difundir-el-patrimonio-musical
GOALS	To rescue and safeguard the masterworks of Cuban musical heritage.
OPERATION STRATEGY	The program restores and conserves music pieces to show them, publish them or promote them by spreading them through the publication of phonograms, scores, books, and other audiovisual media.
PRIORITY AGENTS	Music pieces and musical-cultural goods with a high technical or historical value
CATEGORY	Heritage Protection
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 2, 20

78. REGIONAL CULTURAL DEVELOPMENT PROGRAMS

PLACE	Mexico
YEAR	2017-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.gob.mx/cultura/acciones-y-programas/programas-de-desarrollo-cultural-regional
GOALS	To manage, stimulate, and drive the artistic-cultural development of certain cultural regions for their safeguard. To contribute to the participation of creators, promoters, researchers, and federal, state and local institutions and organizations.
OPERATION STRATEGY	The program launches tenders through five programs to grant financial support. It also organizes festivals, workshops and gatherings to promote the region's expressions and safeguard the traditions of native communities.
PRIORITY AGENTS	Artists, artisans, cultural promoters, and cultural associations and organizations
CATEGORY	Heritage Protection
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 2, 11, 21

79. FEDERAL LAW FOR THE PROTECTION OF CULTURAL HERITAGE OF PEOPLES AND INDIGENOUS AND AFRO-MEXICAN COMMUNITIES

80. PACT FOR CULTURE BY 2030

PLACE	Mexico	PLACE	Peru
YEAR	2022	YEAR	2021-in force
ORGANIZATION THAT PROMOTES	Federal Government	ORGANIZATION THAT PROMOTES	Ministry of Culture and UNESCO
RANGE	National	RANGE	National
WEB	http://www.dof.gob.mx/nota_detalle.php?codigo=5640770&fecha=17/01/2022#:~:text=Tiene%20por%20objeto%20reconocer%20y,de%20la%20Constituci%C3%B3n%20Pol%C3%ADtica%20de	WEB	https://es.unesco.org/news/ministerio-cultura-y-unesco-peru-lanzan-pacto-cultura-al-2030
GOALS	To promote, protect, and comply with the rights of indigenous and Afro-Mexican communities and towns.	GOALS	To create alliances with the private sector, the civil society, and international actors for the exercise of cultural rights, the protection of heritage, and promotion of cultural industries.
OPERATION STRATEGY	The law makes programs, instruments and actions that encourage the comprehensive development and promotion of indigenous people's cultural heritage.	OPERATION STRATEGY	The agreement creates international alliances for the protection of the heritage, the promotion of cultural industries and the appraisal of cultural diversity.
PRIORITY AGENTS	Indigenous and Afro-Mexican communities and towns	PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Heritage Protection	CATEGORY	Heritage Protection
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 2, 12	THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 12

81. CULTURAL HERITAGE FUND (SNPC)

PLACE	Chile
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Ministry of Cultures, Arts and Heritage
RANGE	National
WEB	https://www.fondosdecultura.cl/fondo-del-patrimonio-cultural-2021/
GOALS	To ensure the protection, rescue, preservation and conservation of tangible and intangible heritage.
OPERATION STRATEGY	The fund grants economic resources to projects that safeguard tangible and intangible heritage, including the cultural and heritage expressions of indigenous communities.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Heritage Protection
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 2, 11

82. CULTURAL RIGHTS FOR THE STATE OF GUANAJUATO LAW

PLACE	Mexico
YEAR	2018-in force
ORGANIZATION THAT PROMOTES	Government of the State of Guanajuato
RANGE	State
WEB	https://cultura.guanajuato.gob.mx/wp-content/uploads/2017/06/Ley-derechos-culturales.pdf
GOALS	To support, spread, promote and protect the exercise of cultural rights in the state of Guanajuato.
OPERATION STRATEGY	This law establishes the bases and guidelines for the operation of funds and institutions that preserve cultural heritage and allocate funds for arts and culture.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Heritage Protection
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 12

83. COMPREHENSIVE IMPROVEMENT OF MUSEUMS FUND

PLACE	Chile
YEAR	2018-in force
ORGANIZATION THAT PROMOTES	National Service of the Cultural Heritage
RANGE	National
WEB	https://www.museoschile.gob.cl/fondos/fondo-para-el-mejoramiento-integral-de-museos/convocatorias-antteriores/fmim-2022
GOALS	To improve the general conditions of museums so they can offer better services to visitors.
OPERATION STRATEGY	The fund allocates resources through the presentation of projects seeking to solve lacks in museums that do not receive direct funding from the State.
PRIORITY AGENTS	Museums that do not receive funding from the State
CATEGORY	Heritage Protection
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 4, 11

84. PROTECTION OF CULTURAL HERITAGE LAW

PLACE	Colombia
YEAR	2008-in force
ORGANIZATION THAT PROMOTES	Colombia's Ministry of Culture
RANGE	National
WEB	https://www.icanh.gov.co/?idcategoria=2091
GOALS	To define a special regime on safeguarding, protection, sustainability, promotion and support for Colombia's cultural heritage goods that are declared cultural interest goods—in the case of tangible goods—and for the displays included in the Representative List of Intangible Cultural Heritage, according to the Ministry of Culture's national value criteria and requirements.
OPERATION STRATEGY	The law operates through the National System of Cultural Heritage. It determines the general policies and enacts technical and administrative rules that the entities and individuals from such system are subjected to.
PRIORITY AGENTS	Agents and institutions connected to the tangible and intangible heritage of Colombia
CATEGORY	Heritage Protection
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 2, 12

85. NATIVE LANGUAGES TEN-YEAR PLAN

PLACE	Colombia
YEAR	2022-in force
ORGANIZATION THAT PROMOTES	Colombia's Ministry of Culture
RANGE	National
WEB	https://iberculturaviva.org/wp-content/uploads/2022/03/PLAN-DECENAL-DE-LENGUAS-NATIVAS-2022_compressed.pdf
GOALS	<p>To strengthen and conserve the use of native languages in their multiple traditional, cultural and educational fields, as well as in intercultural fields. To promote and encourage the use of native languages in their own cultural and in intercultural spaces.</p> <p>To protect the language rights of native languages speakers. To ensure the inclusion and balanced use of native languages in indigenous education programs and educational institutions from different education levels.</p> <p>To ensure the access to justice and duly processes in the context of harmonization with provincial courts and customary justice.</p>
OPERATION STRATEGY	The plan stimulates and promotes the use of native languages in cultural spaces of their own, and in intercultural spaces. It protects the language rights of speakers and ensures the inclusion and balanced use of native languages in indigenous education plans and educational institutions from different levels of education.
PRIORITY AGENTS	Cultural agents and the population in general
CATEGORY	Heritage Protection
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 2, 12

86. NATIONAL SYSTEM OF CULTURAL HERITAGE FROM THE NATION (SNPCN)

PLACE	Colombia
YEAR	2008-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture – Heritage Department
RANGE	National
WEB	www.mincultura.gov.co/prensa/noticias/Documents/Patrimonio/Sistema%20Nacional%20de%20patrimonio%20cultural%202018.pdf
GOALS	To contribute to the appraisal, preservation, safeguard, protection, recuperation, conservation, sustainability, promotion, and social appropriation of cultural heritage in accordance with the law.
OPERATION STRATEGY	Through the state policies of Colombia's cultural heritage, a series of guidelines and regulatory framework is established to regulate and provide rules on the different purposes of national cultural heritage.
PRIORITY AGENTS	Government and public management organizations, academic agents and civil society organizations that are associated with cultural activities
CATEGORY	Heritage Protection
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 2, 22

INTERNATIONALIZATION

87. Artistic Education Development Program
2019-2030

88. Cultural Promotion Center

89. Cultural Diplomacy Board

90. Cultural Connection FD

91. Creative SP

92. Central-America Integration Cultural Policy
(PCIC)

87. ARTISTIC EDUCATION DEVELOPMENT PROGRAM 2019-2030

88. CULTURAL PROMOTION CENTER

PLACE	Cuba	PLACE	Venezuela
YEAR	2019-in force	YEAR	2022
ORGANIZATION THAT PROMOTES	Ministerio de Cultura and Education	ORGANIZATION THAT PROMOTES	Government of Venezuela
RANGE	National	RANGE	National
WEB	https://www.prensa-latina.cu/2022/01/31/escaner-ensenanza-artistica-prioridad-y-conquista-en-cuba-fotos-info-video	WEB	https://www.prensa-latina.cu/2022/01/25/presidente-de-venezuela-propone-centro-para-promocion-de-la-cultura
GOALS	To establish an international strategy on artistic education strengthening connections with international institutions to create cooperation and academic exchange mechanisms.	GOALS	To promote cultural and artistic work around the world through different digital platforms
OPERATION STRATEGY	The program drives exchange announcements and the approval of government agreements with other nations.	OPERATION STRATEGY	This policy operates through the creation of a production and communication center that promotes Venezuelan cultural expressions globally. It will also offer technological training.
PRIORITY AGENTS	Students in art fields	PRIORITY AGENTS	Artists, creators and the cultural and artistic community
CATEGORY	Internationalization	CATEGORY	Internationalization
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	12, 17	THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	4, 20, 21

89. CULTURAL DIPLOMACY BOARD

90. CULTURAL CONNECTION FD

PLACE	Mexico	PLACE	Brazil
YEAR	2019-in force	YEAR	2017-in force
ORGANIZATION THAT PROMOTES	Government of Mexico	ORGANIZATION THAT PROMOTES	Government of the Federal District of Brasília
RANGE	National	RANGE	State
WEB	https://www.gob.mx/sre/articulos/presentacion-del-consejo-de-diplomacia-cultural-200443?idiom=es	WEB	http://www.fac.df.gov.br/conexaoculturadf/
GOALS	To place culture in the center of Mexican foreign policy to encourage its promotion around the world.	GOALS	To offer continuous support for the internationalization of artistic and cultural production and creation in Brasília, Federal District.
OPERATION STRATEGY	The policy operates through signing a collaboration agreement amongst State secretaries to create cooperation and promotion networks for Mexican cultural identities. It created a digital platform that allows the interaction between Mexican cultural attachés and a network of Mexicans abroad with the cultural community and with experts in cultural diplomacy to create dialogue instruments.	OPERATION STRATEGY	The policy operates through a public tender with a continuous flow of entries that support agents from Brasília on: national, international or mixed circulation; the participation in national and international strategic events; the promotion of its platform; exchanges and residencies for culture, artistic and technical management, and short education courses of up to 6 months.
PRIORITY AGENTS	Managers, state governments, specialists in cultural diplomacy and cultural communities	PRIORITY AGENTS	Independent cultural agents and organizations from Brasília
CATEGORY	Internationalization	CATEGORY	Internationalization
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 12, 22	THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 19

91. CREATIVE SP

PLACE	Brazil
YEAR	2021-in force
ORGANIZATION THAT PROMOTES	Government of the State of Sao Paulo
RANGE	State
WEB	https://www.investe.sp.gov.br/exporte/creative-sp/
GOALS	To help local companies in the field of creative economy to become international.
OPERATION STRATEGY	This policy launches public calls to participate in internationalization programs (called international missions) to promote creative and cultural promotion, the export of goods and services to attract investment to the sector.
PRIORITY AGENTS	Independent cultural agents and organizations in Sao Paulo
CATEGORY	Internationalization
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 8, 10, 12

92. CENTRAL-AMERICA INTEGRATION CULTURAL POLICY (PCIC)

PLACE	Central America
YEAR	2012-2030
ORGANIZATION THAT PROMOTES	Central-American Educational and Cultural Coordination (CEC/SICA), and the Technical Ministry of the Central-American Integrarion System (SICA)
RANGE	Regional
WEB	https://ceccsica.info/sites/default/files/docs/Politica-cultural_esp.pdf
GOALS	To design and execute a regional cultural policy for 2011-2013 that promotes identity, the spread of knowledge, the sense of belonging, respect for cultural diversity and peace culture, as well as a shared Central-American vision. Update: to endorse the managements made by the CECC/SICA tending to the development of the review and aligning process of the PCIC [Cultural Policy of Central-American Integration] and the Sustainable Development Goals for 2030.
OPERATION STRATEGY	This policy operates through a set of directions to grant the country members of SICA a general action framework in cultural matters.
PRIORITY AGENTS	Members of the SICA
CATEGORY	Internationalization
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 8, 10, 12

PUBLIC PARTICIPATION

93. Culture Network

94. National Cultural Policy 2017-2022

95. Innovation for Culture

96. Culture Points

97. Recovery Plan for The Arts and Cultural
Industries by 2030

98. Network of Public Management in The Arts
and Cultural Industries

99. Culture Mission

93. CULTURE NETWORK

94. NATIONAL CULTURAL POLICY 2017-2022

PLACE	Chile	PLACE	Chile
YEAR	2017-2022	YEAR	2017-2022
ORGANIZATION THAT PROMOTES	Ministry of Cultures, Arts and Heritage	ORGANIZATION THAT PROMOTES	Ministry of Cultures, Arts and Heritage
RANGE	National	RANGE	National
WEB	https://www.cultura.gob.cl/redcultura/	WEB	https://www.cultura.gob.cl/politicas-culturales/
GOALS	To contribute to cultural development and planning through community participation, based on intercultural, diversity and non-discrimination principles.	GOALS	To promote public participation in the process of formulation and renovation of cultural policies.
OPERATION STRATEGY	The network carries out community activation processes through a support platform with participation dynamics and methodologies.	OPERATION STRATEGY	The policy conducts a participation process for the renewal of regional policies to direct public action in cultural matters during a period of five years.
PRIORITY AGENTS	The artistic and cultural community	PRIORITY AGENTS	The artistic and cultural community
CATEGORY	Public Participation	CATEGORY	Public Participation
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	18, 22	THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	12, 22

95. INNOVATION FOR CULTURE

PLACE	Mexico
YEAR	2020
ORGANIZATION THAT PROMOTES	British Council Mexico and Jalisco's Ministry of Culture
RANGE	State
WEB	https://www.britishcouncil.org.mx/innovacion-para-la-cultura
GOALS	To create a set of recommendations that boost the cultural sector and enrich the programs and services developed for its creative communities.
OPERATION STRATEGY	The policy operates through a public innovation lab where participants from Jalisco's cultural and creative industry converge to build public policy recommendations collectively.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Public Participation
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	12, 22

96. CULTURE POINTS

PLACE	Peru
YEAR	2011-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://puntosdecultura.pe/programa
GOALS	To ensure the exercise of cultural rights on a community level and to promote development processes in children, young people and vulnerable populations.
OPERATION STRATEGY	The policy provides logistic and human resources for the development of cultural workshops, training courses and management.
PRIORITY AGENTS	Children, young people and vulnerable populations
CATEGORY	Public Participation
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	14, 16, 17, 21

97. RECOVERY PLAN FOR THE ARTS AND CULTURAL INDUSTRIES BY 2030

PLACE	Peru
YEAR	2022-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.gob.pe/institucion/cultura/campa%C3%B1as/4356-plan-de-recuperacion-al-2030
GOALS	To design public policies to counter the effects of the COVID-19 health crisis in the cultural sector with a vision towards 2030. To establish specific strategies to reduce the gender gap, inequality amongst cultural agents from indigenous populations and Afro-Peruvian communities in the cultural industry.
OPERATION STRATEGY	The plan organizes roundtables in which cultural agents' contributions create indicators to create public policies.
PRIORITY AGENTS	Artists, creators and the cultural and artistic community
CATEGORY	Public Participation
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 12, 22

98. NETWORK OF PUBLIC MANAGEMENT IN THE ARTS AND CULTURAL INDUSTRIES

PLACE	Peru
YEAR	2021-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.gob.pe/institucion/cultura/campa%C3%B1as/6348-red-de-gestion-publica-en-industrias-culturales-y-artes
GOALS	To develop public policies based on public participation by creating coordination and cooperation mechanisms
OPERATION STRATEGY	The network operates through an executive committee that organizes national coordination conferences amongst its members, as well as skills strengthening workshops that provide practical tools for the cultural managers participating.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Public Participation
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	12, 22

99. CULTURE MISSION

PLACE	Venezuela
YEAR	2004-in force
ORGANIZATION THAT PROMOTES	Government of Venezuela
RANGE	National
WEB	http://www.minci.gob.ve/wp-content/uploads/downloads/2013/02/misioncultura.pdf
GOALS	To stimulate public participation for the creation and promotion of cultural expressions
OPERATION STRATEGY	The policy provides work and educational alternatives to wide population sectors. It makes an inventory of Venezuelan cultural expressions and creates systematization groups that are supervised by tutors and facilitators to promote social activation.
PRIORITY AGENTS	Artists, art students and teachers
CATEGORY	Public Participation
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 11, 22

TECHNOLOGICAL INNOVATION

100. Automation of Cultural Processes Program

101. Cultural Digital Agenda

102. Bogota Platform

103. Innovart

100. AUTOMATION OF CULTURAL PROCESSES PROGRAM

PLACE	Cuba
YEAR	2019-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.ministeriodecultura.gob.cu/es/ministerio/programas/programa-de-informatizacion-de-los-procesos-culturales
GOALS	To increase the use of technological tools in the cultural sector in order to facilitate the interaction with different audiences and to strengthen its presence in social networks. To upgrade the necessary technology to invigorate the inventory and records process of cultural goods and heritage.
OPERATION STRATEGY	The program operates through the implementation and update of technological tools in the production processes and in cultural institutions.
PRIORITY AGENTS	Cultural agents and institutions
CATEGORY	Technological Innovation
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 4, 21

101. CULTURAL DIGITAL AGENDA

PLACE	Mexico
YEAR	2012-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://agendadigital.cultura.gob.mx/
GOALS	To boost the creation, research, promotion and preservation of all cultural expressions through digital tools.
OPERATION STRATEGY	The policy makes participation projects to provide technological skills to the general public so digital access to culture improves.
PRIORITY AGENTS	The general public
CATEGORY	Technological Innovation
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 2, 11, 22

102. BOGOTA PLATFORM

PLACE	Colombia
YEAR	2011-in force
ORGANIZATION THAT PROMOTES	District Institute of Arts–Idartes
RANGE	National
WEB	https://plataformabogota.gov.co/plataforma-bogota-laboratorio-interactivo-de-arte-ciencia-y-tecnologia
GOALS	To create a relevant node for the consolidation of exchange and knowledge networks in the cultural and academic fields.
OPERATION STRATEGY	The policy operates through a platform with interactive labs and seminars that lead to the development of prototypes, explorations and ideas on art, science and technology.
PRIORITY AGENTS	Artists, developers, designers, managers and humanists
CATEGORY	Technological Innovation
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 19

103. INNOVART

PLACE	Argentina
YEAR	2016-in force
ORGANIZATION THAT PROMOTES	UNQ and the Ministry of Culture of the Nation
RANGE	National
WEB	http://innovartes.web.unq.edu.ar/
GOALS	To promote the use of technology applied to arts, and to develop new knowledge and tools to tackle the challenges of cultural transformation.
OPERATION STRATEGY	The policy grants–through open calls–financial incentives and mentorships along with project review, adjustment and structuring workshops.
PRIORITY AGENTS	Designers, developers, project managers and producers
CATEGORY	Technological Innovation
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 19

INTELLECTUAL PROPERTY

- 104. Law for Safeguarding The Identity and Cultural Elements of Indigenous and Afro-Mexican Communities and People
- 105. Audiovisual Production Law
- 106. Copyright Law
- 107. Copyrights and Performing Arts Law
- 108. Copyrights Law
- 109. Law 17.336 on Intellectual Property
- 110. Copyrights and Related Rights Law

104. LAW FOR SAFEGUARDING THE IDENTITY AND CULTURAL ELEMENTS OF INDIGENOUS AND AFRO-MEXICAN COMMUNITIES AND PEOPLE

PLACE	Mexico
YEAR	2021 - in force
ORGANIZATION THAT PROMOTES	Mexican Senate
RANGE	National
WEB	https://www.jornada.com.mx/notas/2022/02/16/cultura/la-ley-ya-tiene-dientes-para-defender-del-plagio-a-los-pueblos-y-sus-elementos-culturales/
GOALS	To protect and defend indigenous and Afro-Mexican communities and people from the plagiarism of their cultural elements.
OPERATION STRATEGY	The law contemplates the protection of tangible and intangible heritage. It allows people and communities to define the elements of their culture and identity that are temporarily accesible, available, with limited access or inaccessible to third parties and penalizes its misuse.
PRIORITY AGENTS	Indigenous and Afro-Mexican communities and people
CATEGORY	Intellectual Property
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 12

105. AUDIOVISUAL PRODUCTION LAW

PLACE	Argentina
YEAR	2022
ORGANIZATION THAT PROMOTES	National Audiovisual Space (EAN)
RANGE	National
WEB	https://www.pagina12.com.ar/352118-nuevo-proyecto-de-ley-para-la-produccion-audiovisual
GOALS	To regulate the tax contribution made by audiovisual activities in digital platforms
OPERATION STRATEGY	The law was created from the participation of different participants in the industry through roundtables. It regulates the practices, drives the creation of national audiovisual content, encourages its production and ensures its distribution, and it also regulates the payment of taxes regarding streaming services.
PRIORITY AGENTS	Professionals from the audiovisual industry
CATEGORY	Intellectual Property
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	12, 19

106. COPYRIGHT LAW

PLACE	Peru
YEAR	1996-in force
ORGANIZATION THAT PROMOTES	Government of Peru
RANGE	National
WEB	https://www.indecopi.gob.pe/documents/20182/143803/DecretoLegislativo822.pdf
GOALS	To protect: the authors of artistic and literary works and its rightful claimants, the owners of rights related to copyrights and acknowledged in the work, and the safeguard of cultural heritage.
OPERATION STRATEGY	The law ensures authors and owners an effective protection of their creations and establishes the illegal uses that could occur, as well as their sanctions.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Intellectual Property
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 12, 19

107. COPYRIGHTS AND PERFORMING ARTS LAW

PLACE	Cuba
YEAR	2022
ORGANIZATION THAT PROMOTES	Government of Cuba
RANGE	National
WEB	http://www.cubadebate.cu/noticias/2022/05/16/parlamentarios-adoptan-ley-de-los-derechos-del-autor-y-del-artista-interprete/
GOALS	To regulate the people's right to their literary and artistic creation and its exercise. It includes oral and written pieces, as well as drama, choreographic, pantomimic, cinematographic or audiovisual, photographic, architectural, and art pieces in general—such as illustration, design, painting, engraving, lithography, sculpture, drawing—, as well as computer programs and apps.
OPERATION STRATEGY	This policy incorporates rights for artists, interpreters and performers that are similar to copyrights. It includes rights on computer programs and apps, as well as databases.
PRIORITY AGENTS	Artists, creators, and the artistic and cultural community
CATEGORY	Intellectual Property
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 12, 19

108. COPYRIGHTS LAW

PLACE	Brazil
YEAR	1998-amended in 2018
ORGANIZATION THAT PROMOTES	Federal Government of Brazil
RANGE	National
WEB	https://wipolex-res.wipo.int/edocs/lexdocs/laws/es/br/br224es.pdf
GOALS	To protect intellectual property rights in all of its formats, including distribution in digital media.
OPERATION STRATEGY	The law established the protection of copyrights in all of its formats. It adapts to new technologies and new business models.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Intellectual Property
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 12, 19

109. LAW 17.336 ON INTELLECTUAL PROPERTY

PLACE	Chile
YEAR	1970-in force
ORGANIZATION THAT PROMOTES	Government of Chile
RANGE	National
WEB	https://www.bcn.cl/leychile/navegar?idNorma=28933&buscar=Propiedad%2BIntelectual
GOALS	To safeguard and protect the rights of all authors, performing artists, phonogram producers and broadcast organisms.
OPERATION STRATEGY	The law safeguards author's rights for all of their life and can expand for a period of 70 years after passing. The benefits from this law are granted through the Registry of Intellectual Property.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Intellectual Property
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 12, 19

110. COPYRIGHTS AND RELATED RIGHTS LAW

PLACE	Colombia
YEAR	1982-modificada en 2018
ORGANIZATION THAT PROMOTES	Government of Colombia
RANGE	National
WEB	http://es.presidencia.gov.co/normativa/normativa/LEY%201915%20DEL%2012%20DE%20JULIO%20DE%202018.pdf
GOALS	To regulate and protect the moral and proprietary rights of authors on their creations in all of their formats: literary, artistic or scientific.
OPERATION STRATEGY	The law authorizes authors and protects their rights over the reproduction, communication, distribution, rent and translation or adaptation of their work. It sets sanctions to those who violate such rights, which go from fines to compensations.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Intellectual Property
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 12, 19

PATRONAGE

- 111. Cultural Patronage Law of The State of Jalisco
- 112. National Culture Support Program (PRONAC)
- 113. Patronage Law
- 114. Cinema Law

111. CULTURAL PATRONAGE LAW OF THE STATE OF JALISCO

PLACE	Mexico
YEAR	2014-in force
ORGANIZATION THAT PROMOTES	Jalisco's Ministry of Culture
RANGE	State
WEB	https://sc.jalisco.gob.mx/prensa/noticia/4365
GOALS	To regulate and promote the participation of the private sector in the funding of cultural projects.
OPERATION STRATEGY	This law allows artists to receive economic resources from the private sector and combine them with their own resources, resources from any government program and even from other patrons.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Patronage
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 11, 19

112. NATIONAL CULTURE SUPPORT PROGRAM (PRONAC)

PLACE	Brazil
YEAR	1991-in force
ORGANIZATION THAT PROMOTES	Special Ministry of Culture – Ministry of Tourism
RANGE	National
WEB	https://www.gov.br/iphan/pt-br/aceso-a-informacao/acoes-e-programas/programas/programa-nacional-de-apoio-a-cultura-pronac
GOALS	To support, promote, and stimulate cultural artistic production from Brazil through funding from the private sector.
OPERATION STRATEGY	The program establishes tax exemptions and deductions of up to 4% in taxes. The taxpayers can apply a percentage of their income tax to cultural projects as donations or sponsorships
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Patronage
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 11, 18

113. PATRONAGE LAW

PLACE	Argentina
YEAR	2006-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture of Buenos Aires
RANGE	State
WEB	https://www.buenosaires.gob.ar/mecenazgo
GOALS	To stimulate and promote the participation of companies and individuals in the funding of cultural projects.
OPERATION STRATEGY	The law offers individuals a deduction of 100% of the amount donated to their income tax, whereas for corporations it offers a deduction that ranges from 50% - 80% of the amount donated.
PRIORITY AGENTS	Individuals and corporations
CATEGORY	Patronage
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 11, 19

114. CINEMA LAW

PLACE	Peru
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Government of Peru
RANGE	National
WEB	https://www.programaibermedia.com/peru-empieza-el-2020-estrenando-su-nueva-ley-de-cine/
GOALS	To promote the development of the film and audiovisual industry through the funding, promotion, spread, and preservation of cinematographic and audiovisual works.
OPERATION STRATEGY	The law grants 25 million soles (approximately seven million euros) as an annual budget for tenders and automatic incentives nationally. It creates alternative screening halls and organizes festivals, drives programs for technical, creative and professional training. It promotes the preservation of the Peruvian audiovisual heritage. All of the activities related to the audiovisual industry can receive donations that are subjected to tax deductions of up to a 10% on their income tax.
PRIORITY AGENTS	Professionals in the audiovisual industry
CATEGORY	Patronage Heritage Protection Communication Educational
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	4, 7, 8, 11

EMERGENCY POLICIES

115. Strengthening Culture
116. Artistic Cooperation Municipal Program 2020
117. Supportive Development Open-Call
118. Development Fund
119. Investment for Culture
120. Operational Preservation of Argentine Cast, Theatres and its Employees Plan (PODESTA)
121. Aldir Blanc Law
122. Culture in Motion
123. Support for Culture. Decree 475 from 2020
124. Museums Count
125. ReactivARTE: Young Art 20x21
126. Wage Support for Cuban Artists
127. Culture in Resilience
128. Support Lines for Culture
129. Activate Heritage
130. Share What We Are
131. CONNECT. Skill Development for Cultural Employees And Organizations Program
132. Cul Market
133. Operative Health Protocol for COVID-19 of the cultural industry to support the staged and incremental commercialization of related books and/or publishing products through a delivery or pick-up system in bookshops
134. Global Movement ResiliArt
135. Covid-19 Mexico Music
136. With You in the Distance
137. Emergency order that establishes extraordinary measures to mitigate the economic effects of the mandatory social lockdown caused by COVID-19 on publishing activities and access to reading
138. Sanitary protocol for museums, music and performing arts activities in the country
139. Resilience Emerging Action Plan
140. Virtual Platform For The Arts – Musical Season 2020
141. Guide to Organize Bookclubs in Digital Media

115. STRENGTHENING CULTURE

PLACE	Argentina
YEAR	2020 Term: 3 months
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.cultura.gob.ar/fortalecer-cultura-una-convocatoria-amplia-y-federal-9817/
GOALS	To provide economic support to the participants of the cultural field whose work activities were totally or partially affected as a result of the COVID-19 health crisis.
OPERATION STRATEGY	The policy offers up to three payments of 15,000 Argentine pesos (125 USD) to cultural participants that fulfill the requirements established in the regulations. This amount is exempt from taxes.
PRIORITY AGENTS	Artists, managers, professionals from the cultural sector, teachers and technicians from different cultural disciplines and activities, wether formal or informal
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 11, 19

116. ARTISTIC COOPERATION MUNICIPAL PROGRAM 2020

PLACE	Argentina
YEAR	2020 Term: 1 installment
ORGANIZATION THAT PROMOTES	Municipality of Neuquen
RANGE	Local
WEB	https://noticiasnqn.com.ar/actualidad/ldquoprograma-municipal-de-cooperacin-artstica-1.htm
GOALS	To provide financial support to the cultural community whose work activities were affected by the COVID-19 health crisis.
OPERATION STRATEGY	The program offers financial support to mitigate the negative impact caused by the mandatory lockdown during the COVID-19 pandemic.
PRIORITY AGENTS	Culture professionals
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 11, 19

117. SUPPORTIVE DEVELOPMENT OPEN-CALL

PLACE	Argentina
YEAR	2020-2021
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://inamu.musica.ar/convocatorias-de-fomento/convocatoria-fomento-solidario-2020
GOALS	To mitigate the negative effects in a social and economic level that affected musicians due to the COVID-19 health crisis. To track and promote the development of musical activities.
OPERATION STRATEGY	From the data obtained by the Registro Único de Músicos y Sole Registry of National Musicians and Music Bands, an aid plan was devised for musicians in vulnerable situations, granting them benefits of \$10,000 as temporary sustenance.
PRIORITY AGENTS	Musicians
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 11

118. DEVELOPMENT FUND

PLACE	Argentina
YEAR	2020-2021
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.argentina.gob.ar/noticias/fondo-desarrollar-iv-conoce-los-espacios-culturales-que-resultaron-beneficiados
GOALS	To contribute to the re-adaptation of infrastructure and acquisition of equipment necessary to follow the COVID-19 protocols, as well as the programming of activities and cooperativization of spaces.
OPERATION STRATEGY	The fund provides financial support to cultural spaces through four open-calls.
PRIORITY AGENTS	Cultural spaces
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	4, 11

119. INVESTMENT FOR CULTURE

PLACE	Argentina
YEAR	2020-2021
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.argentina.gob.ar/noticias/una-inversion-historica-para-la-cultura
GOALS	To reactivate the cultural sector and mitigate the negative effects caused by the COVID-19 health emergency. To strengthen cultural industries and stimulate production.
OPERATION STRATEGY	\$27,900 million pesos were invested into the cultural sector.
PRIORITY AGENTS	The cultural sector: festivals, crafts, the publishing industry, performing arts, the audiovisual industry, heritage, communitarian culture, music, etcetera.
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 11

120. OPERATIONAL PRESERVATION OF ARGENTINE CAST, THEATRES AND ITS EMPLOYEES PLAN (PODESTA)

PLACE	Argentina
YEAR	2020-2021
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.cultura.gob.ar/plan-podesta-para-potenciar-al-teatro-independiente-argentino-8868/
GOALS	To mitigate the adverse effects caused by the mandatory lockdown. To stimulate the reactivation of the performing arts sector and offer support to independent groups.
OPERATION STRATEGY	The plan offers financial support to the performing arts sector and makes changes in the bureaucratic process for subsidies.
PRIORITY AGENTS	Performing arts spaces, show spaces, independent theatre and event groups
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 11

121. ALDIR BLANC LAW

PLACE	Brazil
YEAR	2020-2021
ORGANIZATION THAT PROMOTES	State Ministry of Culture and Creative Economy of Rio de Janeiro
RANGE	National
WEB	https://www.gov.br/pt-br/noticias/cultura-artes-historia-e-esportes/2020/08/lei-aldir-blanc-de-apoio-a-cultura-e-regulamentada-pelo-governo-federal
GOALS	To subsidize urgent and support actions for the cultural sector affected by the lockdown during the pandemic.
OPERATION STRATEGY	The law offered a monthly rent for workers, subsidies to maintain artistic spaces, resources for cooperative cultural activities and for micro and small businesses, institutions and communitarian organizations.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	4, 7, 8, 11

122. CULTURE IN MOTION

PLACE	Colombia
YEAR	2021-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://mincultura.gov.co/CulturaEnMovimiento2021/inicio.html
GOALS	To stimulate the reactivation of the cultural sector that was affected by the lockdown during the COVID-19 pandemic.
OPERATION STRATEGY	The policy grants financial incentives for artists and groups through four open calls: Music in movement, Arts in movement, Youth in movement, and #Comparteloquesomos [Share what we are].
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 8, 11

123. SUPPORT FOR CULTURE. DECREE 475 FROM 2020

PLACE	Colombia
YEAR	2020 Term: 1 installment
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://coronaviruscolombia.gov.co/Covid19/acciones/acciones-de-cultura.html
GOALS	To support the most vulnerable artists and cultural managers in Colombia to mitigate the adverse effects caused by the COVID-19 pandemic.
OPERATION STRATEGY	The policy assigns budgets to cultural support programs and provides financial aid to those who work informally, as well as to seniors working in the cultural sector.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 11

124. MUSEUMS COUNT

PLACE	Colombia
YEAR	2020
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	http://www.iber museos.org/recursos/noticias/ministerio-de-cultura-de-colombia-abre-convocatoria-para-museos-3-mil-millones-para-proyectos-de-reactivacion-y-reapertura/
GOALS	To support the reactivation of museums after the health crisis and lockdown. To present museums as recreational spaces for post-pandemic life.
OPERATION STRATEGY	The policy provides emergency resources to museum institutions for their reactivation and adaptation to the health rules.
PRIORITY AGENTS	Museums
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	4, 11, 20

125. REARTIVE: YOUNG ART 20X21

126. WAGE SUPPORT FOR CUBAN ARTISTS

PLACE	Colombia	PLACE	Cuba
YEAR	2021	YEAR	2020
ORGANIZATION THAT PROMOTES	Ministry of Culture	ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National	RANGE	National
WEB	http://www.museoscolombianos.gov.co/fortalecimiento/comunicaciones/noticias/Paginas/20x21.aspx	WEB	https://es.unesco.org/creativity/covid-19/apoyo-salarial-para-artistas-cubanos
GOALS	To reactivate the young art market through museum institutions in order to mitigate the adverse effects caused by the sanitary contingency.	GOALS	To mitigate the adverse effects caused by the pandemic and compensate the artistic community's income losses during such period.
OPERATION STRATEGY	A total sum of \$1.976 million Colombian pesos were given to 20 museums so each one could acquire 21 finished pieces to then support 420 artists in total.	OPERATION STRATEGY	The policy offers wage support to artists by covering 100% of their salary during the first month of interruption and 60% in the second month.
PRIORITY AGENTS	Young artists	PRIORITY AGENTS	Artists
CATEGORY	Economic	CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	1, 7, 10, 11	THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 11

127. CULTURE IN RESILIENCE

PLACE	Mexico
YEAR	2020
ORGANIZATION THAT PROMOTES	Jalisco's Ministry of Culture
RANGE	State
WEB	https://culturaenresiliencia.jalisco.gob.mx/
GOALS	To contribute to the reactivation of the cultural sector and to mitigate the adverse effects caused by the health crisis.
OPERATION STRATEGY	The policy operates through an open call system that offers financial support.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 11

128. SUPPORT LINES FOR CULTURE

PLACE	Peru
YEAR	2020-2021
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://apoyosocovid19.cultura.gob.pe/
GOALS	To mitigate the socioeconomic effects caused by the COVID-19 pandemic.
OPERATION STRATEGY	The policy offers economic support to cultural workers and organizations, as well as intangible heritage bearers.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 8, 11

129. ACTIVATE HERITAGE

PLACE	Argentina
YEAR	2020
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.cultura.gob.ar/activar-patrimonio-becas-de-ayuda-economica-para-artistas-investigador-9250/
GOALS	To provide economic aid to workers from the cultural sector that lost their income due to the COVID-19 health crisis.
OPERATION STRATEGY	The policy gives 30 grants of \$50,000 to artists, researchers, and curators to develop projects with museum and institutions' collections and estates.
PRIORITY AGENTS	The artistic and cultural community
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 11, 19

130. SHARE WHAT WE ARE

PLACE	Colombia
YEAR	2020 Term: 1 installment
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://iberculturaviva.org/ministerio-de-cultura-de-colombia-lanza-la-convocatoria-comparte-lo-que-somos/?lang=es
GOALS	To recognize the trajectory of artists and creators, as well as their creative action proposals to understand and face lockdown.
OPERATION STRATEGY	It grants a financial acknowledgement of almost 400 dollars in one installment.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 11, 19

131. CONNECT. SKILL DEVELOPMENT FOR CULTURAL EMPLOYEES AND ORGANIZATIONS PROGRAM

PLACE	Peru
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://conecta.cultura.pe/
GOALS	To provide tools to artists, managers and entrepreneurs to help them reach their best improvements. To contribute to the reactivation of the sector, affected by the health crisis. The contents are directed to three large groups: create, venture, and meet the audiences.
OPERATION STRATEGY	The program develops an educational program that is available on a digital platform accessible to the public. The content includes online classes, conferences, conversations and activities.
PRIORITY AGENTS	Artists, managers and entrepreneurs of the cultural industries
CATEGORY	Educational
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 8, 21

132. CUL MARKET

PLACE	Chile
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Chamber of Commerce from Santiago with the Ministry of Cultures, Arts and Heritage
RANGE	National
WEB	https://www.mercadocul.cl/sobre-nosotros
GOALS	To boost the sustainable development of the cultural market by promoting commercialization of works and pieces by artists and creators through a digital platform. To respond to the challenges caused by the pandemic.
OPERATION STRATEGY	The policy operates through a platform in which each person can create their artistic profile, promote their work and mention their sale points. It creates a space that expands the commercial networks of the cultural sector and boosts its sustainable development.
PRIORITY AGENTS	Artists, creators and the artistic and cultural community
CATEGORY	Commercialization
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 10

133. OPERATIVE HEALTH PROTOCOL FOR COVID-19 OF THE CULTURAL INDUSTRY TO SUPPORT THE STAGED AND INCREMENTAL COMMERCIALIZATION OF RELATED BOOKS AND/OR PUBLISHING PRODUCTS THROUGH A DELIVERY OR PICK-UP SYSTEM IN BOOKSHOPS

PLACE	Peru
YEAR	2020
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://cdn.www.gob.pe/uploads/document/file/788132/RM_142-2020-MC.pdf
GOALS	To facilitate measures to progressively commercialize cultural products from the publishing industry in consideration of the social distancing measure enforced due to the pandemic.
OPERATION STRATEGY	It provides a guideline, measures, and regulations guide to operate bookshops during the pandemic.
PRIORITY AGENTS	Booksellers, readers and the general public
CATEGORY	Commercialization
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 10

134. RESILIART GLOBAL MOVEMENT

PLACE	Mexico
YEAR	2020
ORGANIZATION THAT PROMOTES	UNESCO
RANGE	National
WEB	https://es.unesco.org/news/movimiento-global-resiliart-mexico
GOALS	To trigger the discussion on the situation of the cultural and artistic sector in the context of the COVID-19 pandemic and to generate response proposals for these scenarios.
OPERATION STRATEGY	The policy promotes the creation of dialogue spaces with institutions and organizations through a series of virtual roundtables with key artists and professionals from the sector.
PRIORITY AGENTS	Artists, creators, institutions and the artistic and cultural community
CATEGORY	Communication
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 22

135. COVID-19 MEXICO MUSIC

PLACE	Mexico
YEAR	2020
ORGANIZATION THAT PROMOTES	University of Guadalajara and the Mexican Association of Phonographic Producers (AMPROFON)
RANGE	Local
WEB	https://www.udg.mx/es/noticia/iniciativa-musica-mexico-covid-19-llama-musicos-y-personal-tecnico-solicitar-apoyo-economico/
GOALS	To create a support fund for musicians and technical staff that are in a vulnerable situation due to the health crisis.
OPERATION STRATEGY	The policy grants an economic support of \$5,000 to each beneficiary, collected through individual donations.
PRIORITY AGENTS	Musicians
CATEGORY	Communication
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 11

136. WITH YOU IN THE DISTANCE

PLACE	Mexico
YEAR	2020
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://contigoenladistancia.cultura.gob.mx/
GOALS	To ensure that citizens exercise their cultural rights from home. To keep the interaction between artists and their public.
OPERATION STRATEGY	The policy operates through a digital cultural platform, free of charges, that shares museum and archeological sites tours, films, books, concerts, conferences, documentaries, theatre plays, audios, apps, etc. It also shares tenders that grant supports to the artistic community.
PRIORITY AGENTS	Artists, creators, institutions, the artistic community and the general public
CATEGORY	Communication
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 21

137. EMERGENCY ORDER THAT ESTABLISHES EXTRAORDINARY MEASURES TO MITIGATE THE ECONOMIC EFFECTS OF THE MANDATORY SOCIAL LOCKDOWN CAUSED BY COVID-19 ON PUBLISHING ACTIVITIES AND ACCESS TO READING

PLACE	Peru
YEAR	2020
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://busquedas.elperuano.pe/normaslegales/decreto-de-urgencia-que-establece-medidas-extraordinarias-pa-decreto-de-urgencia-n-104-2020-1883788-1/
GOALS	To mitigate the effects of the COVID-19 pandemic in the publishing and reading sectors of Peru.
OPERATION STRATEGY	The order appointed a budget increase to send economic incentives to the support of reading and publishing activities affected by the health crisis.
PRIORITY AGENTS	Artists, creators, institutions, the artistic community and the general public
CATEGORY	Communication
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	10, 20, 21

138. SANITARY PROTOCOL FOR MUSEUM, MUSIC AND PERFORMING ARTS ACTIVITIES IN THE COUNTRY

PLACE	Peru
YEAR	2020
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	Resolución Ministerial Museos Resolución Ministerial Música Resolución Ministerial Artes escénicas
GOALS	To ensure that citizens can progressively access museum services and music and performing arts events in person.
OPERATION STRATEGY	The policy provides a set of guidelines and measures to implement a back-to-normal plan, regarding access to and consumption of services associated with museums and musical and performing arts events.
PRIORITY AGENTS	Artists, creators, institutions, the artistic community and the general public
CATEGORY	Communication
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	10, 20, 21

139. RESILIENCE EMERGING ACTION PLAN

PLACE	Mexico
YEAR	2020
ORGANIZATION THAT PROMOTES	San Luis Potosi's Cultural Department
RANGE	State
WEB	https://iberculturaviva.org/san-luis-potosi-lanza-paquete-inicial-de-medidas-para-el-sector-cultural-frente-al-covid-19/?lang=es
GOALS	To boost the adaptation process of the cultural sector in the face of the context caused by the health crisis.
OPERATION STRATEGY	The policy develops digital content in response to the COVID-19 lockdown and provides economic resources to the artistic and cultural sector so they can migrate to digital media.
PRIORITY AGENTS	Artists, creators, institutions, and the artistic and cultural communities
CATEGORY	Technological Innovation
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 21

140. VIRTUAL PLATFORM FOR THE ARTS – MUSICAL SEASON 2020

PLACE	Colombia
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.mincultura.gov.co/prensa/noticias/Paginas/Mincultura-lanza-%E2%80%98Plataforma-virtual-para-las-artes%E2%80%99,-un-espacio-para-la-formaci%C3%B3n-creativa.aspx
GOALS	To strengthen the knowledge and abilities in artists, musicians, interpreters, and managers of the country that are involved in the music field.
OPERATION STRATEGY	The policy operates through the Virtual Platform for Arts – Musica Season 2020. It provides training and interaction sessions between agents from the music industry.
PRIORITY AGENTS	Artists, creators, organizers and the artistic community from the music industry
CATEGORY	Technological Innovation
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	11, 21

141. GUIDE TO ORGANIZE BOOKCLUBS IN DIGITAL MEDIA

PLACE	Peru
YEAR	2020
ORGANIZATION THAT PROMOTES	Ministry of Culture
RANGE	National
WEB	https://www.perulee.pe/sites/default/files/CLUB%20DE%20LECTORES%20Y%20LECTORAS_2020.pdf
GOALS	To support the adaptation process of spaces that promote reading
OPERATION STRATEGY	The policy operates through the development of a guide that provides guidelines, considerations and measures to set up virtual bookclubs.
PRIORITY AGENTS	Reading facilitators, readers and the general public
CATEGORY	Technological Innovation
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	20, 21

APPENDIX

The following initiatives are included as appendix because they are not part of the 10 countries from the Latin America and Caribbean country network where the British Council has presence. However, the following cases are examples of how countries outside our scope have replicated the policies covered in the Atlas or are great examples that must be recognized due to their implementation of innovative policies that are close to the sustainable development goals.

142. Culture Points
143. Single Registry of Artists and Cultural Managers (RUAC)
144. Cross-sectoral strategy for gender equality in cultural policies from Montevideo
145. National Cultural Diplomacy Strategy
146. Ibero-American Forum on Cultural Diplomacy of Cities and the 2030 Agenda for Sustainable Development

142. CULTURE POINTS

PLACE	Costa Rica
YEAR	2015-in force
ORGANIZATION THAT PROMOTES	Department of Culture from the Ministry of Culture and Youth
RANGE	National
WEB	https://www.dircultura.go.cr/programas/puntos-cultura
GOALS	To strengthen the work of cultural organizations, to create the conditions for the exercise of cultural rights and to create exchanges and training spaces.
OPERATION STRATEGY	The policy offers economic support to cultural projects in the following areas: artistic and/or cultural education activities, fairs, festivals and community gatherings, communitarian communication proposals and media, organizational empowerment and education in sociocultural management, as well as cultural equipment and spaces.
PRIORITY AGENTS	Artists, creators and the cultural and artistic community
CATEGORY	Economic
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	5, 8, 11, 20

143. SINGLE REGISTRY OF ARTISTS AND CULTURAL MANAGERS (RUAC)

PLACE	Ecuador
YEAR	2017-in force
ORGANIZATION THAT PROMOTES	Ministry of Culture and Heritage
RANGE	National
WEB	https://www.gob.ec/mc/tramites/inscripcion-registro-unico-artistas-gestores-culturales-sistema-ruac
GOALS	To create a registry of culture professionals that allows the collection of data to implement public policy mechanisms focused on the cultural sector.
OPERATION STRATEGY	The policy puts an online register that compiles, summarizes and spreads data at the disposal of the artistic community. It is required to be subscribed to the register in order to apply to incentives.
PRIORITY AGENTS	Art and culture professionals
CATEGORY	Measuring
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	7, 11, 22

144. CROSS-SECTORAL STRATEGY FOR GENDER EQUALITY IN CULTURAL POLICIES FROM MONTEVIDEO

PLACE	Uruguay
YEAR	2020-in force
ORGANIZATION THAT PROMOTES	Department of Culture
RANGE	National
WEB	https://montevideo.gub.uy/noticias/genero/rumbo-a-la-estrategia-de-igualdad-de-genero-de-montevideo
GOALS	To promote the creation of cultural public policies with a perspective on human rights and gender equality.
OPERATION STRATEGY	The strategy develops training and sensitization plans on gender, and forms an equality team in Uruguay's Cultural Department. It appoints a specific budget to fulfill this goals.
PRIORITY AGENTS	The cultural and artistic community and the civil society
CATEGORY	Educational
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	2, 11, 18, 22

145. NATIONAL CULTURAL DIPLOMACY STRATEGY

PLACE	Panamá
YEAR	2017-in force
ORGANIZATION THAT PROMOTES	Government of Panama
RANGE	National
WEB	https://mire.gob.pa/images/PDF/ESTRATEGIA%20NACIONAL%20DE%20DIPLOMACIA%20CULTURAL-ESP.pdf
GOALS	To establish an effective and updated diplomacy regarding the frameworks and models of the 2030 Agenda for Sustainable Development.
OPERATION STRATEGY	This policy proposes a summary of multilateral tools that will enable an easier management of international cultural relationships with a focus on sustainable development.
PRIORITY AGENTS	The international community
CATEGORY	Internationalization
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	12

146. IBERO-AMERICAN FORUM ON CULTURAL DIPLOMACY OF CITIES AND THE 2030 AGENDA FOR SUSTAINABLE DEVELOPMENT

PLACE	Panamá
YEAR	2019
ORGANIZATION THAT PROMOTES	UNESCO
RANGE	International
WEB	https://mire.gob.pa/panama-sede-del-primer-foro-iberoamericano-de-diplomacia-cultural-de-las-ciudades/
GOALS	To identify the contributions of diplomacy by focusing international relationships of local governments on the people and to evaluate its use in the process of creation of cultural policies.
OPERATION STRATEGY	The forum proposes gathering the governments of Ibero-America to create alliances that improve international cooperation.
PRIORITY AGENTS	Ibero-American States
CATEGORY	Internationalization
THEMATIC INDICATORS FOR CULTURE FROM THE 2030 AGENDA	12

REFLECTIONS

146 charts of cultural public policies in Latin America and the Caribbean tell a lot about the territory's historical memory, its social concerns and perspectives on the future. They allow us to identify the strength and resilience of the region, present us with an outlook on its current and historical weaknesses, as well as invite us to imagine and build futures.

From an anthropological viewpoint on culture (seen as a lifestyle and the symbolic expression of values and beliefs), analyzing these policies allows us to expand our horizons and plan—far more than territorial strategic programs or public actions—opportunities of comprehensive and assimilated coexistence amongst cultures.

CONTINUITY

Consistent policies, structural results

Some of the policies herein have been implemented for 30 years or more. This information alone doesn't tell us that they have been continuously enforced, considering that many of them have been interrupted and/or amended throughout time and not always in a positive sense as the interests and needs of local cultural and creative industries are ever changing.

Successful cultural public policies have strategic continuity and resilience in common. Essential policies—such as those that provide financial support directly to the agents or institutions, or tax exemptions—can only contribute to a favorable environment for cultural development if they are consistent. Generally in the territory, culture is not understood from a strategic position, which complicates turning the goals of cultural public policies into a priority for the State and makes them more susceptible to interruptions due to national and local government alternation.

SYSTEMATIZATION

Organize to influence and create

Indicators and data measurement is decisive to understand and perform with precision the transformation of realities. This research observed that many of the States, at least for the past 10 years, are joining efforts—mainly in matters of human resources—in the development of experiences and platforms to collect and analyze cultural data and indicators.

Some of these policies have focused on online platforms, available to the public, showing how important transparency in data management is. Nevertheless, there is still a lot of work to do regarding systematization of States, mainly in the countries of Latin America and the Caribbean. The data systematization and synchronization of creation, production, and distribution of creative goods and services is essential for the creation of policies based on a historic archive of evidence and for the deep understanding of reality and the circumstances that define it.

CULTURAL INTEGRATION OF THE REGION

United to expand frontiers

Cultural integration in the territory through public policies is a strong knowledge and acknowledgement strategy that creates exchange opportunities and has an impact in the perspectives of sustainable development. In LAC integration is focused on two fronts: 1) technical cooperation and 2) the promotion and spread of artistic-cultural goods and services.

Based on the perspectives of south-south cultural relationships, cooperation amongst LAC countries is a recent event that has proven fruitful for the public policies of these countries and the institutions that work on it. There are also the initiatives from Ibero-America, a concept that comprises 19 countries from Latin America that are part of this analysis because they contribute continuously to exchange in the territory.

Public actions of cultural promotion and spread—which are an important basis for the exchange of knowledge, resources, and practices—require regularity and consolidation. Knowing ourselves culturally, our strengths and weaknesses, our convergences and divergences, is essential for LAC countries to identify and plan their path towards a sustainable, caring and integrated development.

CROSS-SECTORAL APPROACH

Joined forces, bigger impact

The governance of cultural public policies comes as a challenge from the point of view of institutionalization. Due to its cross-sectoral nature in the territory, cultural management is under the protection of very diverse areas, from the umbrella of tourism, to education, and even from social or health fields.

Such distribution can make sense when culture is seen as a resource,²⁶ accepting its functionalist perspective: that it has an impact on incomes, on the reinterpretation of decayed spaces, as an aid for mental health or an ally for education resources. Simultaneously, fragmentation presents itself as a challenge to the holistic influence that culture can create. This is why it is essential that the government departments responsible for culture (from

26

George Yúdice, *El recurso de la cultura. Usos de la cultura en la era global*, Barcelona, Gedisa, 2002.

their policies, programs and actions) are in constant dialogue and operate through different sectors to join and align forces, creating a bigger impact and widening their scope.

PERSPECTIVES ON CULTURAL DEVELOPMENT AND JUSTICE IN LATIN AMERICA AND THE CARIBBEAN

Lastly, it is necessary to put development in perspective when we talk about cultural public policies in the region. Sustainable development –as its theory and critics explain so thoroughly–, considers from its approach the social, human and environmental dimensions. Still, it is possible to take a step further and include the notions of living well²⁷ and cultural justice²⁸ into our understanding of development when we talk about Latin America.

Buen vivir or living well comes from the words *sumak* (wholeness) and *kawsay* (living) and it not only seeks to reposition the “human being – environment – social organization” relationship, but it also proposes, from a holistic approach, a political agenda that sees sustainable development as disconnected from hierarchy, totalitarianisms, and colonization, and respectful to the communal knowledge and work of first peoples.

Although this idea is present in some legislations on public policies that connect culture with this perspective on development—such as Mexico and Bolivia, and even in the 2008 Constitution of Ecuador—generally, the notion of development, as it being against cultural inequalities and injustice, a result from the historical domination of the Global South, is not considered as a part of the design and evaluation of policies. Such notion is only expressed in specific actions that are more connected to the decisions of managers and citizens, rather than associated with a State policy.

From our perspective, culture is the leading agent par excellence of this critical review, on the basis of its fundamental values: diversity, plurality, freedom, respect and the symbolic value. Culture is a significantly progressive field in relation with public policies and innovation and it has a crucial historical role in democratic progress.

The process of decolonization of language, work and thought structures that cross the field of culture is complex, yet it is also a good path towards cultural justice. These cultural norms of established domination—the invisible ties—cannot untie on their own; they need cross-sectoral public policies focused on integration that are committed to the pursuit of justice and that operate with a full understanding of societies’ heterogeneity, as is specially the case of Latin American societies.

27

Catherine Walsh, “Development as buen vivir: Institutional Arrangements and (De)Colonial Entanglements”, *Development*, 2010, 53(1), (15–21). Society for International Development, 2010.

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Alejandro Grimson, “Políticas para la justicia cultural” en *Culturas políticas y políticas culturales*, Buenos Aires: Fundación de Altos Estudios Sociales, CLACSO, 2014.

#

2030 Agenda

Action plan proposed by the UN. It includes 17 goals and 169 objectives in favor of people, the planet, prosperity, universal peace and access to justice.

A

Access to culture (TIC*²⁹)

Availability of cultural infrastructures in relation with the distribution of the population.

Artistic Freedom (TIC)

It evaluates the development rate of a sustainable environment for artists and creators.

C

Climate change adaptation and resilience (TIC)

It seeks to evaluate the measures adopted to promote the reduction of climate change and the adaptation to it, as well as to improve resilience through the sustainable protection and management of the tangible and intangible cultural heritage and of the natural heritage.

Commerce of cultural goods and services (TIC)

Percentage of cultural goods and services exported in comparison to the total of exports.

Commercialization

Actions and process that enable the distribution and sale of a product.

Copyrights

Recognition granted to the author on the exclusive use of their creations.

Cross-sectoral approach

Instrument that crosses, connects and ties different points to share a common vision.

Cultural and artistic education (TIC)

Amount of teaching hours dedicated to cultural education in the first two years of middle school, compared to the total amount of teaching hours.

Cultural businesses (TIC)

Percentage of cultural businesses in relation to the total amount of businesses.

Cultural employment (TIC)

Amount of people employed in the cultural and creative sectors as the total percentage of the employment volume throughout the last year.

Cultural facilities (TIC)

It evaluates the diversity of cultural facilities and their distribution with a territorial approach.

Cultural heritage

Ensemble of tangible and intangible goods that are part of the cultural heritage of a community, preserved until now and transmitted from generation to generation.

Cultural knowledge (TIC)

It evaluates the way cultural knowledge improves sustainable development practices.

Cultural participation (TIC)

It evaluates visits to cultural sites, cultural activities outside the home and cultural activities inside the home.

Cultural public policies

Government actions, laws and programs that regulate, protect, support and promote the activities of the artistic-cultural sector.

Cultural rights

Human rights that ensure the enjoyment of culture and its components under conditions of equality, human dignity and no discrimination.

Cultural training (TIC)

It evaluates the degree of participation in culture and creative studies in education after middle school.

Culture for social cohesion (TIC)

It evaluates the rate of intercultural understanding and individual acceptance of people from other cultures, as well as the existing difference between women and men, regarding opportunities and rights to participate in the cultural life of their country.

Culture in GDP (TIC)

Percentage that private and formal cultural production provides to the economy of a specific territory, as shown in its Gross Domestic Product.

D**Digitization**

Process through which information, processes, or analog objects are transformed to a digital format.

Dimension 1: Environment & Resilience

It focuses on evaluating the role and contribution of culture to the sustainability of human settlements.

Dimension 2: Prosperity & Livelihoods

It suggests to evaluate how much culture contributes to the promotion of a more inclusive and sustainable economy.

Dimension 3: Knowledge & Skills

It proposes a framework to evaluate the contribution of culture to the acquisition of knowledge and skills, amongst which are local traditions and cultural diversity.

Dimension 4: Inclusion & Participation

It focuses on evaluating the way in which culture contributes to the support of social cohesion, inclusion and participation.

E**Economic support**

Act of supporting and stimulating activities and proposals through economic measures.

Education for sustainable development (TIC)

It provides itemized data related on education for cultural diversity.

Expenditure on heritage (TIC)

It refers to the total expenditure (both public and private) dedicated to the preservation, protection, and conservation of the natural and cultural heritage.

G

Governance of culture (TIC)

Checklist on the governance framework to support culture and creativity and to ensure and support its contribution to social and economic development.

H

Household expenditure (TIC)

Percentage of the total expenditure of homes that is dedicated to cultural activities, goods and services.

I

Internationalization

Term used to define the act of commercializing or providing services in foreign markets.

M

Multilingual education (TIC)

Amount of teaching hours dedicated to multilingualism compared with the total amount of teaching hours dedicated to languages in elementary school and the first term of middle school.

O

Open space for culture (TIC)

It evaluates the area of open public spaces, their nature, and their degree of public use (including traditional markets).

P

Participatory processes (TIC)

It evaluates the opportunities offered to the civil society, to cultural sector's professionals, and particularly to minorities, so they participate in the formulation and execution of cultural activities.

Patronage

Economic aid, protection or sponsorship given to perform an activity.

Public finance for culture (TIC)

Amount of the public expenditure dedicated to cultural and creative activities and the annual public expenditure and budget for the cultural and creative sectors.

R

Resilience

Ability to overcome and adapt to adverse scenarios.

S

Social cohesion

Rate of citizen integration or feeling of belonging to a shared situation.

Support fund

Instrument to access economic funding.

Sustainable development

Capacity to satisfy current needs, without compromising the capacity of future generations to satisfy theirs.

Sustainable management of heritage (TIC)

It offers a general perspective on the advantages and disadvantages of public actions for the protection and promotion of the sustainable management of heritage.

T

Tax incentives

State support that encourages the private industry to channel economic resources into specific areas by receiving exemptions and reductions in some taxes.

Technical Cooperation

Process through which two or more countries work together to achieve a technical development by exchanging knowledge, skills, resources and technologies.

Technological innovation

Technical-scientific transformation or evolution in products, services and processes that cover current needs.

Training programs

Academic programs that seek to provide new knowledge and skills to its users.

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