

QUADRENNIAL PERIODIC REPORT ARGENTINA 2020

GENERAL INFORMATION

TECHNICAL INFORMATION

Name of Party:

Argentina

Date of Ratification:

2008

Officially Designated Point of Contact of the Convention:

Country: Argentina

Website: <http://www.cultura.gob.ar>

Ms.

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

The process, which involved consultations with other Ministries and other cultural entities in the country, started in 2019 in the former Secretariat of Culture. Over the course of that year, a plan was drafted for the consultations and participation of various sectors. Once Alberto Fernandez took over the presidency in December 2019, and the officials were appointed to the new Ministry of Culture of the Argentine Republic (as a focal point of the 2005 Convention), a work method and a schedule were established.

After that, we got in touch with other national agencies to get their reply to specific consultations on their area of

expertise, for instance the National Ministry of Education and the Secretariat of Public Media. At the same time, we expanded the consultation scope to include participation by the Federal Culture Council, an interjurisdictional body under the National Agency for Federal Integration and International Cooperation of this Ministry, made up of the highest authorities of culture from the 23 Argentine provinces and the City of Buenos Aires.

As is widely known, in early 2020, the emergence of the COVID-19 pandemic had an immediate and profound impact on the various sectors of the cultural industry, forcing all cultural agencies to take emergency measures to help creators, producers and other workers in culture. To some extent, this led to a slow-down in the exchange of information and the communication flow, a foreseeable consequence of home lockdown.

Still, thanks to our Ministry of Culture's commitment to UNESCO, most of the institutions and provinces we consulted responded enthusiastically and mentioned important measures, which are included in this report. In turn, UNESCO postponed the report submittal deadline, which afforded us time to stick to the schedule set for the consultations and exchanges within and between ministries in order to complete this important report.

Finally, it should be highlighted that civil society organizations were consulted transversally, as they are involved in several of the actions being conducted jointly by this National Ministry of Culture and such organizations.

Executive summary:

Humankind is going through hard times. It is a time for reflection and action. As we took over this administration in December 2019, the Ministry of Culture was reinstated as such after having lost its grade. This is indicative of the vital role culture plays for this government.

We are working on the reconstruction of the social and cultural fabric, by systematizing our registration and recording process in a way that will allow us to recognize artists, creators and other workers in culture, as well as businesses, collectives and cultural spaces throughout the Argentine territory, enhancing a set of tools that will help to strengthen cultural programs in the long term in every sector. We strive to participate in the revitalization of economy, promoting and encouraging the development of cultural industries in our country and driving the growth of the various sectors with a view to internationalization and export.

At the same time, under the premise that this Ministry's goal is to recognize the culture of diversity, we have taken steps at the federal level to provide financial support to artists, cultural centers, theaters, movie theaters, grassroots organizations, community projects, territory-based social organizations, indigenous communities, forums and assemblies, among other cultural stakeholders.

The emergency situation caused by the COVID-19 crisis has required us to collect thorough information about the economic and social impact of this sanitary crisis, something we have been doing since early 2020, leading the "COVID-19: Economic Impact on Cultural Industries" regional study, with the support and participation of cultural agencies from the Expanded Mercosur countries and Mexico, UNESCO Montevideo's Regional Office, the Inter-American Development Bank (BID), the Ibero-American General Secretariat and the Organization of Ibero-American States for Education, Science and Culture.

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

Public Sector	Ministry of Culture of the City of Buenos Aires	dgpse-administrativaylegal@buenosaires.gob.ar	https://www.buenosaires.gob.ar/cultura
Public Sector	Culture Program of the Province of San Luis	valeoriana2014@gmail.com	https://culturasanluis.com

GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



CULTURAL AND CREATIVE SECTORS

A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors: YES

Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors:: YES

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

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

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

Technical and vocational education and training programmes in

Cinema/Audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Music

Performing arts

Publishing

Visual arts

Tertiary and university education degrees in

Cinema/audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Visual arts

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

Support job creation in the cultural and creative sectors

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

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

related to cultural and creative sectors

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

2.60%

2019

Please provide whenever possible disaggregated data by sector:

See ANNEXES SInCA Statistics

Share of employment in the cultural and creative sectors:

1.50%

2019

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

See ANNEXES SInCA Statistics

Total public budget for culture (in USD):

632,421,052USD

2018

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

See ANNEXES SInCA Statistics

Relevant Policies and Measures:

Argentine Cultural Information System

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

Ministry of Culture of Argentina

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://www.sinca.gob.ar>

Describe the main features of the policy/measure:

SInCA is an agency within the scope of the Ministry of Culture that produces, systematizes and disseminates information relative to cultural activities. It is both a management tool and a public information tool. It operates with inputs from different sources, such as its own surveys, public agencies, provincial governments and business chambers, among others.

Does it specifically target young people?: NO

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

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

- National Survey on Cultural Consumption 2013 and 2017 - Culture Satellite Account (an agreement with INDEC starting in 2008). - "Coyuntura Cultural" (Cultural Current Situation), a periodical report - Cultural map of Argentina

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

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

Type of entity:

Public Sector

Report “Youths and Cultural Consumption” (Survey ENCC 2017)

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

Argentine Cultural Information System

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.sinca.gob.ar/Encuestas.aspx>

Describe the main features of the policy/measure:

The results of the National Survey on Cultural Consumption (and general statistics on cultural practices) show that young people are the age group at the top in cultural consumption. They are the most digitalized group and they are also at the top of the cultural spending ranking. Therefore, they are strategic players when it comes to studying cultural consumption trends for the future. In Argentina, young people lead almost all the categories in cultural consumption, with certain exceptions, such as radio, newspapers in paper format and the theatre. Young people lead some cultural practices outside the home, which involve commuting or attendance to a special venue, extra money spending and the viewer's undivided attention, such as cinema, live music shows and dancing, but they are the ones who go to the theater the least. Also, they went from being the age group that went to museums the most in 2013 to the group that went the least in 2017 (along with senior citizens).

Does it specifically target young people?: YES

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

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

The report on young cultural consumption provides a panorama of the main features related to access to culture and its generational, socio-economic, regional and gender conditionings.

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

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

Type of entity:

Public Sector

Cultural School Competitions

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

Cultural Program of the Province of San Luis, Argentina

Cultural domains covered by the policy/measure:

Music

Visual Arts

Describe the main features of the policy/measure:

It is a governmental policy of the Province of San Luis, which promotes the preservation and promotion of the tangible and intangible cultural heritage and creativity. It is based on "Puntanidad" (the spirit of the province of San Luis) as a nurturing and inspiring source, and on human intelligence as a creator of cultural and artistic works.

Does it specifically target young people?: YES

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

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

The policy enabled to: Strengthen ties with educational institutions and the community at large Integrate Initial Level students into the program, as active participants Record and save the productions at the different levels by means of different media (magazine, book, QR code) Show the creations through a YouTube channel and on social media, which have been constantly updated. Foster among the participants the desire for continuous improvement with every edition of the competition. Overcome the formal school barriers, reaching out to the community through festivals, teachers becoming cultural managers and cultural promoters of legislative declarations of interest Promote agreements with neighboring provinces to overcome barriers and borders and generate a regional identity Also, teachers from the neighboring province of La Pampa participated in the trainings and now wish to replicate the initiative in their province.

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

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

For the 2020 Edition, the following issues should be considered: Establish talent clinics, with a registry. Continuity should be encouraged. Declare Cultural Schools Competitions as part of the Cultural Heritage at the national level Establish an authorship registry for each production. Plan a pedagogical path as Postgraduate Studies, in coordination with the Teacher Training Schools. Publish the book with the collection of stories recreated during the Cultural School Competition 2019. Generate content for the YouTube channel. Carry out virtual follow-up to ensure the artistic content is updated.

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

Educational Institutions throughout the entire Province of San Luis –Argentina.

Type of entity:

Public Sector

Cultural Campus

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

National Agency for Cultural Education. Secretariat of Cultural Management, Ministry of Culture of Argentina

Cultural domains covered by the policy/measure:

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

Menu of training tools with the aim of contributing to the professionalization of cultural agents at the federal level. This training is held in different parts of the country, with a weekly format, and caters for creators, managers, producers and cultural entrepreneurs. The proposal includes a menu of workshops, seminars, presentations, shows and free interventions that provide resources for cultural management, public education, cultural accessibility and reading promotion, among other activities. Some of the seminars were Training in Public Cultural Management, Training for Theatre Technicians and Craftspersons (SPOTT Program), and workshops for the promotion of reading. Cross-cutting resources included workshops on Cultural Accessibility, Cultural Entrepreneurship and Public Studies, as well as seminars in coordination with other organizations, including SInCA, INAMU and CONABIP.

Does it specifically target young people?: NO

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

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

The Cultural Campus enabled us to: - Provide a space for the training of public and private cultural managers throughout the country; - Create networks that bring together operators in different regions, which were unknown to each other; - Promote new projects at the local and inter-regional level; - Have direct contact with cultural managers in each region of the country; It included activities for children from public schools in each city where it was held. 9 editions in 9 different cities. 3,543 attendees in total. 66 training activities 17 activities open to the public.

Financial resources allocated to the policy/measure in USD:

USD30,000.

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

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

- Expansion of the training space for public and private cultural managers throughout the country; - Strengthening of the networks among managers in all regions, so that they do not fade away over time, and generate new networks instead. - Continuity of promotion of projects produced between provinces and regions; - Promotion of direct contact with cultural managers in each region of the country; - New activities in regions that had not been reached through the Cultural Campus, such as southern Patagonia and the Central Andean region (Cuyo).

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

The provinces of Corrientes and Salta. The municipalities of the cities of Neuquén, Pergamino, Tandil, Pinamar, Quilmes and Trenque Lauquen. The Ministry of Science and Technology and the National Cervantes Theatre. The types of entities engaged in the im

Type of entity:

Civil Society Organization (CSO)

Audiences and Communities (PAC by its acronym in Spanish)

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

National Agency for Cultural Education (DNFC by its acronym in Spanish), Secretariat of Cultural Management, Ministry of Culture of Argentina

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

PAC (Audiences and Communities) is a program implemented by the DNFC that emerged from the Ibero-American meetings for the education and development of cultural audiences, which started in 2017. The initiative fosters reflection and specialization around the development of audiences as one of the great challenges of contemporary cultural policy, understanding the cultural process and its link with audiences as an area for potential construction of meaning and social relations between individuals. From this perspective, a set of conferences, seminars and professionalization tools have been developed. The types of entities engaged in the implementation of the policy / measure correspond to the public sector, the private sector and NGOs."

Does it specifically target young people?: NO

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

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

Two Ibero-American meetings (2017 and 2018) 1,300 participants 26 specialists from Ibero-America 25 experiences with local experts 1 specialized publication (Shared Links; OEI, Organization of Ibero-American States – Secretariat of Culture of Argentina 2019)

Financial resources allocated to the policy/measure in USD:

USD 50,000

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

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

Among the future challenges for the program, the following ones have been proposed: - Develop a federal audience plan that puts into practice the topics and tools developed during its implementation; - Work in the development of audience plans and programs, together with organizations and cultural projects at the federal level; - Complement the current perspective of the PACs with political, territorial and federal dimensions; - Include proposals for the promotion and incentive of cultural consumption to accompany stimulating the supply side; - Boost spaces for creative development by the audiences themselves; - Incorporate the PACs perspective in the conception and development of federal cultural policies.

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

Recoleta Cultural Center Konex Cultural Center OEI (Organization of Ibero-American States) / Library of Congress Institutions, organizations and sector projects.

Type of entity:

Public Sector

SPOTT (Public System of Theater Technicians and Craftspersons)

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

National Agency for Cultural Education, Secretariat of Cultural Management

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

SPOTT is a Program overseen by the National Agency for Cultural Education, dedicated to the specialized training of human resources in the technical branches of the public cultural sector, in order to elevate theater technicians, by promoting the development of new talents in that field and the improvement and sustainability of technical resources at the federal level.

Does it specifically target young people?: NO

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

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

- Two editions of the Program (2015/2016) - 180 beneficiaries - 59 public theater partnerships

Financial resources allocated to the policy/measure in USD:

USD 75,000

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

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

Future challenges for the program include: - Include training in craft theatrical trades (shoemaking, costume design, carpentry, etc.), leveraging factory theaters as nodes or partners. - Intensify training in practical crafts in formats like workshops in the fields of stage fundamentals. - Enhance exchanges between beneficiaries through concrete actions and meetings in various factory theaters in the country by increasing the commitment of participating partner theaters. - Multiply the effect of training so that program beneficiaries can act as trainers in future cohorts and generations of participating technicians and techniques (train the trainers). - Include more content linked to best practices and stage safety. - Add content and training on gender-based violence in work settings.

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

Cervantes National Theater Buenos Aires Theater Complex National University of Arts (UNA) Colón Theater Ciudad Cultural Konex (cultural center) Teatro Argentino de La Plata 59 public theatres at the federal level.

Type of entity:

Public Sector

FESTIVALS OF BUENOS AIRES

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

Ministry of Culture of the City of Buenos Aires

Cultural domains covered by the policy/measure:

Music

Performing Arts

Visual Arts

Website of the policy/measure, if available:

<https://www.buenosaires.gob.ar/festivalesba>

Describe the main features of the policy/measure:

Festivals provide a platform for the City of Buenos Aires to be an open stage to the world, so that more people feel they are part of the cultural scene. Festivals are essential to continue generating new audiences. Tango BA: It is the most important tango event in the world, featuring competitions, concerts, performances and classes to celebrate the music that identifies the City of Buenos Aires. BA Tango highlights the City's commitment with one of our most characteristic cultural identity symbols of Buenos Aires in the world. At the same time, it boosts and feeds one of the cultural activities that contribute the most to development. This tango network is an artistic inspiration and a cultural circuit that generates a lot of activity in "milongas" (tango dancing venues), cultural centers, musicians, dancers, among others. BAFICI (Buenos Aires International Festival of Independent Cinema): It is the most important film festival in Latin America and offers hundreds of films and activities to enjoy the world of film. FIBA (International Festival of Buenos Aires): It features the best of performing arts, dance, music and visual arts in theaters and in public spaces. This experience is aimed at promoting the visibility and internationalization of Argentine theater and performing arts. La Noche de los Museos (Museum Night) BA Jazz: The annual jazz event in the City, with national and international artists and legends. In the last few decades, Buenos Aires has become an important capital of the extended international jazz scene. Recognized artists of this genre have participated in this Festival in the City of Buenos Aires over the years.

Does it specifically target young people?: NO

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

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

More than 2.4 million citizens of the City of Buenos Aires and the Province of Buenos Aires attend our festivals every year

Financial resources allocated to the policy/measure in USD:

USD 2,300,000 (US dollars)

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

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

These festivals help position our artists and showcase the cultural wealth of the City of Buenos Aires for audiences to enjoy. They have been on the local agenda for more than ten years. In turn, they are at the forefront of cultural experimentation and contribute to the generation of new trends that promote culture aimed at new audiences. A survey conducted in 2019 showed that 80% of attendees are satisfied or very satisfied with the cultural offerings of the city's festivals.

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

Type of entity:

Public Sector

CULTURAL INDUSTRIES

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

Ministry of Culture of the City of Buenos Aires

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.buenosaires.gob.ar/baaudiovisual>

Describe the main features of the policy/measure:

Cultural industries such as audiovisual, publishing, music and visual arts are activities that, in addition to being economic and independent activities, can also be seen as precursors for other industries that add value to utilitarian functions and tasks through creativity. In the City of Buenos Aires, we know that there are 4,753 cultural and creative industry facilities and venues that represent approximately 100,000 jobs. The City of Buenos Aires generates 40% of private cultural jobs at the national level.

Does it specifically target young people?: NO

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

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

8,250 cultural and creative industry players and stakeholders, strengthened through different initiatives of the Ministry of Culture.

Financial resources allocated to the policy/measure in USD:

USD 2,200,000 (US dollars)

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

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

Type of entity:

Public Sector

SOCIAL INTEGRATION PROGRAMS

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

Ministry of Culture of the City of Buenos Aires

Cultural domains covered by the policy/measure:

Design

Media Arts

Music

Performing Arts

Visual Arts

Website of the policy/measure, if available:

<https://www.buenosaires.gob.ar/educacion/estudiantes/inscripcionescolar/terciario/artistica>

<https://complejoteatral.gob.ar/paginas/inicio-formacion>

Describe the main features of the policy/measure:

Artistic and cultural training programs under the Ministry of Culture, aimed at continuous improvement. Artistic Training in Cultural Centers/Schools Teacher training in different artistic languages and modes is available at the Schools of Higher Artistic Education in Visual Arts, Dance, Ceramics and Music, under the Department of Artistic Education. CTBA TRAINING (Theater Complex of Buenos Aires): The Theatre Complex of Buenos Aires offers various types of activities to strengthen and deepen the link between artists and audiences/ theatergoers, in order to bring new viewers closer to the theater by contacting educational leaders and cultural associations, as well as governmental and non-governmental organizations.

Does it specifically target young people?: NO

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

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

8,500 artists and cultural managers participate each year in the different artistic training instances offered by the Ministry of Culture.

Financial resources allocated to the policy/measure in USD:

USD 197,650 (US dollars)

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

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

Type of entity:

Public Sector

MICA – Argentine Cultural Industries Market

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

National Agency for Cultural Industries

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://mica.cultura.gob.ar>

Describe the main features of the policy/measure:

The Argentine Cultural Industries Market (MICA) is an event intended as the hub of a public policy system created with the purpose of educating and connecting producers, businesses and professionals from cultural industries at the national and international level. Over its five editions, it has consolidated its position as a model public platform, replicated by many countries, to circulate and sell cultural assets and strengthen the cultural industries' productive sectors. MICA's goal is to strengthen production, enhance visibility and promote the circulation and sale of goods and services across the Argentine cultural industry sectors. It also acts as a framework to promote regional integration, partnership and networking, and it strives to federalize culture as a democratizing measure, with the aim of expanding the existing capacities and resources. MICA events feature conferences, workshops, live showcases (via streaming), entrepreneur fairs and business rounds from the various sectors that make up our country's cultural industries: videogames, audiovisual media, publishing, performing arts, design, music, visual arts, handicrafts, dance, the circus, tango, folklore, hip-hop, cuisine, plastic arts. Ever since its first edition in 2011, MICA has consolidated its place in the world of cultural industries markets at the international level as one of the first few market experiences developed by the State. Its spin-off programs –Southern Cultural Industries Market (MICSUR) and MICA Atlántica– were a big step towards the internationalization of the format. Soon after that, several Latin American countries created their own markets: the Cultural Industries Market of Uruguay (MICUY), the Cultural Industries Market of Brazil (MICBr) and the Chilean Creative Economy Market (CHEC), among others. So far there have been five editions of MICA: 2011, 2013, 2015, 2017 and 2019. The types of entities engaged in the implementation of the policy / measure correspond to the public sector, the private sector and NGOs."

Does it specifically target young people?: NO

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

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

MICA has contributed to define and advance micro, small and medium enterprises from our country's cultural sectors by recovering their job generation potential, encouraging cultural product consumption at the local level, boosting the internationalization of Argentine culture, promoting the creation of State-run spaces dedicated to cultural industries at the provincial level, contributing to the professionalization of the sector's cultural agents, generating specific agreements between the region's countries and acting as a model to consolidate a border-

transcending ecosystem. Also, MICA has fostered the creation and consolidation of different partnership formats such as cooperatives, formal partnerships, mutual organizations, clusters and unions as a major point to achieve project sustainability at the social level.

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

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

MICA 2019 Venues: Cultural Center for Science, National Bicentennial House, Rojas Cultural Center, Matienzo Cultural Club More than 3,500 people were present across the four venues, with 1,323 attending the National Bicentennial House. They participated in the networking and business rounds, as well as other market activities. More than 4,500 networking and formal business rounds were conducted, as well as 2,000 informal meetings. There were more than 80 MICA activities (training sessions, discussions, workshops, conferences): 14 music showcases; seven performing arts showcases; MICA Fair with 16 exhibition spaces for skilled artisans; 270 international guests including market buyers, a delegation from Uruguay and Chile and the México al Sur committee, among others, and 211 producers from different provinces across the country. MICA 2017 Venue: Cultural Center for Science 3,000 people attended the C3 at MICA. More than 150 activities were conducted including round tables, conferences, workshops, showcases, master classes and laboratories; 1,500 entrepreneurs participated in 4,000 business rounds.

https://docs.google.com/document/d/15eHGb_TPVaZiGWq3aSKiKHE1THM8KaEyx86ZTIsdDo4/edit?usp=sharing MICA 2015 Venue: Kirchner Cultural Center There were 60,000 attendees (general public); 3,540 Argentine entrepreneurs, who offered their products to 460 buyers from the country and from abroad; 35,000 business rounds; 7,000 attendees saw the live shows at La Ballena Azul auditorium over four evenings —the shows were also live-streamed—; 25 live music and theater showcases, with 2,000 spectators including producers, buyers and the general public; 16 live music concerts (showcases); nine works of performing arts; 42 conferences; six master classes; 13 regional meetings and producers' workshops; four shows at La Ballena Azul; two shows at La Cúpula; 11 ongoing exhibition rooms; three audiovisual projections; a 2,600-m2 producers fair every evening and 15 activities for children. International participants: 250 participants from the following countries attended the event: Australia | Bolivia | Brazil | Cameroon | Canada | Chile | Colombia | Costa Rica | Cuba | Denmark | France | Germany | Guatemala | Italy | Japan | Mexico | Paraguay | Peru | South Africa | Spain | State of Israel | United States| Uruguay | Venezuela. Number of meetings per sector Design: 60 buyers, 300 sellers, 1,900 meetings Music: 110 buyers, 1,200 sellers, 4,800 meetings Performing arts: 100 buyers, 800 sellers, 4,000 meetings Audiovisual media: 90 buyers, 600 sellers, 2,900 meetings Publishing: 60 buyers, 450 sellers, 2,500 meetings Videogames: 40 buyers, 140 sellers, 1,900 meetings

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

Type of entity:

Public Sector

Call to the Creative Cities Network program

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

National Agency for Creative Industries

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://redciudadescreativas.cultura.gob.ar/>

Describe the main features of the policy/measure:

A program designed to strengthen local creative ecosystems by developing a federal network with an impact on local economies through the promotion of *sector-specific creative industries. The types of entities engaged in the implementation of the policy / measure correspond to the public sector and private sector.

Does it specifically target young people?: NO

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

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

The Creative Cities Network is made up of 54 cities from the country's six regions. Since its creation there have been more than 80 training courses and workshops aimed at city officials, artists, producers and local cultural managers. Support was given to five of the network's cities for the creation and implementation of the City Brand design. Through the Argentine Cultural Information System (SInCA), the cities received training and support to map their creative ecosystems.

Financial resources allocated to the policy/measure in USD:

2016-2019 USD 800,000

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

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

We must highlight the cities' commitment to participate in the courses and workshops proposed for the municipal management area. Progress was made in mapping the municipalities' cultural stakeholders and local culture organizations and endeavors, and this information was used to feed the SInCA databases and Cultural Map.

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

National Agency for Creative Industries, Ministry of Culture of Argentina. National Agency for Cultural Innovation, Ministry of Culture of Argentina. 54 municipalities associated to the Network. Strategic partners: British Council, UNESCO, FNA (National F

Type of entity:

Public Sector

MICSur – Southern Cultural Industries Market

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

National Agency for Cultural Industries. Ministry of Culture of Argentina

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

MICSUR aims to create and consolidate a platform for the awareness, dissemination, promotion, circulation and sale of goods and services generated by the cultural and creative industries of the region. The types of entities engaged in the implementation of the policy / measure correspond to the public sector and private sector.

Does it specifically target young people?: NO

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

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

MISCUR's first edition was held in 2014 in Argentina and was attended by approximately 3,100 people. It featured 9,700 business rounds, 80 round tables and approximately 1,200 producers, conferences and shows.

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

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

Type of entity:

Public Sector

MEDIA DIVERSITY

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

Policies and measures promote content diversity in programming by supporting:

Regional and/or local broadcasters

Linguistic diversity in media programming

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

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

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

Regulatory authority(ies) monitoring media exist: YES

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

Defensoría del Público de Servicios de Comunicación Audiovisual/ Public Defender of Audiovisual Communication Services - 2009

If YES, these regulatory authority(ies) monitor:

Public media

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

-

Relevant Policies and Measures:

Argentine Museum Registry

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

Secretariat of Cultural Heritage

Cultural domains covered by the policy/measure:

Visual Arts

Website of the policy/measure, if available:

<https://rma.cultura.gob.ar/#/app>

Describe the main features of the policy/measure:

The Argentine Museum Registry (RMA by its acronym in Spanish) is a digital platform that displays the diversity of museums throughout the country, with the aim of valuing and making our cultural heritage known to the public.

The RMA seeks to give visibility to the museum community, provide information on locations, types, collections and services offered to audiences. This is a collective construction project, where each museum is responsible for the data provided. Free public consultation of the site guarantees the right of access to information for all citizens.

The RMA reports to the Secretariat of Cultural Heritage in the Ministry of Culture of Argentina. It is managed as a federal agency, jointly with the provincial heritage authorities. Heritage & Museums.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: YES

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

Registration of 320 museums across the country (September 2020). Collection and systematization of indicators of the current status of Argentine museums. Digital museum mapping, based on the data provided by the institutions, to provide updated information available for public consultation. Argentina is part of the Ibero-American Museum Registry (RMI, by its acronym in Spanish), together with institutions from 15 countries in Latin America, Spain and Portugal. Access to reference publications, grants and training to enhance museum management in areas connected to education, accessibility, communication and collections, among others.

Financial resources allocated to the policy/measure in USD:

USD 4,000 in 2020

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

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

The RMA has gathered information relevant to the sector that can be accessed by the museum community (workers, professionals, cultural managers); state management officials specialized in cultural and heritage management; the academic community (students, teachers, researchers); tourism organizations and the general public interested in the subject. Information also circulates in international circles, through the Ibero-American Museum Registry. The recommendation is to strengthen dissemination of the information in order to increase the participation of museums across the country.

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

Secretariat of Cultural Heritage, provincial heritage authorities, public museums (national, provincial and municipal), and private and public-private management museums.

Type of entity:

Public Sector

Online registration for the National Exhibition of Visual Arts (SNAV)

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

Secretariat of Cultural Heritage, Ministry of Culture of Argentina.

Cultural domains covered by the policy/measure:

Visual Arts

Website of the policy/measure, if available:

<https://www.cultura.gob.ar/convocatorias/>

Describe the main features of the policy/measure:

The rules and procedures applicable to the National Exhibition of Visual Arts (SNAV by its acronym in Spanish) underwent major changes in 2018 and were updated in 2020. In 2018, the Grand Prix of Honor, which was awarded as the highest prize in each of the eight disciplines (ceramics, drawing, photography, alternative installations and media, engraving, painting and textile arts), was replaced by the National Award for Artistic Achievement. These awards are now assigned in parallel to the SNAV by a jury and awarded to eight artists with a sound track record who have generated relevant contributions to the arts in Argentina. The jury is composed by seven members: two represent the National Museum of Fine Arts, one is an Argentine art specialist proposed by the Secretariat of Cultural Heritage and appointed by the Ministry of Culture, and four representatives of artistic or cultural associations.

Does it specifically target young people?: NO

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

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

In 2018, a web platform was established for online registration. This was an improvement, as the previous system consisted of folders with work records and constituted a constraint. The new system enables remote registration and serves as a resource for jurors to evaluate the works and draw up their first selection. In the new system, artists must state their names and surnames, thus putting an end to anonymity and the use of pseudonyms, which were used until 2017.

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

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

Type of entity:

Public Sector

CINE.AR, free public movie screens under INCAA (National Institute of Film and Audiovisual Arts). CINE.AR Television Channel and Video on Demand Platform
CINE.AR PLAY

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

INCAA — National Institute of Film and Audiovisual Arts

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Performing Arts

Visual Arts

Website of the policy/measure, if available:

<http://www.cine.ar>

<https://play.cine.ar>

Describe the main features of the policy/measure:

CINE.AR is a public policy implemented by the National Institute of Film and Audiovisual Arts to bring Argentine cinema to the entire population in a user friendly and free way. CINE.AR TV is a cultural channel to broadcast Argentine movies. It was created in 2010, so that audiences can watch Argentine movies, series and short films. It features content from every decade, aimed at all audiences: classics of Argentine cinema and the latest news on national audiovisual productions free of charge through open digital television and all cable operators in the country. It guarantees access to culture 24/7, without commercial breaks. CINE.AR PLAY is a technological tool developed jointly by INCAA and ARSAT. It is a free platform (FVOD) for Argentine cinema and audiovisual content on demand. Free movies, series, documentaries and short films on any device (computers, smartphones, tablets and smart TVs). Since its launch in 2015, it has had more than 1,700,000 subscribers who can access Argentine audiovisual content from anywhere in the world. CINE.AR PLAY adds about 20 new titles to its free library, every week. It currently has a catalog of 652 films, 412 short films and 75 series in Argentina, and a free Argentine film library of 435 films, 337 short films and 64 series for international use. Since 2017, in its transactional version for the Argentine territory, CINE.AR Premieres (TVOD) shows Argentine film premieres simultaneously with movie theaters for 8 weeks. The platform is a new window of economic recovery for the industry that gives Argentine producers the possibility to receive a revenue share and the box office subsidy established under INCAA's regulations. In addition, it is a way to make access to national film premieres more federal, by reaching areas where there are no commercial movie theatres. CINE.AR offers a wide variety of free and easy-to-access content that enables industry stakeholders to reach a multi-target audience, seeking to include and bring national cinema and audiovisual content to all audiences. It also carries out special curator actions with different agencies and institutions, aimed at specific audiences (PAMI, i.e., senior citizens; INJUVE for young audiences; INAI, i.e., the Argentine Institute of Aboriginal Affairs; Ministry of Women, Gender and Diversity). As from April 2020, within the framework of the COVID-19 pandemic, CINE.AR, a free public screen platform, allowed the continuity of national film premieres in Argentina despite the closures of movie theatres due to lockdown and social distancing, through the implementation of the program Thursday Premieres. This responds to the special INCAA Resolution 166/2020 that regulates Argentine film premieres planned for movie theatres amid the health emergency due to COVID-19. Every Thursday at 8 pm and 10 pm a free national film premieres on the screens of CINE.AR TV (repeats on Saturdays also at 8 pm and 10 pm), and as from the following day those movies can be viewed for free for a week on the VOD CINE.AR PLAY platform. Cultural domains covered by the policy/measure: CINEMA/AUDIOVISUAL

ARTS. VISUAL ARTS. DESIGN. DIGITAL ARTS. PERFORMING ARTS. CULTURAL AND CREATIVE INDUSTRIES. MUSIC. EDITING

Does it specifically target young people?: NO

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

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

TV channel CINE.AR TV has excellent audience rating figures and more than 800 Argentine films and audiovisual titles a year reach, free of charge, 12 million homes in Argentina. CINE.AR PLAY has surpassed 1,700,000 users, which represents more than 9,000,000 views of Argentine content. Since its launch in 2017, CINEM.AR PREMIERES has brought more than 400 Argentine movie premieres to those who do not have a movie theater nearby at very affordable prices (ARS 30). In the period of 26 weeks since it was launched (April-September 2020), THURSDAY RELEASE at CINEM.AR brought 49 Argentine film premieres to the Argentine population through a TV Channel and the Video on Demand Platform. We have reached more than 1,400,000 households through CINE.AR TV broadcasts, and more than 200,000 total views on the CINE.AR PLAY platform.

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

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

INCAA - ARSAT (Technology Partner for the VOD Platform)

Type of entity:

Public Sector

DIGITAL ENVIRONMENT

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

Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.): -

Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.): YES

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

Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available: YES

Percentage of the population with subscriptions to online cultural content providers (e.g. Netflix, Spotify, Amazon, etc.):

38.00%

2017

Relevant Policies and Measures:

National Survey on Cultural Consumption (ENCC 2017 by its acronym in Spanish)

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

Argentine Cultural Information System

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.sinca.gob.ar/Encuestas.aspx>

Describe the main features of the policy/measure:

The National Survey on Cultural Consumption 2017 (ENCC) is an initiative of the Argentine Cultural Information System (SinCA), which aims to produce relevant information for the State, the citizens, the academia, and the private sector. The data obtained from the survey enable us to gain in depth knowledge on the country's behavior regarding cultural habits and consumption in order to outline public policies and actions that focus on culture as a

factor of social integration and growth. The ENCC 2017's starting point is the 2013 edition and other surveys carried out in the region, in order to establish comparisons. For the analysis derived from the data, the survey includes national and regional variables referring to cultural consumption habits, spending patterns and equipment. Does the policy/measure specifically target young people? The ENCC does not specifically target young people, but it applies to the population aged 13 and over.

Does it specifically target young people?: NO

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

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

The ENCC provides an overview of the cultural content and practices carried out in the country and enables us to capture the changes in cultural consumption habits introduced by new technologies.

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

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

Consultora Ibarómetro (consultant)

Type of entity:

Public Sector

CONar and MEMORar

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

National Agency of Cultural Assets and Sites

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://www.cultura.gob.ar>

Describe the main features of the policy/measure:

CONar –National Argentine Collections– is a computer tool for the registration, inventory and management of collections that belong to or are in the custody of cultural agencies and organizations; and MEMORar focuses on historical documentary heritage foundations. Both have an internal interface for the management of the member agencies and a public interface that provides free access to information on the registered assets.

<https://conar.senip.gob.ar/> <https://memorar.senip.gob.ar/>

Does it specifically target young people?: NO

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

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

These systems afford us a common computer tool that makes national cultural heritage collections available to citizens. To date, 152 agencies throughout the country have joined the network. Both systems enable access to information on more than 110,000 cultural assets

Financial resources allocated to the policy/measure in USD:

USD 27.770.-

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

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

Perform an ongoing upgrade and maintenance of the systems, and extend the network of members.

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

Type of entity:

Public Sector

National Plan for Digital Inclusion in Popular Libraries - Created by Resolution 409/2009

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

National Committee for Popular Libraries (CONABIP by its acronym in Spanish). Ministry of Culture of Argentina

Cultural domains covered by the policy/measure:

Media Arts

Website of the policy/measure, if available:

<https://www.conabip.gob.ar/node/13#overlay-context=node/13>

Describe the main features of the policy/measure:

This Plan promotes the consolidation of popular libraries as spaces for access, digital inclusion and socially significant knowledge production. It seeks to expand opportunities for access to information, knowledge and exchanges for popular libraries users, and foster networking between libraries, especially in the most disadvantaged sectors due to geographical, economic and social reasons. Specifically, it provides support for Internet connectivity and computer equipment and hardware, as well as library management software, an online Collective Catalog and remote procedures and services via the agency's portal. Libraries are supported through training on topics related to information and communication technologies (ICTs). Librarian technical assistance is also provided for the improvement of library management systems. Cultural domains covered by the policy/measure: DIGITAL INCLUSION AND ACCESS TO INFORMATION AND KNOWLEDGE

Does it specifically target young people?: NO

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

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

1250 popular libraries adopted the plan across the country with connectivity and equipment support. 1214 popular libraries had library management software installed and participated in the online popular library collective catalog that contains more than 10 million books. 3 technical assistance, library science and IT nodes. CONABIP's library science and IT technical assistance service. 1200 popular libraries participated in training courses.

Financial resources allocated to the policy/measure in USD:

USD 5.277.742,53

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

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

Promote networking of popular libraries with other existing public and private networks Promote the different uses of Library Management Software Expand the scope of the Technical Assistance nodes and the Training actions Continue providing support in terms of connectivity and equipment Expand and improve the services provided by the agency's portal

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

Popular Libraries Technical Assistance Nodes based in Popular Libraries, Popular library Federations and Universities National Universities ARSAT (Argentine Satellite Solutions)

Type of entity:

Public Sector

Triennial Digitization Plan

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

"Mariano Moreno" National Library (BNMM by its acronym in Spanish)

Cultural domains covered by the policy/measure:

Design

Publishing

Website of the policy/measure, if available:

<https://catalogo.bn.gov.ar/F/R12RUY8Y2EGJMX1YDD6J7JH9JY56FH2J2BS3H7N6R3SUCH6BH1-16857?func=find-m>

Describe the main features of the policy/measure:

Digitize, preserve and disseminate the Library's document national collections. Cultural domains covered by the policy/measure: Document Digitization. Document Preservation and Dissemination. Digital Arts. Cultural Industries. Library Science. Design. Editing/ Publishing The International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure: Through the execution of its digitization projects and plans, the BNMM favors compliance with the substantive objectives defined by the IFCD. As illustration of the progress made in recent years, we can mention the gradual digitization of the most representative collections of files that are part of the national collective mindset and memory, as well as the description of a standardized set of international and domestic processes, criteria and parameters, aimed at supporting and strengthening the systematization and optimization of the digitization process, primarily of the most important collections of our institutional heritage. On the other hand, a great diversity of users converge in the Library, both in person and remotely, which makes it the appropriate institution for the dissemination of art and culture. This merits a natural and fluid balance between library work and cultural activity, to guarantee the joint promotion of the public interest in reading, free speech, debate and artistic expressions, as well as social awareness about the conservation of the bibliographic and cultural heritage for the future and the need to reaffirm our national and federal identity within the framework of a broad, democratic, inclusive coexistence with equal opportunities for all. Therefore, the National Library will continue with its activities and services, aiming at continuous improvement, growth and development. Thus it will exponentially expand its digital collection, regardless of the information support platforms used, through the execution of the Digitization of the Library's Bibliographic Collection project. The project will be funded through the Financial Fund for the Development of the Countries of the River Plate Basin (FONPLATA), with a grant that amounts to USD 7,000,000, which will enable the institution to position itself as a technological model for the region. <https://www.fonplata.org/es/proyectos/digitalizacion-del-acervo-de-la-library-nacional-mariano-moreno-buenos-aires-province>

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: YES

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

Captured pages or images: 1,034,891. Edited images: 1,305,821. Generated digital objects (files in PDF format): 66,380. Objects uploaded to the institutional catalog and available for consultation by readers: 12,478.

Financial resources allocated to the policy/measure in USD:

Own budgetary resources - FONPLATA financing (execution underway)

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

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

The evaluation of this Digitization Plan has been productively successful and has turned into a workflow that organizes the task, through optimization of the document circuit, processes and procedures. It is worth mentioning that the reengineering carried out have had an immediate impact on data entry, after mandatory inspection by the area of preventive conservation, under the Department of Preservation. Then the documents proceed to the Center for Microfilming and Digitization, based on the selection criteria established in the "BNMM Digitization Policies" file. Capturing the images and editing them make up a strict chain of processes resulting in the end product: digital objects in PDF format. The final stage of the process that comprises the enhancement of digital documents occurs when the objects are uploaded onto the online catalog in compliance with the current regulations established by our Intellectual Property Law No. 11723. Despite the operational difficulties caused by the COVID-19 pandemic, the Digitization Plan continues being implemented as the volume of images captured is large enough. Therefore, the Library's staff has continued editing remotely since March 12, when the Library had to be temporarily closed down.

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

"Mariano Moreno" National Library (BNMM)

Type of entity:

Public Sector

PARTNERING WITH CIVIL SOCIETY

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

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Performing Arts

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

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

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

If YES, please provide up to 2 examples:

Cultural Hot Spots Program

The Bicentennial Houses Network

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

Relevant Policies and Measures:

Cultural Hot Spots Program

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

National Agency for Diversity and Community Culture under the Secretariat of Cultural Management of the Ministry of Culture of Argentina

Cultural domains covered by the policy/measure:

Design

Media Arts

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

Cultural Hot Spots is a federal program created in 2011 within the framework of the current Ministry of Culture, with the aim of promoting and consolidating diversity of cultural expressions in communities throughout the territory, providing technical and financial support (subsidies) to social and collective cultural organizations (with or without a registered legal status), which develop artistic and cultural initiatives promoting social inclusion, local identity and citizen participation.

Does it specifically target young people?: NO

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

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

Throughout its almost 10 years of uninterrupted work and 6 rounds of calls, the Program has been able to establish a National Network of Cultural Hot Spots made up of more than 1,000 organizations throughout the country. The selected organizations are diverse in types and profiles, from the artistic, social, gender, and economic viewpoints, and they represent indigenous communities, Afro-descendants, communities and/or cultural centers, popular libraries, neighborhood social and sports clubs, etc. By means of sociocultural projects, they reach hundreds of thousands of target persons, since the massive scope of the program can be measured both directly and indirectly if the audiences who enjoy the artistic productions of many of the organizations are added. For example, in most projects, the main activity is connected to workshops/training, and the number of direct target population ranges from 10 to 200; the most numerous groups are casts in artistic productions, such as community theaters, orchestras, “murgas and comparsas” (bands of street musicians, dancers and carnival floats), bringing together more than 70 people, in average, among different age groups, gender, etc. The Cultural Hot Spots have been visited mostly by the respective regional responsible officials, who advise and oversee the implementation of the projects and stay in touch with the Program, as well as different initiatives they undertake. There have been three National Meetings of the Cultural Hot Spots Program (2011, 2013 and 2016) and multiple provincial and regional meetings attended by hundreds of people, mainly representatives of community organizations. For the period 2017-2020, regional meetings were held in Mendoza for the Central Andean region (Cuyo) (May 2017) and in Cordoba for the Central region (July 2017). Provincial meetings were held during 2018 in provinces such as Entre Ríos, Cordoba and Santa Fe, and in 2019 the Cultural Hot Spots and Diversity Regional Meetings were held in Tucumán (March) and Corrientes (July). During these events, which can last between 3 and 4 days, there are conferences, workshops, shows and exhibitions by outstanding personalities linked to the community’s cultural management, cross-cutting social interest topics, as well as artistic, environmental and communication content. Also, the different Cultural Hot Spots share their experiences. Other training activities promoted by the Program include knowledge exchange between culture points, such as “Interlaced Experiences” or courses on Community Cultural Management held in different Bicentennial Houses throughout the country in 2017. In addition, the Cultural Hot Spots Program is linked to the International Cooperation Program called “Ibercultura Viva” and the Latin American Movement of Community Living Culture, supporting the Cultural Hot Spots that wish to participate in the biannual congresses that are held. Finally, it is worth mentioning that during 2020 the sixth round of calls was held, and 472 organizations from all over the country received financial support and joined the network. Tristan Bauer, the Minister of Culture of Argentina, welcomed the new Cultural Hot Spots in 10 virtual meetings. Features and quantitative data of the last 3 calls for projects of the Cultural Hot Spots Program Rounds 4 and 5 Calls for the Cultural Hot Spots Program took place in 2016 and 2017 and were accompanied by training on how to submit projects throughout the country. The 2016 call had 3 deadlines and the possibility of submitting projects for the next year's call, which had one deadline. Out of 1,217 projects submitted (866 in 2016 and 351 in 2017), a total of 260 projects were selected: 228 projects in 2016 and 32 projects in 2017 (5 of those 32 correspond to the Network Support for Organizations, thus adding about 20 more beneficiaries). The regional distribution of the projects has been as follows: Province of Buenos Aires 56, City of Buenos Aires (CABA) 54, North West (NOA) region 43, Center 42, Central Andean region (Cuyo) 26, Patagonia 19 and North East (NEA) 15. Thus, 133 towns distributed throughout the 23 provinces and the capital, i.e., the City of Buenos Aires) were represented, although most of the projects originated in CABA and the province of Buenos Aires, which correlated with the number of organizations present in the abovementioned

provinces. The selected organizations have different backgrounds, 33.3% are between 2 and 5 years old and the rest are older. About 40% of the organizations are grassroots groups, that is, they are not registered associations with an official legal status and 60% are registered legal entities, whether as civil associations, foundations or mutual companies. Almost 50% are located in "villas" (informal settlements), 40% in urban areas and the rest in rural areas; almost all of them are neighborhood or municipal organizations, and 70% are located in vulnerable contexts, according to our 2017 survey. The target population for the projects varies and there are combined targets, although projects are often targeted at the general public. These are some of the groups: Children, teenagers, youths, families, senior citizens (42%) Indigenous communities, women's movements and groups comprising gender identities, communities, peasant organizations, Afro-descendants, LGBTIQ organizations, migrants (9.13%) Artists, craftspersons, cultural organizations and collective groups (10.69%) Workers, informal wage earners, unemployed and cooperatives (3.72%) There are also small percentages of people in contexts of imprisonment or confinement, people with disabilities, influencers, networks, etc. In terms of the number of recipients, apart from those included in each project, the Program reached more than 242,511 people, thanks to the support provided by the 260 organizations. In April 2020, Call number 4 of the Program was launched, which included 2 selection deadlines (May 8 and June 19). The results have already been informed: 472 organizations across the country joined the National Network of Cultural Hot Spots, which already contains a total of 1180. The total number of submitted projects reached almost 3,000 (2989). This initiative is carried out within the framework of the actions implemented by the Ministry of Culture, through the Secretariat of Cultural Management, to support cultural workers in the health emergency situation due to the COVID-19 pandemic. The call has a budget of ARS 100 million (Argentine pesos), i.e. 50 million for each instance, which represents a historic expansion for both the Program and the community organizations category. In order to strengthen the Federal Network, the distribution of resources has taken into account the complexities and particularities of each region: the NOA will receive support for 58 projects, NEA 50, Patagonia 44, Center 88, Cuyo 46, CABA 81 and Province of Buenos Aires 104 projects. As for the selected projects, 117 proposals belong to organizations with a registered legal status, 88 to non-registered organizations and 8 to networks that bring together a number of organizations. For the evaluation, the following criteria were considered, among others: sociocultural impact, consistency and feasibility; value of the project as a tool for social inclusion; cultural demands in the territory comprised by the project; and promotion of local and regional identities. The adaptation of the proposals to the context of social distancing and lockdown conditions was also evaluated, as well as adequacy to the strategic objectives of the Program: Promotion of Popular Participation, Social Inclusion and Revalorization of Local Identities. Up until two years ago, the National Registry of Cultural Hot Spots was in operation as a database that unifies community organizations throughout the country, regardless of their legal status, and it had 5,923 organizations in its registry. Work is currently under way to update it.

Financial resources allocated to the policy/measure in USD:

The budget available for the 2016 call was USD 1.733.000 of which USD 1.120.000 went to financial support and USD 613.000 to training and the organization of the National Meeting. In 2017, the budget was USD 483.870,97 of which USD 232.258,06 went to financial support and USD 251.612,90 to regional trainings and meetings. During 2018 and 2019, there were no calls, but some funds were earmarked for training and regional meetings: USD 48.780,50 in 2018, and USD 50.000 in 2019. The 2020 call had an allocated sum of USD 1,253,918.49 exclusively for direct transfer financial support.

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

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

In addition to the general issues detailed in the previous answers, we want to highlight that, in terms of impact measurement, between mid-2018 and the end of 2019, the Cultural Hot Spots Program developed and promoted a training process aimed at training organizations that are part of the Network of Hot Spots in conceptual and methodological aspects associated with this topic. IMPACT ASSESSMENT. We took the following question as our starting point: How can we measure the impact of our organizations? The main objectives of the work were to:

- Raise awareness of the importance of evaluation in the development of community culture organizations.
- Create and disseminate an evaluation tool adapted to the institutional characteristics and needs of the Network of Cultural Hot Spots (Guide to Impact Assessment).
- Oversee a group of organizations in the process of recognition and implementation of this tool.

In order to achieve these objectives, the following activities were carried out:

- 6 regional meetings in which nearly 200 organizations participated (2 in the City of Buenos Aires/Greater Buenos Aires, 1 in Tucuman, 1 in Corrientes, 1 in Mendoza, 1 in Cordoba).
- Around 20 visits, interviews and face-to-face meetings with teams from 12 organizations with which we have worked.

The process was rich and elicited the interest of organizations that recognize the importance of reviewing their work and learning from their own experiences to improve their management, by identifying, measuring and transmitting with greater precision the personal, institutional and community transformations that occur as a result of their work. However, organizations assume that evaluation requires time and dedication, a sustained exercise of systematic recording that should enable them to analyze their actions. There is full awareness that culture is an essential aspect in the construction of our everyday life and it is understood as the way of seeing and transforming the world in every neighborhood and territory. That commitment and those contributions are aimed at improving the quality of life at the communities and fostering social transformation, which is both (a) tangible (material resources and concrete productions, preservation of heritage) and (b) intangible, linked to social parameters.

a) i. Infrastructure and neighborhood meeting spaces (neighborhood centers, multipurpose rooms, theaters, cultural centers, significant recycled/repurposed buildings, popular libraries, radios, etc.). ii. Materials and equipment made available to the community (musical instruments, computers, stage designs, costumes, various equipment, vehicles, etc.). iii. Financial income (through private donations, sale of services/shows, national and international contributions for various projects, production and sale of various products at street markets and other venues, etc.). iv. Popular economy (streamlining of production circuits, distribution and consumption in thousands of popular neighborhoods throughout the country).

b) i. Personal development (skill deployment, channels of participation and expression, development of skills and attitudes, shaping of reference values, construction of subjectivity and identity). ii. Personal and group support (in situations of crisis, social vulnerability, neglect, homelessness, personal and community conflicts). iii. Development of collective processes and projects in association (youth groups, family associations, “murgas” (bands of street musicians and dancers), orchestras, theatrical groups, work teams, various associative actions). iv. Strengthening of local identities (territorial, gender, generational, indigenous peoples, etc.). Finally, direct employment (formal and informal). Some specialists estimate that the employment created and deployed within social organizations throughout Argentina represents a significant percentage of the total number of jobs in the country. What remains to be done is to sustain and expand the culture of evaluation among organizations, so that there is more systematization, dissemination and recognition of the positive impact they generate, thus increasing social visibility and support for organizations that build community culture day by day in Argentina.

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

Civil associations, foundations, cooperatives, mutual companies, associations, territorial organizations, “comedores” and “merenderos” (soup kitchens).

Type of entity:

Civil Society Organization (CSO)

The Bicentennial Houses Network

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

National Agency for Cultural Innovation

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

Public policy focused on social and cultural aspects that aims at facilitating equal access to cultural assets and services by building cultural infrastructure throughout the country. Partner(s) engaged in the implementation of the measure: Sub-secretariat of Citizens' Culture National Agency for Innovation National Agency for Cultural Education National Agency for Cultural Diversity INCAA (National Institute of Film and Audiovisual Arts) "Argentina Emprende" Academy (Ministry of Production) More than 100 municipalities across the country The types of entities engaged in the implementation of the policy / measure correspond to the public sector, the private sector and NGOs

Does it specifically target young people?: NO

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

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

Direct relation with more than 100 municipalities across the country 95 coordinators and civil servants trained in Public Cultural Management 900 entrepreneurs trained in Cultural Entrepreneurship 90 participants in the National Meeting of Bicentennial Houses Delivery of 35 pieces of audiovisual equipment

Financial resources allocated to the policy/measure in USD:

USD 76.960

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

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

A cultural network was set up to exchange knowledge and resources, foster synergies and promote the flow of knowledge, experiences and work tools.

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

Sub-secretariat of Citizens' Culture National Agency for Innovation National Agency for Cultural Education

Type of entity:

Public Sector

Training Grants

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

National Fund for the Arts, Ministry of Culture of Argentina

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://fnartes.gob.ar/becas/formacion>

Describe the main features of the policy/measure:

These grants contribute to the training of Argentine and/or foreign artists and cultural managers who legally reside in Argentina, both for those who wish to receive training and for those who want to train others. The categories are Training Grants (individual or group) or Trainers (individual or group).

Does it specifically target young people?: NO

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

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

Year 2018: 230 grants were awarded. Year 2019: 282 grants were awarded.

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

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

Type of entity:

Public Sector

Municipal Funds for the Arts and Social Transformation (FMAyTSs)

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

National Fund for the Arts, Ministry of Culture of Argentina

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://fnartes.gob.ar/becas/fondos-municipales>

Describe the main features of the policy/measure:

In 2018, with the creation of a network of Municipal Funds for the Arts and Social Transformation (FMAyTSs by its acronym in Spanish), the National Fund for the Arts sought to expand the coverage of its Creation Grants and Training Grants for artists, entrepreneurs and cultural managers. Each Fund is constituted by means of an alliance between municipalities and local strategic partners, to multiply the impact of the investment and ensure its sustainability. In 2019, the demand encouraged the participating municipalities to hold a second edition and to create new funds. The FRAyTs of Saladillo, Lobos and Roque Pérez expanded and included General Alvear and Las Flores. The following organizations also participated in this program: FMAyTS of Vicente López; Tandil, Balcarce, Necochea; UNICEN (National University of the Center) in its 4 headquarters that include Olavarría and Azul; the Regional Fund for the Arts and Social Transformation (FRAyT) of Córdoba (capital city), Villa General Belgrano, Jesús María, La Falda, Bell Ville and Marcos Juárez; and the FRAyTS of Santa Fe City and headquarters of UNL (Universidad Nacional del Litoral) (Avellaneda, Esperanza, Gálvez, Sunchales). Each FMAyT has its own characteristics, regulations and local jury committee to adapt to the needs of its artists. Partner(s) engaged in the implementation of the measure: Province of Córdoba: Córdoba (capital city), Villa General Belgrano, Jesús María, La Falda, Bell Ville and Marcos Juárez. Province of Santa Fe: Santa Fe (capital city) and headquarters of the Universidad Nacional del Litoral (Avellaneda, Esperanza, Gálvez, Sunchales). Province of Buenos Aires: Morón, Tandil, Balcarce, Necochea, Azul and UNICEN headquarters (in its 4 locations), Vicente López, Saladillo, Lobos, Roque Pérez, General Alvear, Las Flores, Almirante Brown, Quilmes and Tres de Febrero.

Does it specifically target young people?: NO

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

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

In 2018 the FMAyTSs of Tres de Febrero, Almirante Brown, Morón and Quilmes, and the Regional Fund for the Arts and Social Transformation (FRAyTS) of Saladillo, Lobos and Roque Pérez were launched. Also 663 artists enrolled and 96 grants were awarded to 246 beneficiaries. In 2019, having expanded the FMAyTSs to new locations, 142 grants were awarded.

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

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

Municipalities

Type of entity:

Public Sector

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



MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

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

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

Specific visa policies or other cross border measures supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. simplified visa procedures, reduced fees for visas, visas for longer durations)

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

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

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

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

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

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

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

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

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

Relevant Policies and Measures:

“Becar Cultura” Program (Culture Grants Program) – Aid Line

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

Agency for International Cooperation

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://becar.cultura.gob.ar>

Describe the main features of the policy/measure:

Support for training, educational activities and research for artists, professionals and researchers in areas connected to the arts and culture who submit research papers or carry out training activities in formal institutions, informal spaces, forums, congresses, conferences, meetings, or with independent professionals from abroad. The line covers proposals including three profiles, with the aim of promoting a fair assessment instance for: - Young Artists and Technicians in the fields of Arts and Culture (up to 30 years of age) - Artists, Professionals and Technicians in the fields of Arts and Culture (no age limit) - Researchers and Specialists in the fields of Arts and Culture (no age limit) Type of aid granted: ROUND-TRIP TICKETS. Destinations: Everywhere in the world. Partner(s) engaged in the implementation of the measure: International institutions: Residence Radial System V; (Germany); Artistic Residence Pujinostro (Ecuador); Residence artAmari (Greece); CMMAS, UNAM (Mexico); Ibero-American Institute in Berlin (Germany); Residence Das Weisse Haus (Austria), Alaken Cultural Center (Mexico), University of Poitiers, Centre de Recherches Latino-Américaines (France); Ballet Academy East, NYC (USA); London International School of Performing Arts (UK); Princeton University (USA); Universitat de Barcelona (Spain); International Center for the Conservation and Restoration of Cultural Assets (ICCROM-UNESCO, Mexico), Latam Piedra Program (Mexico); Anthropology and History of Mexico (Mexico); Sorbonne Nouvelle University, Paris III (France); Museum of Regional Araucanía and National Textile Conservation Committee (Chile); International School of Film and Television in San Antonio de los Baños (Cuba); International Dance Festival Images in Motion (Brazil); École des Hautes Études in Social Sciences (France); Maison des Écrivains Étrangers et des Traducteurs (France); École cantonale d'art du Valais (Switzerland); Atelier de Recherche, Universität des Saarlandes (Germany); National Museum of Anthropology (Mexico); TEOR/Etica Residence (Costa Rica); European Ceramic Work Centre (Netherlands); Ministry of Education, Culture and Sports of Spain, Secretary of State and Culture, General Agency of State Archives (Spain); University Museum of Contemporary Art of UNAM (Mexico); Signal Culture Residency, New York (USA). National institutions in Argentina: Manta Residence (Neuquen); National School of Museology; Communal History of Arequito (Santa Fe); Artist's Private Studio (City of Buenos Aires); Center for Artistic Research (City of Buenos Aires); Institute of Performing Arts (Filo, UBA, Buenos Aires); "Local Table" Cooperative of Laguna Blanca (Catamarca); Community of Huacalera (Jujuy); Community of Lagunillas de Farallón; School of Social Sciences (UBA, Buenos Aires); National University of the Northeast; Provincial Technology Institute No. 2 (Misiones); Institute of Latin American Literature (UBA, Buenos Aires); Buenos Aires Book Fair; "Residencia Modelo" Nursing Home (Neuquen); "Espacio Bravo" (Santa Fe); National University of Cordoba; Municipal Museum of Fine Arts "Fernandez Banfiglioli"; Lebensohn Foundation; Center for Philosophical Research; National University of San Martin; School No. 661 "Nicasio Oroño" (Santa Fe); Space Axolote (Mar del Plata); La Puna Craft Market (Salta); Rafaela Technological Institute; School of Philosophy and Literature (UBA, Buenos Aires); Regina Pacis High School of Fine Arts; La Caracola

Atelier (Tucuman), "Martín Malharro" Higher School of Visual Arts (Mar del Plata); School of Ceramics "Rogelio Yrurtia" (Mar del Plata); Higher Institute of Music Teachers No. 5932 "Carlos Guastavino" (Santa Fe); Higher School of Artistic Education "Lola Mora" (CABA); Cultural Center and Museum History of Villa Allende (Cordoba); Nandayure Studio; "Astor Piazzolla" Conservatory (City of Buenos Aires); Day Center for Teenagers "Casa Joven/Lasalle"; "Diana Szeinblum" Center; "Diego Obligado" Gallery. The types of entities engaged in the implementation of the policy / measure correspond to the public sector, the private sector and NGOs

Does it specifically target young people?: NO

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

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

Regarding activities abroad: Starting a dialogue or link with counterparts. Destination of the fellowship project determined by the location where the proposed grant activity will take place. Regarding domestic activities: Development of activities aimed at knowledge transfer, connected to the artistic and/or cultural field, throughout the territory of Argentina. The latter has strengthened the management of formal and informal cultural and artistic organizations through training and development of professionals and technicians, as well as the community at large.

Financial resources allocated to the policy/measure in USD:

2016: 32 grants (airfare). No budget data. 2017: 70 grants (airfare). About USD 322,000 (US dollars). 2018: THIS AID LINE WAS SUSPENDED 2019: THIS AID LINE WAS SUSPENDED

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

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

The suspension of the Aid Lines has reduced the possibilities to access support for artists who need it, with the consequent increase in difficulties to participate in training activities that require traveling abroad and cannot be found among the local training offerings. Finally, there is also a drop in knowledge transfer activities, which the beneficiaries of the Aid Lines used to access and later passed on to local communities.

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

International institutions; National institutions in Argentina

Type of entity:

Public Sector

Travel and Promotion Grants

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

National Fund for the Arts, Ministry of Culture of Argentina

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://fnartes.gob.ar/becas/circulacion-y-promocion>

Describe the main features of the policy/measure:

The Travel and Promotion Grants contribute with funds so that artists and cultural agents can attend and promote their art in various artistic and cultural events such as fairs, markets, festivals, exhibitions, congresses, forums, biennials and artistic tours that are relevant to their growth and/ or professional development. These scholarships can be used for projects that include travel and promotion within or outside the country. In all cases, a document proving participation in the meeting will be required (see the Requirements drop-down menu). Grants can be used to cover: • accommodation • travel and commuting • per diem • any expense directly originated in the execution of the project Argentine and/ or foreign artists, artisans, designers, architects, producers, researchers and cultural managers who legally reside in Argentina and have projects included in the following disciplines can apply for the grants: • Performing arts • Crafts • Visual arts • Art and Social Transformation • Architecture and Heritage • Audiovisual Arts • Design • Cultural Management • Literature • Music • Art, Science and Technology Applications can be individual or group. A fixed amount is provided per grant; such amounts vary according to the geographic destination where the project will be developed.

Does it specifically target young people?: NO

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

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

Year 2019: 61 grants were awarded.

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

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

Type of entity:

Public Sector

FLOW OF CULTURAL GOODS AND SERVICES

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

Cinema/Audiovisual arts

Design

Music

Publishing

Visual Arts

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

YES, I have granted preferential treatment

YES, I have benefited from preferential treatment

If YES, please provide up to 2 examples:

In the cinema/audiovisual arts domain, there are actions that favor the exhibition in the country of works belonging to non-dominant countries. In the same domain, the country receives preferential treatment based on cooperation agreements.

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

-

If YES, please provide up to 2 examples:

-

2019

Relevant Policies and Measures:

CULTURAL AGENDA

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

Ministry of Culture of the City of Buenos Aires

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Visual Arts

Website of the policy/measure, if available:

<https://www.buenosaires.gob.ar/usinadelarte>

<http://elculturalsanmartin.org/>

<https://www.buenosaires.gob.ar/cultura/promocion-cultural/espacios-culturales>

<https://complejoteatral.gob.ar/>

<https://www.buenosaires.gob.ar/cultura/museos>

<https://www.buenosaires.gob.ar/cultura/bibliotecas>

<https://www.buenosaires.gob.ar/barrioscreativos>

Describe the main features of the policy/measure:

The Ministry of Culture of the City of Buenos Aires focuses its efforts on the democratization and decentralization of the access to culture. Culture is a tool box for personal and collective development. The Ministry of Culture has more than 123 cultural spaces and venues, including cultural centers, theaters, museums and libraries, and more than 15,000 activities per year. The types of entities engaged in the implementation of the policy / measure correspond to the public sector, the private sector and NGOs."

Does it specifically target young people?: NO

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

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

More than 3 million attendees per year who enjoy our cultural spaces and venues.

Financial resources allocated to the policy/measure in USD:

USD 3,500,000 UDS

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

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

During 2019, the Ministry of Culture of the City of Buenos Aires created more than 15,000 cultural proposals throughout the city, both in public cultural spaces and in co-managed private/communal venues. More than 600 activities were scheduled in parks and streets to promote access to cultural assets in every neighborhood of the City of Buenos Aires. At the end of 2019, we had improved cultural accessibility in our neighborhoods, as planned by means of a decentralized agenda, especially focusing on the south of the city. Most of the activities planned by the Ministry of Culture in 2019 were performing arts activities, followed by audiovisual, musical performances and visual arts.

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

Type of entity:

Public Sector

Law on International Circulation of Works of Art

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

National Agency of Cultural Assets and Sites

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

https://www.cultura.gob.ar/tramites/licencia-de-exportacion-de-obras-de-arte_3112/

Describe the main features of the policy/measure:

Promotion of international circulation of the works of contemporary artists, protection of the Argentine cultural heritage and prevention of illicit trafficking of cultural assets. www.cultura.gob.ar

Does it specifically target young people?: NO

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

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

What are the results achieved so far through the implementation of the policy/measure? It has been possible to simplify management, reduce lead times, streamline the online authorization process, eliminate export duties and fees for contemporary works of art, as well as facilitate obtaining licenses anywhere in the federal territory, reduce user costs, increase export requests and reduce illegal exports.

Financial resources allocated to the policy/measure in USD:

USD 41.400.-

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

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

Expand the scope of the current legislation to new expressions in contemporary visual arts

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

National Customs Office

Type of entity:

Public Sector

“Becar Cultura” Program (Culture Grants Program) - Exchange Grants Line

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

International Cooperation Agency, Secretariat of Cultural Development, Ministry of Culture of Argentina

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://becar.cultura.gob.ar>

Describe the main features of the policy/measure:

Support for training, educational activities and research for artists, professionals and researchers in areas connected to the arts and culture who submit research papers or carry out training activities in formal institutions, informal spaces, forums, congresses, conferences, meetings, or with independent professionals from abroad.

Partner(s) engaged in the implementation of the measure: International institutions: Ministry of Culture of Colombia; Council of Arts and Literature of Québec; Secretariat of Culture of Mexico; Ministry of Education and Culture of Uruguay; Ministry of Culture, Arts and Heritage of Chile; Ministry of Culture, Sports and Tourism of Korea; Looren House of Translators, Switzerland; Ministry of Foreign Affairs and International Cooperation of Italy; Garuzzo Institute for the Visual Arts of Italy; National Secretariat of Culture of Paraguay; Secretariat of Culture of Brazil; Embassy of France in Argentina; Ministry of Culture of Cuba; Ministry of Culture of Peru; International Cultural Association of China; Academy of Chinese Painting. National institutions in Argentina: “La Colorida” Cultural Space (Tucuman); Department of Musical and Sound Arts (UNA, City of Buenos Aires); Civil Association “Todo empieza por sus manos” (Valentín Alsina, Province of Buenos Aires); Municipal Theater of San Juan; University of Mar del Plata; House of Popular Culture; Arts Teacher Training and Dance School No. 2 “Jorge Donn”; Armenian Cultural Association; Municipal School of Plastic Arts “Manuel Musto”; “Chivo” Valladares Orchestra (Tucuman); Juan XXIII Orchestra (Tucuman); Arts Teacher Training School, Tandil (Province of Buenos Aires); “Espacio Bravo” Theatre (Santa Fe); National University of Tucuman; “Martínez Borelli” Cultural Center (Salta); “Espacio La Verdi”; “Paco Urondo” Cultural Center (UBA, Buenos Aires); National University of Avellaneda (Province of Buenos Aires); School of Popular Art of Monteros (Tucuman); Provincial School of Visual Arts (Santa Fe); National University of the Arts; National University of San Martín (Province of Buenos Aires); Buenos Aires Book Fair; “Matienzo” Cultural Club; JJ Cultural Circuit (City of Buenos Aires), Teacher Training School “Libertador Gral. San Martín” (Jujuy); UV Studios; Museum of Modern Art of Buenos Aires; Caacupé Church Villa 21-24; Penitentiary North Center (Greater Buenos Aires); “Ambos Mundos” Art Gallery; Costume Museum, UNTREF (Province of Buenos Aires); Center for Sound Art of Argentina; FILBITA; “Fili Dei Villa 31” School; Mercedes Art Museum (Province of Buenos Aires); Archaeological Museum “Adán Quiroga” (Catamarca); National University of Southern Patagonia; University of Cinema Foundation; Museum of Anthropology of the National University of Cordoba; National University of Tucuman; “Manuel de Falla” Conservatory; National University of Rosario; Center for Literacy and Basic Education for Adults (Santa Fe); National University of La Plata; National University of Misiones; Higher School of Artistic Education “Rogelio Yrurtia”; URRRA Residence;

National University of Cuyo; Housing Institute of the City of Buenos Aires; “El Aromo” Workshop (Santa Fe); “El Cultural de Tiro” Cultural Center (Bahia Blanca); “Los Zazos” High School (Tucuman); Provincial Historical Museum “Casa Diez de Andino” (Santa Fe); “Aroma” School (Bahia Blanca); National University of Quilmes (Province of Buenos Aires); National University of Formosa; Artist’s Private Study (City of Buenos Aires); Cultural Center of Misiones and Guarani from Campo Grande (Misiones); Community Integration Center of El Talar (Jujuy); School No. 8 (Río Carapachay, Delta); School No. 13 (Río Carapachay, Delta); National University of Río Negro; Cultural Center for Cooperation (City of Buenos Aires); “Mariano Acosta” School (City of Buenos Aires). The types of entities engaged in the implementation of the policy / measure correspond to the public sector, the private sector and NGOs

Does it specifically target young people?: NO

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

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

Expansion of bilateral exchange and cooperation agreements Promotion of initiatives Community development through artistic and cultural activities throughout the territory of Argentina Consolidation of cultural management at cultural and artistic institutions, both formal and informal, through training and upgrading of professionals and technicians

Financial resources allocated to the policy/measure in USD:

2016: 15 full scholarships. No budget information. 2017: 27 full scholarships. USD 161,000 (US dollars) approximately 2018: 35 full scholarships. USD 175,000 (US dollars) 2019: 14 full scholarships. approximately USD 84,000 (US dollars)

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

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

The expansion of bilateral agreements and the planning of communications in advance of the call were positive factors to expand diversity of artists and disciplines involved, thus federalizing the program within the national scope. Conversely, the budget drop was in detriment of the aforementioned activities.

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

National institutions in Argentina, International institutions

Type of entity:

Civil Society Organization (CSO)

Grants

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

National Theater Institute

Cultural domains covered by the policy/measure:

Performing Arts

Website of the policy/measure, if available:

<http://www.inteatro.gob.ar>

Describe the main features of the policy/measure:

In accordance with the provisions of the National Theater Law (Law No. 24800) in its articles 14 (Section “g”) and 21 (Section “g”), the NATIONAL THEATER INSTITUTE offers Research and Training Grants. These grants are intended as a research and development tool, whose results are to be capitalized by the theater community. The Grant lines offered to the community between 2016 and 2019 were: RESEARCH GRANT NATIONAL GRANT FOR TECHNICAL AND ARTISTIC STUDIES NATIONAL GRANT FOR MANAGEMENT AND PRODUCTION STUDIES INTERNATIONAL GRANT FOR EMERGING ARTISTS SCHOLARSHIP TO COMPLETE ACADEMIC STUDIES The grant lines have no age limit. However, the INTERNATIONAL GRANT FOR EMERGING ARTISTS is specifically intended for young people up to 30 years of age.

Does it specifically target young people?: NO

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

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

Between 2016 and 2019, 489 people from all over the country were trained thanks to grants awarded by this organization.

Financial resources allocated to the policy/measure in USD:

2016-2019: USD 1,212,989.23 (one million two hundred twelve thousand nine hundred and eighty nine dollars and 23/100)

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

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

No partners or counterparts were involved in this policy.

Type of entity:

Public Sector

TREATIES AND AGREEMENTS

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

UNDER NEGOTIATION

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

UNDER NEGOTIATION

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

Relevant Policies and Measures:

Framework agreements on specific cultural issues were signed. Memorandum of Understanding for the establishment of a platform on creative economy.

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

Drafting of the text: Ministry of Culture of Argentina - Agency for International Cooperation in contact with the international areas of the Ministries of Culture of other countries

Ministry of Culture of Argentina - National Agency for Creative Economy in contact with Ministries of Culture of other countries

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://www.cultura.gob.ar>

Describe the main features of the policy/measure:

Create a platform for the exchange of experiences to encourage and strengthen bilateral ties in the promotion, dissemination, circulation and commercialization of goods and services generated by the creative economy.

Partner(s) engaged in the implementation of the measure: Ministry of Culture of Peru Special Secretariat of Culture, Ministry of Tourism, Brazil Ministry of Culture, Arts and Heritage of Chile National Secretariat of Culture of Paraguay Ministry of Education and Culture of Uruguay Ministry of Culture of Colombia The types of entities engaged in the implementation of the policy / measure correspond to the public sector, the private sector and NGOs

Does it specifically target young people?: NO

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

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

The MOU was signed with the following countries: PERU, 2017; BRAZIL, 2017; CHILE, 2016; PARAGUAY, 2019; URUGUAY, 2018; COLOMBIA, 2019. Chile was a Guest Country of Honor in the Argentine Cultural Industries Market (MICA) in 2017 and Uruguay in 2019.

Financial resources allocated to the policy/measure in USD:

Shared costs per activity performed

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

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

Ministry and Secretariat of Culture

Type of entity:

Public Sector

Technical Secretariat for Cultural MERCOSUR (STMC)

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

Agency for International Cooperation

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.mercosurcultural.com>

Describe the main features of the policy/measure:

The National Agency for International Cooperation is responsible for the Technical Secretariat of Cultural MERCOSUR (created as a permanent agency of Cultural MERCOSUR in 2010) which, in turn, is responsible for ensuring the implementation, continuity and follow-up of the activities, programs and projects undertaken within the framework of Cultural MERCOSUR (comprising the highest national cultural organizations of Argentina, Brazil, Bolivia, Chile, Colombia, Ecuador, Guyana, Peru, Paraguay, Suriname, Uruguay). The STMC coordinates the agenda of the following organizations under the authority of Cultural MERCOSUR (acronyms in Spanish): Regional Coordinating Committee (CCR); Cultural Heritage Committee (CPC); Cultural Diversity Committee (CDC); Creative Economy and Cultural Industries Committee (CECIC); Arts Committee (CA); Cultural MERCOSUR Information System (SICSUR) Forum.

Does it specifically target young people?: NO

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

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

Since 2016, the Meeting of Ministers of Culture of MERCOSUR and its subsidiary bodies have built a complex agenda that includes programs, projects and activities aimed at the promotion and strengthening of international cultural cooperation, considering culture as a central and cross cutting factor, which impacts on the expansion of MERCOSUR economies, and the visibility of the region's cultural diversity, among other points. In this context, during the period 2016-2020, the Technical Secretariat of MERCOSUR promoted a series of actions aimed at fostering the free circulation of artists and the creation of favorable conditions to expand the cultural goods and services market in the region. Today, the creative economy (cultural industries) is one of the fastest growing areas in the world economy. It is also one of the most profitable areas in terms of business generation, employment and export services in the region. In recent years, progress has been made towards a cultural and creative economy, as a phenomenon where a series of activities with socio-economic potential converge, providing added value through creativity, knowledge and information. Throughout Latin America, the use of ideas and creativity has become an essential role in regional economies, which are innovative elements in the production and consumption of goods and services in general, beyond the environment of cultural industries and the economy of culture. The experience of the Southern Cultural Industries Market (MICSUR) and the policies that emerged from it have served as a model to consolidate an ecosystem that transcends borders. It also helped find a regional

space in the national markets that have developed in recent years, such as the Chilean Creative Economy Market (CHEC), the Creative and Cultural Industries of Uruguay (MICUY), or the Argentine Creative Industries Market (MICA). As part of the achievements of this period, we can mention the promotion of the Argentine initiatives “Cuadernos de la Diversidad” (Diversity Notebooks) and Training in Gender and Cultural Diversity, whose main objective is to promote the gender perspective in the design and development of public policies related to cultural diversity in the countries of the region. In addition, under the UNESCO Participation Program - 2016-2017 Call, a regional project entitled “Map of Artistic Residences of MERCOSUR” was implemented and approved by UNESCO with an allocated amount of USD 35,000 (US dollars). The project was an Argentine proposal that was submitted as a regional initiative of Cultural MERCOSUR, supported by all Member States, plus Colombia and Ecuador. In addition, progress was made in the implementation of the MERCOSUR Cultural Heritage Category, which establishes the criteria for recognition of cultural objects of regional interest, considering that: cultural heritage contributes to the recognition and appreciation of the region’s cultural identity; heritage assets constitute elements to understand references, principles and values present and shared among the countries of the region; the recognition of the importance of cultural assets beyond country borders is an important integration factor among the countries of the region. During this period, the following items were declared cultural heritage of MERCOSUR: “Yerba mate” (a plant with leaves used in an infusion), “Chamamé” (folkloric music and dance, typical of some regions of Argentina, Brazil, Paraguay and Uruguay), MERCOSUR Building (in Montevideo), “Cumbes, quilombos and palenques” (former settlements where fugitive slaves lived as free people), among others. We can also mention the efforts to build an agenda of common interests including international organizations (such as the Organization of Ibero-American States and UNESCO, among others), and other regional spaces such as the Pacific Alliance and the European Union. Finally, it should be noted that during 2020, based on an initiative proposed by Argentina that brought together aligned countries in Cultural MERCOSUR, we are implementing a measurement of the effects of the COVID-19 pandemic on the cultural and creative industries of the region, which is fundamental to begin designing policies and strategies tailored to the needs of each country in the region. This initiative is supported by the Inter-American Development Bank (IDB), the Ibero-American General Secretariat (SEGIB), the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the Organization of Ibero-American States for Education, Science and Culture (OEI).

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

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

As a result of a continuous evaluation process, it was decided to move forward in the current year to update Cultural MERCOSUR regulations in order to account for changes at all levels (technological, social, etc.) that impact culture and the regional integration process. As a result of this update, a new Work Program for the FY 2020-2022 is expected to be issued by the end of 2020.

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

Ministries of Culture and cultural authorities in Argentina, Brazil, Bolivia, Chile, Colombia, Ecuador, Guyana, Peru, Paraguay, Suriname, Uruguay,

Type of entity:

Public Sector

GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

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

Creativity and innovation

Cultural and creative industries

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

Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 3

Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 2

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

Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 1

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

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

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

Latest data on cultural participation rates by socio demographic variables (sex/age groups/rural- urban/income levels/education levels):

See ANNEXES SInCA Statistics

Relevant Policies and Measures:

The State in Your Neighborhood

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

National Agency for Diversity and Community Culture under the Secretariat of Cultural Management of the Ministry of Culture of Argentina

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

This program has adopted a federal approach that intervenes in vulnerable social contexts through recreational, artistic, educational proposals, as well as by advisory and guidance services on different issues, topics and needs. Among its objectives, the program stimulates cultural artistic expression as a tool for social inclusion, promotes the exchange of knowledge between facilitators and recipients, and consolidates spaces for artistic expression with a gender perspective and a focus that considers cultural and identity diversity.

Does it specifically target young people?: NO

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

Financial resources allocated to the policy/measure in USD:

Data Year 2019: USD 8.815

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

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

Municipalities and Civil Society Organizations (CSOs) (Cultural Centers, Popular Libraries, Neighborhood Clubs, among others)

Type of entity:

Public Sector

Youth Strategy

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

Ministry of Culture of the City of Buenos Aires

Cultural domains covered by the policy/measure:

Media Arts

Music

Performing Arts

Visual Arts

Website of the policy/measure, if available:

<https://disfrutemosba.pasecultural.buenosaires.gob.ar/#/inicio>

<https://bienal.buenosaires.gob.ar/>

<http://www.centroculturalrecoleta.org/convocatorias/festival-clave-1317>

<https://turismo.buenosaires.gob.ar/es/article/festival-ciudad-emergente>

<https://www.buenosaires.gob.ar/cultura/usina-del-arte/urban-fem-fest>

Describe the main features of the policy/measure:

The Cultural Pass card, festivals gathering different disciplines –Clave 13/17 (Key 13/17), Ciudad Emergente (Emerging City), Biennial of Young Art, Hip Hop Festival, among others–, and cultural spaces such as the Recoleta Cultural Center (CCR) with its agenda of activities offer unique experiences and multidisciplinary proposals so that young people are the protagonists of culture in their city. Festivals such as Clave 13/17 (Key 13/17) and Ciudad Emergente (Emerging City), among others, function as a platform for young artists, receiving support for production, residencies, training, and the possibility of interacting with peers within the community and attracting new audiences to young art in the City of Buenos Aires.

Does it specifically target young people?: YES

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

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

More than 1.5 million teenagers and youths have participated and attended different activities and festivals aimed at this target segment, organized by the Ministry of Culture.

Financial resources allocated to the policy/measure in USD:

USD 2,400,000

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

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

During 2019, 1,500 activities were held for young audiences and attendance amounted to 1,500,000 people. The Clave 13/17 festival had 2,000 people registered to participate in the program and 300 of those were selected. Throughout the year, Clave 13/17 is a meeting point designed by and for boys and girls between 13 and 17 years of age that is developed on the basis of co-creative work by the CCR team, a committee of ten teenagers and the local arts community. The Biennial of Young Art is the platform for young artists in the City of Buenos Aires, receiving support for production, residencies, training, and the possibility of interacting with peers within the community, attracting new audiences to young art in the City of Buenos Aires. In 2019, 500,000 young people from all over the country enrolled for the Biennial and 100 projects were selected to receive support.

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

Type of entity:

Public Sector

Children's Strategy

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

Ministry of Culture of the City of Buenos Aires

Cultural domains covered by the policy/measure:

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.buenosaires.gob.ar/cultura/usina-del-arte/iupiiii>

Describe the main features of the policy/measure:

The Ministry of Culture and the Usina del Arte Cultural Center in particular propose children's content and cultural experiences for boys, girls and families. In each instance, the program seeks to listen to the population segment and study their preferences and needs in order to draw up cultural proposals that value the game as a learning tool, exploring interests and generating new experiences. Based on a qualitative and quantitative diagnosis and analysis, different age groups were defined to work on specific cultural proposals and initiatives that respond to their interests, preferences, needs, both for children and parents or adults in charge. The segments are: Infants and toddlers; Children aged 4 to 7; Children aged 8 to 12. Some of the milestones in this plan are the "Iupiiii" (Yipee) space, the first exclusive cultural space for infants and toddlers in the city; "La Nochecita" (Little Evening) (2019), which was the great museum night for children; "Vamos a las Plazas" (Let's go to the park), a program which is organized every summer; and the Winter Holiday program. Each milestone reflects the coordinated participation of the various public spaces and cultural events (festivals, museums, libraries, theaters, among others), along with private players (artists for children, youth cultural centers, foundations).

Does it specifically target young people?: NO

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

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

90,000 people attended the children's festival "La Nochecita" and 120,000 people attended the winter holiday activities in 2019.

Financial resources allocated to the policy/measure in USD:

USD 243,000

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

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

A comprehensive plan to accompany, inspire and enhance the creativity of children in the City of Buenos Aires in every neighborhood and for every stage of childhood: infants, toddlers, 4-7 and 8-12 year-olds. The Usina del Arte Cultural Center, in the south of the City, expands with a schedule of activities designed for the whole family, with special emphasis on musical proposals, visual arts and gastronomy. Every week, there are great cultural festivals, guaranteeing access to hundreds of thousands of neighbors. There are various quality and accessible programs. Every year, on average, 1,200,000 residents attend these activities to enjoy 950 musical performances, 650 training sessions in visual arts and music, and 45 gastronomic events. In 2019, the most

outstanding contents of the year were offered in the winter holiday program: 120,000 children attended different events along 15 days together with their families, and “La Nochecita” had 90,000 attendees. Beneficiaries 532,655 children between 0 and 12 years of age who live in the City of Buenos Aires 338,530 households with children under the age of 12 480 artists for children who worked to generate a diverse children's cultural agenda

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

Type of entity:

Public Sector

Cultural Boost

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

Cultural and Creative Development Agency. Ministry of Culture of the City of Buenos Aires

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.buenosaires.gob.ar/cultura/impulso-cultural>

Describe the main features of the policy/measure:

Incentive and promotion tools for culture and its main players, so that more and more people can access and be at the center of the cultural offerings of the City of Buenos Aires. "Impulso Cultural" (Cultural Boost) is made up of 6 specific financing programs for different disciplines and cultural projects, as well as programs specially targeted at visual arts; the music industry; the publishing industry; along with an audiovisual plan: BA Música (music), Proteatro (performing arts), Metropolitan Fund, Patronage, Prodanza (dance) and BAMilonga (tango)

Does it specifically target young people?: NO

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

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

1,100 projects are funded per year.

Financial resources allocated to the policy/measure in USD:

USD 1,600,000

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

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

In 2019, 340 independent cultural spaces benefited from subsidies to improve their infrastructure (buildings), and 1,052 artists and cultural managers were also benefited.

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

Type of entity:

Public Sector

SOCIAL INTEGRATION PROGRAMS

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

Ministry of Culture of the City of Buenos Aires

Cultural domains covered by the policy/measure:

Music

Performing Arts

Visual Arts

Website of the policy/measure, if available:

<https://www.buenosaires.gob.ar/cultura/arte-en-barrios>

Describe the main features of the policy/measure:

Programs to guarantee universal access to culture that bring cultural offerings closer to every neighbor in the city: Art in Neighborhoods and Cultural Pass. The Art in Neighborhoods program has been implemented in vulnerable neighborhoods around the city, focusing on three areas: cultural outings, programming of major events, and cultural trade workshops. Cultural Pass: Monthly cards with credit to boost cultural consumption among youths in 4th, 5th and 6th year of public high schools and non-profit parish schools, as well as teachers in public schools. The card can be used for a pre-established diverse set that includes public and private, as well as commercial and independent cultural offerings.

Does it specifically target young people?: YES

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

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

160,000 people attended the activities that are part of the Art in Neighborhoods initiative, and 10,000 young beneficiaries used the Cultural Pass.

Financial resources allocated to the policy/measure in USD:

USD 890,000 (US dollars)

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

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

In 2019, Art in Neighborhoods had 160,000 attendees in 1,350 activities (280 workshops; 270 neighborhood events; 650 cultural outings; 150 training activities in cultural management). The program took place in 40 vulnerable neighborhoods around the City of Buenos Aires. In 2019, a Cultural Pass satisfaction survey was conducted, and the following results were obtained: 80% of users would recommend the program; 35% experienced new cultural offerings thanks to the card. Among user improvement proposals, we can mention the need for shops closer to the home and the suggestion to incorporate gastronomy options into the pre-established set of offerings.

INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

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

YES, a public body or a non-governmental organization in my country has benefited from the IFCD

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

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

Ibero-American programs

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

Cultural policy development and implementation in developing countries

Medium, small or micro-enterprise development of creative industries and markets in developing countries

Artists and cultural professionals in developing countries

Value of the total national contribution to the International Fund for Cultural Diversity (in USD):

0.00

Relevant Policies and Measures:

INTERNATIONAL EVENTS

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

Ministry of Culture of the City of Buenos Aires

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.uclg.org/es>

Describe the main features of the policy/measure:

Organization of the third United Cities and Local Governments (UCLG) summit. This is the most significant cultural cooperation network in the world, with more than 1000 participating cities. It brings together ministers of culture from around the world and international associations such as the EU, UNESCO and ALECSO, among others. The first summit was held in Bilbao, the second one in Jeju and the third summit took place in Buenos Aires.

Does it specifically target young people?: NO

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

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

100 cities on all 5 continents + 100 Argentine cities sharing best practices along 5 axes across culture: Culture and sustainable development; Social transformation and culture; Rights and gender; Independent culture; Challenges for cultural public policies.

Financial resources allocated to the policy/measure in USD:

USD 200,000

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

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

The Ministry promotes coordination with other administrations, international organizations and civil society associations through conventions, letters of intent and agreements. In this regard, a collaboration agreement was recently signed with the Secretary-General of the World Organization of United Cities and Local Governments (UCLG). The City of Buenos Aires currently co-chairs the Culture Committee at the UCLG, and is one of its most active members in the organization, having hosted the 3rd UCLG Culture Summit in April 2019, which was attended by more than 500 people from 100 cities. In addition, in 2019, celebrating the 25th anniversary of Berlin and Buenos Aires as sister cities, more than 15 cultural activities were carried out in both cities, as well as special events planned for the occasion.

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

UCLG, Government of the City of Buenos Aires, UNESCO, ICOMOS, IFACCA

Type of entity:

Public Sector

IDEAS – Thinking the World Together (2018)

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

Agency for Strategic Projects, Secretariat of Cultural Management Coordination

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

https://www.cultura.gob.ar/ideas-pensando-juntos-el-mundo_6090/

Describe the main features of the policy/measure:

Promote in-depth and specific debates in order to offer contemporary, multidisciplinary and diverse points of view, and thus approach the main themes from different perspectives. Make the discussion accessible to citizens, originating up-to-date and diverse points of view. Contribute to the debate across the board. Encourage the participation of different stakeholders in the community through regional and global exchanges and cooperation in the field of culture. The types of entities engaged in the implementation of the policy / measure correspond to the public sector, the private sector and NGOs

Does it specifically target young people?: YES

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

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

It has launched innovative debates and generated inter-institutional links in the aforementioned areas.

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

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

- Engage citizens in the discussions proposed around the G20 themes and Affinity Groups.
- Propose original approaches, as well as contemporary and diverse points of view on topics of general interest.
- Contribute to generating a cross-cutting and multidisciplinary debate.
- Encourage the participation and insertion of the different stakeholders of our community in the cultural spaces for debate in this forum.
- Strengthen the ties for exchange and cooperation with the Ministry of Culture and organizations of the civil society, companies, other local, provincial and national government agencies, as well as foreign diplomatic representatives.
- Generate enriching dialogues and high-level exchanges between international and Argentine leaders.
- Continue to position Argentina as a plural country where citizens and organizations engage in relevant debates on fundamental issues on the international agenda.

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

Type of entity:

Public Sector

PROGRAMS OF THE IBERO-AMERICAN CULTURAL SPACE

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

Ministry of Culture of Argentina

- INCAA (National Institute of Film and Audiovisual Arts)
- INT (National Theater Institute)
- INAMU (National Institute of Music)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

The Cultural Cooperation Programs, through Ibero-American integration, seek to strengthen the public policies of the cultural industries in Argentina. Also, they are based on Technical and Financial Cooperation to give a greater and better response to the needs of the cultural industries. Argentina is one of the main promoters of Ibero-American Cooperation in the region. Its commitment, through the Ministry of Culture, to the Programs and Initiatives is reflected in its high participation in the Ibero-American Cultural Space. Likewise, it hosts several Technical Units and it chairs several committees. These commitments reinforce the great contribution of Argentina to strengthen the Ibero-American Community. Among its objectives, the Cultural Cooperation Programs, which are carried out by the Ministry of Culture together with the Decentralized Organizations, seek to promote the fundamental values, principles and ideas based on solidarity and respect for individual and national freedoms, and take on the challenges of the 2030 Agenda, in line with the Sustainable Development Goals (SDG) as their own. The types of entities engaged in the implementation of the policy / measure correspond to the public sector and NGOs.

Does it specifically target young people?: NO

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

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

Argentina is convinced that the different political, economic, social and cultural realities that make up our region strengthen us as a community committed to its diversity. They also grant us numerous tools that, based on solidarity and cooperation, enable us to continue working towards more inclusive, more plural and more open societies. Argentina's active participation in the Ibero-American Cultural Programs highlights the value that Argentina places on culture. In recent years, the Programs and Initiatives involving cultural cooperation have conducted international calls to facilitate inclusion, participation and training of the various sectors of the local and Ibero-American civil society. They have also held meetings, workshops, festivals and developed co-productions, preservation activities and digitization of archives, among other initiatives. In this sense, the Cultural Cooperation Programs have achieved improvements when it comes to positioning culture as an axis across development, strengthening dialogue and joint work, both at the national level and among Latin American countries. They have enabled the promotion and cooperation across cultural industries, in terms of economy, society and community, as well as the promotion of artistic, archival and museum manifestations in Argentina. Likewise, they have

collaborated in the inclusion of migration issues and problems in the cultural arena, thus becoming a valuable tool that accounts for the active role of the Argentine culture in the Ibero-American Cultural space.

Financial resources allocated to the policy/measure in USD:

USD 1.715.00.-

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

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

Ibero-American countries and SEGIB

Type of entity:

Public Sector

GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



GENDER EQUALITY

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

Exist and are relevant for artists and cultural professionals

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

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

Data is regularly collected and disseminated to monitor:

Gender equality in the culture and media sectors

Participation of women in cultural life

Percentage of women/men in decision-making /managerial positions in public and private cultural and media:

See ANNEXES SInCA Statistics

Percentage of works from female/male artists displayed / projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.):

See ANNEXES SInCA Statistics

Relevant Policies and Measures:

National Survey on Cultural Consumption (ENCC 2017 by its acronym in Spanish)

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

Argentine Cultural Information System

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.sinca.gob.ar/Encuestas.aspx>

Describe the main features of the policy/measure:

The National Survey on Cultural Consumption 2017 (ENCC) is an initiative of the Argentine Cultural Information System (SinCA), which aims to produce relevant information for the State, the citizens, the academia, and the private sector. The data obtained from the survey enable us to gain in depth knowledge on the country's behavior regarding cultural habits and consumption in order to outline public policies and actions that focus on culture as a factor of social integration and growth. The ENCC 2017's starting point is the 2013 edition and other surveys carried out in the region, in order to establish comparisons. For the analysis derived from the data, the survey includes national and regional variables referring to cultural consumption habits, spending patterns and equipment. Does the policy/measure specifically target young people? The ENCC does not specifically target young people, but it applies to the population aged 13 and over.

Does it specifically target young people?: NO

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

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

The ENCC provides an overview of the cultural content and practices carried out in the country and enables us to capture the changes in cultural consumption habits introduced by new technologies.

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

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

Consultora Ibarómetro (consultant)

Type of entity:

Public Sector

Law No. 27539 on Female Quota and Access for Women Artists to Musical Events

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

National Music Institute (INAMU by its acronym in Spanish)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://inamu.musica.ar/leydecupo>

Describe the main features of the policy/measure:

It promotes effective inclusion of female artists and people whose self-perceived gender identity is female in live music performances and events in Argentina. The female artists' collective has been recognized as a group that has been historically excluded from musical events. At the same time, the purpose of this law is to help eliminate all discrimination based on pretexts built around the notions of "sex", gender and gender identity. It contributes to balancing access to work in the artistic field. Therefore, the law establishes that live music events, as well as any activity organized in a public or private venue –whether it implies commercial profit or not– that calls for a minimum of three (3) artists and/or musical groups in one or more days and/or cycles, and/or as part of an annual programming must have at least 30% of female artists on their grid. In the context of the COVID-19 pandemic, where live events were suspended due to the circumstances known to the general public, these requirements shall be adopted for the virtual mode. The types of entities engaged in the implementation of the policy / measure correspond to the public sector, the private sector and NGOs.

Does it specifically target young people?: NO

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

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

Since the publication of the regulations under Law No. 27539 in the Official Bulletin on February 12 up until September 15, 21 complaints were received for possible non-compliance; 9 Seals of Compliance were granted to 9 events that submitted their affidavits, and 12 claims were submitted to the Legal Department and are awaiting resolution.

Financial resources allocated to the policy/measure in USD:

USD 20.000,00

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

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

Article 8 subsection d) of Law No. 27539 provides for the monitoring and preparation of an annual public and national report on female participation in live music shows and events, so that the results should be reported to the public on March 12, 2021. However, just one month after the INAMU passed the abovementioned regulations and they came into effect, a partial report was published on its website. As of September 15, 2020, 21 claims for

possible non-compliance were received by INAMU, while 9 Seals of Compliance with the quota were granted to 9 events that submitted their pertaining affidavits.

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

Type of entity:

Public Sector

Federal Gender Agenda

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

National Music Institute (INAMU by its acronym in Spanish)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Visual Arts

Website of the policy/measure, if available:

<https://inamu.musica.ar/agendadegenero>

Describe the main features of the policy/measure:

The action Gender Agenda by INAMU has been recognized and commended by the Regional Bureau for Science of UNESCO for Latin America and the Caribbean. In 2018, helping to improve the conditions in which musical activities and events took place in Argentina, INAMU began to work on a Federal Gender Agenda, in order to carry out different actions. During the first year of the initiative, thirteen federal meetings were held with more than 1,000 women in the music industry, seeking to establish a link to reinforce the presence, strategies and leadership of women both at the individual and collective level so that they are able to participate on an equal footing, in terms of access to resources, recognition and decision-making. The proposal to create a Digital Survey in order to collect specific information on some aspects of the reality of women in the music industry in Argentina emerged from those meetings, and more than 4,000 women responded to the survey. In 2019, the Agenda proposed six Federal Forums, one per region of the country, with participants from every province, who engaged in debates about strengths and weaknesses music industry workers face in the territory where they belong. In those meetings, which also included training and working groups to discuss the different issues identified, there were wonderful encounters that made it possible to focus on the realities of the industry and the necessary improvements to achieve fairer and more equitable conditions, something that is owed to women after years of invisibilization and patriarchal practices that have become the norm. In 2020, the Agenda started working on an awareness device intended to eradicate the violence that has been recognized in live music spaces. Cultural domains covered by the policy/measure Cinema/Audiovisual arts. Design. Media arts. Music. Editing. Visual arts. Performing arts. Cultural and creative sectors.

Does it specifically target young people?: NO

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

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

Campaign "Your Identity, Your Rights". "Radio Podcasts" were created and produced by the music bank by women artists and diversities of Argentina. The podcasts are broadcast thanks to an agreement with more than 20 federal universities, cooperative and private radio stations. Training for more than 1,000 women and diversities artists. Creation of a sensitization device to eradicate pre-existing violence in the live music scene. Subsidies for gender-specific editorial productions for independent female musicians. Specific calls for musical promotion for female and gender-diverse musicians.

Financial resources allocated to the policy/measure in USD:

USD 33.000

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

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

The application of this labor policy continues as part of a 4-year action plan (2018-2022).

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

Ministry of Culture of Argentina, Ministry of Women and Gender of Argentina Culture Offices in the Argentine provinces British Council

Type of entity:

Public Sector

ARTISTIC FREEDOM

The constitution and/or national regulatory frameworks formally acknowledge:

The right of artists to create without censorship or intimidation

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

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

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

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

Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.): -

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

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

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

Relevant Policies and Measures:

Art in Prisons

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

National Agency for Diversity and Community Culture of the Secretariat of Cultural Management of the Ministry of Culture of Argentina

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.cultura.gob.ar/arte-y-cultura-en-carceles>

Describe the main features of the policy/measure:

The Program implements a comprehensive artistic proposal that consists of guitar, percussion, singing and poetry workshops, among others, as well as talks and artistic activities in various prison units throughout the country. It establishes lines of work that point to the future social reintegration of the recipients, addressing social problems from a cultural perspective that provides tools for future labor inclusion after they are released.

Does it specifically target young people?: NO

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

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

Positive assessment by those attending the various workshops and concerts.

Financial resources allocated to the policy/measure in USD:

Approximately UDS40,000 per year

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

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

Federal Prison Service

Type of entity:

Civil Society Organization (CSO)

Afro Heritage and Culture Program

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

Afro Culture Program, Agency of Sociocultural Programs, National Agency for Diversity and Community Culture, Secretariat of Cultural Management

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

First, it is worth noting that the Afro-Descent Program within the Ministry of Culture of Argentina began in 2013, with the creation of the Under-Secretary Office for Sociocultural Policies, Resolution SC No. 6675/13, and operated as such until December 2015, when it was closed by President Macri's administration. President Macri's administration also downgraded the ministry to a secretariat and deactivated this program, which resulted in a restructuring of the organization chart, reducing it to just one line of action. Thanks to the resistance and support of activists and Afro-Argentine organizations, as well as Afro-descendants and African individuals in the country, some actions were sustained. The Program has been established within the framework of the "International Decade for People of African Descent (2015-2024)", led by the UN's OHCHR, whose main objective is to strengthen actions and measures to ensure the full exercise of economic, social, cultural, civil and political rights for people of African descent, as well as their full and equitable participation in society. In this context, there were activities and guided actions to:

- Promote and consolidate spaces and mechanisms for participation and communication that enable exchanges, reflection and calls on civil organizations and their representatives as active interlocutors, aimed at strengthening agendas, celebrations and public policies.
- Strengthen coordination with the various ministries, agencies and areas of the public sector that work on the subject.
- Develop activities aimed at making the cultural, spiritual and artistic heritage of the Afro-Argentine, Afro-descendant and/or African community visible.

Specific actions: 2016 Support to the Federal Working Day for the Afro Community in Argentina at Casa de la Cultura Villa 21 in Barracas, organized by the 8N Committee. Goals:

- Reflect on the main priorities at the national level for Afro-Argentines and Afro-descendants at the beginning of the Decade.
- Think about the main action lines in the fight against racism, discrimination and xenophobia.
- Draw up public policy proposals on the cultural, social and economic areas.
- Plan the celebration of Afro-Argentines' and Afro Culture Day (November 8) Conference and Awareness Day "Afro Contributions to the Cultural Construction of Argentina".
- Secondary schools in the City of Buenos Aires
- Sarmiento Historical Museum
- Corrientes School (a province where the activity was declared of Provincial Interest by the Vice Governor Office of Corrientes)
- School of Arts, Design and Culture Sciences of the National University of the Northeast, based in Resistencia, Chaco
- Show Africa is Present at Casa Martínez, Corrientes
- Afro Women's Day in the Auditorium of the Library of Congress, Argentina. July 25, 2016.
- Quilombo, Afro Heritage Festival It was organized in the City of Buenos Aires as a novel way of commemorating November 8, National Afro-Argentines' and Afro Culture Day. There were exhibitions of crafts, hairstyles and costumes as well as music and dance performances and other Afro culture identity expressions at Parque Lezama on Saturday, November 12, 2016.
- 2017 January 6: Saint Balthazar Day, Parque Cambacú, Corrientes. The festival was organized by the Brotherhood of Saint Balthazar, by the Caballero family, custodians of the image of Saint Balthazar, in collaboration with the Government of Corrientes. This celebration is an homage to Saint Balthazar, patron saint of candombe (Afro-Uruguayan music style), who

was one of the three Wise Men in the Christian Epiphany, and whose festival is celebrated as a secular and religious festival in the provinces of Corrientes, Chaco, North of Santa Fe and Formosa and in the neighboring countries of Paraguay and Uruguay. Since it is a cultural event organized by the Afro community, the objective is to give these expressions visibility before the general public. Afro Women Day in the province of Tucuman This event aims at raising awareness and focuses on the commemoration of the International Afro Women Day. It was held at the Historical Independence House/Museum in the province of Tucuman. Heroes and Heroines of Independence Mural • A mural was painted at Casa Cuna in the province of Tucuman. • There were cultural activities at the Historical Independence House/Museum, in coordination with the Secretariat of Human Rights. • Visit to the Afro Community in San Felix (Santiago del Estero) Articulation with Cultural Programs Call for Afro organizations in the provinces of Corrientes and Chaco. Show “Argentine Afro-Descendent Heroes who have been made Invisible” At the Caloi Space, there was an exhibit coordinated by the Argentine Institute for Equality, Diversity, and Integration (IARPIDI) that consisted of 20 portraits of African descent figures in the history of Argentina. Afro short film competition (Ibercultura Viva) Works were submitted on the basis, content and call conditions set for the regional competition. Tribute to Gabino Ezeiza, in the centennial of his death Homage to the Afro descendant payador (a sort of troubadour of the Pampas), 100 years after his death Conference and Awareness Event on “Afro Contributions to the Cultural Construction of Argentina” Secondary schools in the City of Buenos Aires November 8 Memorial Day, Afro-Argentines’ and Afro Culture National Day The activities were carried out at the Jesuit Ranch of Alta Gracia and Viceroy Liniers Historical House (World Heritage, UNESCO, 2000), member of the International Project called “The Slave Route” (UNESCO). The purpose of this Memorial Day is to promote respect for cultural diversity and highlight the contribution of people of African descent to the construction and development of our nation. 2018 Argentina celebrates the centennial of Nelson Rolihlahla Mandela’s birth An artistic intervention was carried out via a flash mob on the streets, at Retiro Station and the National University of La Matanza, coordinated together with the South African Embassy in Argentina and other national agencies. The staging was the result of a collaboration between the different ministerial areas involved. Around 80 people participated, including dancers and musicians, plus the technical team (press, production, sound, cameras, catering staff, etc.). Voices of diversity The Voices of Diversity project is an intervention of Retiro Station, in the form of a flash mob carried out with the artistic collaboration of the Youth Choir of the Ministry of Culture of Argentina. “Voices of Diversity” is a performance that seeks to raise awareness about respect for cultural diversity through our folk music. Afro Culture Workshops during the winter holidays • Casa de la Cultura Villa 21, Barracas • Meeting of children and youth orchestras in Tandil. 2019 • We worked on the planning, pre-production and production of an audiovisual called “This is who I am” to commemorate Afro Women Day. The performance premiered in 2020. • “Beat Time” is an audiovisual production that premiered on January 6, 2020 to encourage the new generations to get familiar with and appropriate this Saint Balthazar practice, through the rite of “charanda” (Afro-Argentine dance), which only takes place in the City of Empedrado, province of Corrientes.

Does it specifically target young people?: NO

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

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

It was possible to further promote and disseminate the cultural legacy of Afro-descendants and Africans in Argentina. By generating a dialogue with civil organizations, creators, artists and cultural managers at the federal level, it was also possible to channel the demands, needs and contributions that were made to the design, implementation and development of cultural public policies with a de-colonizing, anti-patriarchal and anti-racist approach to strengthen society as a whole. Financial resources allocated to the policy/measure in USD Year 2016: ARS 1,774,082 (Argentine pesos) // Year 2017: ARS 155,336 (Argentine pesos) // Year 2019: ARS 402,016

(Argentine pesos) Name (s) of partners engaged in the implementation of the measure/policy • Civil Organizations of Afro-Argentines, Afro-Descendants and Africans • Provincial and municipal governments • Embassies and diplomatic representatives of Africa and the Americas in Argentina • Agency of Sub Saharan Africa in the Foreign Ministry of Argentina • Ministries of Transport, Ministry of Education • Trenes Argentinos • National Agency for Racial Equity, Migrants and Refugees, a division of the Ministry of Human Rights • Honorable House of Representatives and Senate of Argentina • National Institute against Discrimination, Xenophobia and Racism (INADI, by its acronym in Spanish) • National Institute of Statistics and Census (INDEC, by its acronym in Spanish) • National School of Experimentation and Cinematography (ENERC, by its acronym in Spanish) • Argentine Association of Authors and Music Composers (SADAIC, by its acronym in Spanish) • National and provincial universities • National museums • Ministry of Energy and Mining. PREMMER Programs and Homes with gas cylinders • International Organization for Migration (IOM) • UNESCO • Regional Center for the Safeguarding of the Intangible Cultural Heritage of Latin America (CRESPIAL, by its acronym in Spanish) • United Nations Population Fund (UNFPA)

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

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

Today the Afro community in Argentina and Latin America is organized and consolidated through the connection with its grassroot organizations and networks of activists, academia, creators, artists and individuals at national and international levels. Thanks to them, significant advances were reached that strengthened the Afro movement in the political, social, cultural and legislative spheres. The Afro community in Argentina is very diverse and although there are common mottos in favor of affirmative and reparation actions, as well as against structural racism and the historical denial of contributions to the social, economic and cultural construction of the country, it supports a number of claims and demands in line with its development and origins. Within this context, in order to achieve greater impact on public policies and uphold the progress achieved by the Afro-Argentine and Afro-descendant community within the framework of the International Decade of Afro-descendants, the recommendation/conclusion is to reinstate a national program for Afro Heritage and Culture within the Ministry of Culture of Argentina.

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

Type of entity:

Civil Society Organization (CSO)

Modification of the Regulations of the National Exhibition of Visual Arts (SNAV by its acronym in Spanish)

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

Secretariat of Cultural Heritage, Ministry of Culture of Argentina

Cultural domains covered by the policy/measure:

Visual Arts

Website of the policy/measure, if available:

<https://www.cultura.gob.ar/estos-son-los-ganadores-del-salon-nacional-de-artes-visuales-2019-8541/>

Describe the main features of the policy/measure:

The regulations of the National Exhibition of Visual Arts (SNAV) underwent significant modifications in 2018 and were updated in 2020. In 2018, the Grand Prix of Honor, which was awarded as the highest award in each of the eight disciplines (ceramics, drawing, photography, installations and alternative media, engraving, painting and textile arts), was replaced by the National Award for Artistic Achievement. These awards are now assigned in parallel to the SNAV by a specific jury and awarded to eight artists with a sound track record who have generated relevant contributions to the arts in Argentina. The jury is composed by seven members: two represent the National Museum of Fine Arts, one is an Argentine art specialist proposed by the Secretariat of Cultural Heritage and appointed by the Ministry of Culture, and four representatives of artistic or cultural associations.

Does it specifically target young people?: NO

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

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

In 2018 and 2019, the candidates to obtain the National Award for Artistic Achievement were selected from a number of submissions made by entities and organizations dedicated to the visual arts throughout the country presenting artists over 60 years of age. In 2020 this scheme was modified so that the artists were able to make submissions themselves, together with a letter of endorsement from the entities and organizations. Artists who are 45 years of age or older can now make submissions. The eight winners will obtain a life pension under the terms of article 1 of Law No. 16,516 and its amendment, as well as Law No. 20,733, to be collected after said artists reach the age of 60, as stated in article 185 of Law No. 24,241 and its amendments. Awardees must also donate a piece that is representative of their production to become part of the permanent collection of the National Museum of Fine Arts. Thus, the prizes, which were previously awarded to an anonymous work in each category, are now awarded to artists with a relevant career and a recognized track record. The SNAV award maintains the eight categories and grants three awards in each one: first prize, second prize, third prize, plus special mentions if the jury so considers, and in none of these cases do the prizes amount to an acquisition. In addition, three independent prizes are added to the abovementioned disciplines under the name Presidency of Argentina Acquisition Prize, awarded to the three best works of the SNAV. Likewise, in 2018 the structure of the jury was modified: previously, it consisted of a jury of specialists in each of the eight disciplines. The division by categories for the contest was maintained, but a single jury of five members will be in charge of evaluating all of the works across the board. There is also an urgent need for a specific member of the jury to be appointed as curator, who will have the task of outlining and organizing the SNAV exhibition. In 2020, this jury is made up of five members: a recognized specialist appointed by the Ministry of Culture who will act as the curator, two specialists –also appointed by the Ministry after a selection by the Secretariat from a list of candidates proposed by the associations for artistic or cultural promotion–, and two representatives of these associations chosen by

the artists. In 2020 a modification was added, so that this cross functional jury acts in the selections and acquisition awards, while the awards in each category are voted by two specialist members who were added; they are members of Cultural Promotion Associations, chosen by the artists in each case, from a total of 16 rotating jurors. In 2018, the regulation established equal gender participation in the selected works, juries and winners. In 2020, in response to inequality in the participation of artists from the provinces versus the capital city, a provincial quota was established to ensure at least 30% of the participants, selection and award of works –such as in the nomination and granting of the National Awards for Artistic Achievement– for residents outside the City of Buenos Aires. Also starting in 2018, the exhibition format was modified: the works selected in each category are exhibited jointly through an articulation designed by the member of the jury who acts as a curator. In this sense, although there is no regulated quota that applies to the selected works, the number is determined by the space limitation imposed by the venue assigned for the exhibition. In 2018, the possibility of submitting works made using organic or perishable materials was also included, and acceptance was left in the hands of the jury, at their discretion. The option of submitting works that can be installed in outdoor spaces was also incorporated and, although there were restrictions based on weight and size of the works, the jury may make exceptions as they see fit. Although the 8 disciplines were maintained, it is now possible to choose to indicate “other”, in which case, the jury will include the submission in the category they deem appropriate. Finally, in 2020 the prize amounts were updated, increasing them by 60% compared to the previous year. Gender representation: The general percentages (as part of the total for all categories) corresponding to selection and awards to women between the period 2000 to 2017 were mostly less than 50%, a fact that has improved over time, but has perpetuated an unequal structure that has been a historical reality at the SNAV. Based on the claims voiced by various sectors – among them the collective “Nosotras Proponemos” (We Women Propose)– in 2018, a gender quota was introduced as part of the new SNAV regulations to guarantee equality, both among the members of the SNAV jury, the selection and the awards for the works, as well as in the nomination and granting of the National Awards for Artistic Achievement. This clause is applied to all disciplines considered as a whole, while there may be different situations in each category and considering that the prizes for each category are an odd number. According to this modification in the regulations, the jury should guarantee that the final number in the selection of artists is equitable, a principle that has been complied with since its implementation to date. Particularly as from the 2019 edition of SNAV, the option to indicate “other” in the gender field has been included in the registration form, which resulted in a total of 32 submissions from participants who identify themselves as non-binary and had the possibility of registering indicating that option. The National Award for Artistic Achievement has been awarded to men and women equally, with a slight advantage towards the female gender in the last year. In 2018 the winners were Carlos Alonso, Mimí Escandell, Manuela Rasjido, Marie Orensanz, Juan Carlos Distéfano, Norberto Gómez, Delia Cancela and Roberto Jacoby. In 2019 the winners were Eduardo Gil, Luis Felipe Noé, Elda Cerrato, Sara Facio, Narcisa Hirsch, Eduardo Serón, Marta Minujín and Graciela Carnevale.

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

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

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

National Museum of Fine Arts. Associations for artistic or cultural promotion.

Type of entity:

Public Sector

Accessible TNC Program (TNC stands for Teatro Nacional Cervantes, or Cervantes National Theater)

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

Cervantes National Theater (TNC)

Cultural domains covered by the policy/measure:

Performing Arts

Website of the policy/measure, if available:

<http://www.teatrocervantes.gob.ar>

Describe the main features of the policy/measure:

The CERVANTES NATIONAL THEATER began a promotional program for cultural accessibility in 2018. This promotion, targeted at people with disabilities, was led by the Audiences Management area jointly with the Agency for Cultural Innovation of the Ministry of Culture. The program is intended as a comprehensive action plan for a theater conceived as a space that reflects and stimulates diversity and guarantees the enjoyment by audiences with the greatest possible autonomy, as expressed in article 30 of Law No. 26378 of the Convention on Human Rights for People with Disabilities, and under equal conditions with a universal perspective and towards a design for all, as stated in article 2 of Law No. 51/2002, i.e., Law on Equality, Non-Discrimination and Universal Accessibility (LOIONDAU by its acronym in Spanish), from Spain. Since then, accessible performances have been implemented as part of the TNC programming. These performances, aimed at the general public, have incorporated technical and human services so that people with sensory, visual, hearing disabilities and the deaf community can enjoy the live events on equal terms, according to their needs. Services offered: - Audio description and introductory audio description. - Touch visit, prior to the performance. - Argentine Sign Language (LSA by its acronym in Spanish), with interpreters on stage. - QR code in hand programs, which provide information in multiple formats (video, audio, etc.). - Magnetic ring in the María Guerrero and Orestes Caviglia auditoriums. Training provided: - Accessibility in performing arts 1. Training program. Training is open to key contacts from theaters throughout the country, from the City and the Province of Buenos Aires, and for TNC staff, taught by Kirsty Hoyle, a specialist in "relaxed performances" from the United Kingdom. - Accessibility in performing arts 2. Training program. Presentation of the Accessible TNA Program with guests from social organizations. Casa Victoria Ocampo. National Fund for the Arts. - Talks and presentations on accessibility in performing arts by the Public Management and Cultural Innovation team in Tandil, La Plata, City of Buenos Aires. Likewise, the Accessible TNA participated in the "Inclusion 2019" Seminar at the GAM Cultural Center in Santiago de Chile. Accessibility actions: - Advice and testing of the entire project with organizations linked to the target groups. - Incorporation of QR in hand programs with and without braille stippling. - Incorporation of pictograms on the theater's website and in social media communications. - Invitations in LSA, with subtitles and audio. - Newsletter and social media postings in accessible format. - Incorporation of the Accessibility tab on the web with accessible content. - Description of images in direct communications and in publications on social media. - A budget item to include QR code in braille in all theater programming for all performances. The embossing is done by the National Braille and Talking Book Publishing House, National Secretariat for Children, Teenagers and Families (SENNAF by its acronym in Spanish), Ministry of Social Development. - In performances for schools, free seats for public elementary schools and 40% discount for private school audiences. - In performances for all audiences: 50% discount for senior citizens, public school students and public and private school teachers who get accreditation. - In performances for all audiences, 50% discount for MAH members (Mutual Organization of Hearing Impaired people in Argentina) and 2% quota per auditorium per performance for people with disabilities. -

Drinking bowl for guide dogs. In March 2020, the CERVANTES THEATER launched the Cervantes online program. It was created to continue providing its service to the public, adapted to the conditions of social, preventive and mandatory social distancing and lockdown, as established by the National Administration in the context of the COVID-19 pandemic, and under the premise of offering Theater at Home with the theater's own content. In addition to the dissemination of audiovisual recordings of various shows and performances, and other actions carried out (such as "The women's assembly" with debates around gender issues), the theater produced a Behind the Scenes cycle, where the artists shared details of their work, and Conversations, interviews with the directors and different agents of the performing arts in our country, which were conducted by the current Content, Artistic Programming and Production Advisor, Sebastián Blutrach. These actions, framed within a policy of cultural accessibility, were conceived both to build loyalty among spectators of the Cervantes Theater, and to expand the dissemination of content to viewers throughout the country and the rest of the world, through a YouTube channel, with content that can also be reproduced from different websites, such as the #Compartir Cultura (#ShareCulture) platform of the Ministry of Culture, or our own website, among others. In order to adequately reach our viewers and incorporate new audiences and, at the same time, overcome technical sound problems in the recordings, audiovisual materials were subtitled, and SLA/ audio descriptions were added to the performances that are currently being prepared to be shared through the abovementioned platforms. In previous years, many of the shows that were scheduled had a pedagogical notebook that was also available, especially for teachers, via the channel of the Ministry of Culture, under the name "Seguimos Educando" (We Continue Educating). Considering that the plays are uploaded to the channel for 72 hours, which does not allow teachers enough time to work on the materials, the Cervantes Education Online Program was created last July in the context of the current health emergency situation to encourage using these materials at schools and universities throughout Argentina from August to December. The programming corpus includes nine titles for different educational levels, accompanied by their corresponding pedagogical booklet, access to Behind the Scenes, Conversations and supplementary material: short video pieces with tutorial activities designed by educational level. Also, taking into account connectivity issues, sound pieces were developed to be sent via WhatsApp, which address specific content for each show. Likewise, among the mediation activities with schools and communities of new audiences, synchronous virtual meetings are held, with the participation of our Education Team, as well as teachers and the cast of the selected shows. On the other hand, we would like to point out that in these months the "Nuestro Teatro" (Our Theater) Contest was held, consisting of a call for playwrights and authors from our country. A total of 1521 submissions were received, and 33 plays were selected; 21 of those are currently being rehearsed and filmed in the María Guerrero auditorium to be broadcast on Cervantes Online. The other 12 texts will be produced by the National Theater Institute, for the same purposes, in different provinces of our country. Type(s) of entity(es) engaged in the implementation of the policy/measure: This program is carried out jointly with other institutions and groups: - Agency for Cultural Innovation, Ministry of Culture of Argentina. - National Braille and Talking Book Publishing House. National Secretariat for Children, Teenagers and Families (SENNAF), Ministry of Social Development. - National Disability Agency (former CONADIS) - Mutual Organization for Hearing Impaired People in Argentina (MAH) - Señas en Acción (SEA), an Argentine NGO. - Disability Program, University Extension Unit of the School of Philosophy and Literature, UBA (University of Buenos Aires). - FAICA (Argentine Federation of Associations for the Blind and Visually Impaired). - British Council Argentina. The types of entities engaged in the implementation of the policy / measure correspond to the public sector, the private sector and NGOs

Does it specifically target young people?: NO

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

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

Taking into account face-to-face activities, prior to the health emergency measures, within the framework of the Accessibility program we have: • 16 accessible performances of 7 plays • 800 total viewers • 270 spectators with visual impairment • 17 spectators with hearing impairment • 450 deaf spectators It is worth mentioning that 24% of the visually impaired and 54% of the hearing impaired spectators attended the theater for the first time. The resources offered were: tactile tours, introductory audio description, live audio description by the actors, sign language interpreting, hand-programs with a QR code and braille stippling, pedagogical booklets for families and schools in ink, large print and braille/dots in relief with a description by the actors. Likewise, we highlight accessible performances in the “The TNC Produces in the Country” program during 2019, in Rosario, Province of Santa Fe, and La Plata and Tandil, Province of Buenos Aires, which included tactile tours, sign language, audio introduction, hand programs in ink, braille and QR code. Cervantes online: The channel, which has been active since March 21, has 32,179 subscribers as of September 21 and more than 713,814 visits. Audiences of different ages can access and enjoy the platform contents, specially the following age brackets: from 35 to 44 years of age (27%), from 25 to 34 years of age (19.2%), and from 45 to 54 years of age (18.2%). We have data about user gender (the YouTube channel only provides male/female metrics): 59.7% corresponds to female audiences and 40.3% corresponds to male audiences. Cervantes Education Online: The call for the program exceeded our expectations, with a total of 1,500 registrations, aimed to reach 120,000 students.

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

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

The CERVANTES NATIONAL THEATER, a public institution, is the only national theater in Argentina. Currently managed by Rubén D´Audia, it has the purpose of guaranteeing and facilitating access to culture, specifically to the performing arts, for audiences that are as large as possible. This translates into various management policies, ranging from setting an affordable ticket price for its performances and shows, to inclusion work and training of new audiences, through activities coordinated with social and cultural organizations. The intent is to facilitate attendance of people who do not usually attend the theater, either due to their social, economic or geographical situation, for example, participants of cultural institutions from vulnerable neighborhoods, as well as members of the LGTTBI+ collective, or senior citizens, to name just a few. Likewise, the focus has been on working together with various educational institutions in order to facilitate loyalty programs, training aimed at audiences that do not usually attend the theater, and attendance of people with different disabilities through the abovementioned actions. In the understanding that access to culture is a right for everyone, we are convinced of the need to coordinate and articulate actions to make a public theater that is inclusive, plural and accessible.

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

This program is carried out jointly with other institutions and groups

Type of entity:

Public Sector

MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

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

-

GOAL 1 - Support sustainable systems of governance for culture:

-

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

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GOAL 3 - Integrate culture in sustainable development frameworks:

-

GOAL 4 - Promote human rights and fundamental freedoms:

-

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

-

EMERGING TRANSVERSAL ISSUES

Relevant Policies and Measures:

Digital Divide

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

Ministry of Culture of Argentina

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

According to what was stated by the Minister of Culture of the Argentine Republic, Tristán Bauer, at UNESCO's Online Meeting of Ministers of Culture, held on April 22, 2020, we request and call for UNESCO's support to work on mechanisms to bridge the digital divide. UNESCO must make its voice heard among financial institutions across the international system, to fight poverty from its sphere of competence: education, science and culture. Coming out stronger on the other side of this crisis depends on us humans, and we must do it together, with culture and for the sake of culture.

Does it specifically target young people?: NO

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

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

CHALLENGES AND ACHIEVEMENTS

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

Over the period covered by this report, the Ministry of Culture has made progress not only in terms of reinforcing public policies to advance cultural and creative industries but it has also developed a wide range of programs designed to strengthen and keep track of the Gender Agenda as well as women's involvement in Argentina's cultural life and production. To illustrate this progress, we are attaching the document "Women in Culture" (2017) to this report.

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

The vast extension of the Argentine territory requires a wide, diverse outlook into the difficulty of implementing public policies that are capable to include and engage a majority of citizens. Thus the programs are widely varied in terms of the areas covered and offers to address the diversity of cultural expressions. To reach the whole territory, the Federal Culture Council (an interjurisdictional agency made up of the highest authorities of culture from across the provinces) is really helpful, not only for logistic purposes but also in terms of the synergy of public policies. Similarly, our ongoing work alongside the sector's chambers and associations allows us to build situated tools, an essential element during a sanitary emergency.

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


The challenge we face going forward is directly linked to the foreseeable consequences of the pandemic caused by COVID-19, which has forced us to rethink public policies throughout the territory. In the midst of this crisis, all the emergency initiatives, financial support actions, grants and general support to all the impacted areas –especially in the field of culture– have all given prominence to the "culture of solidarity": one that binds us together and unites us, because it includes all of us and has a restorative power that allows us to understand that taking care of others and the planet is the ultimate way to take care of ourselves. To this end, we seek to maintain an ongoing dialogue with all the sectors of the cultural field in order to design joint measures and to instigate discussions, reflections and ideas about the new horizons that open up as a result of the pandemic. The reconstruction of sectors and the economic revitalization is the big challenge we face as we begin the new normal.

ANNEXES

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

Attachment


Attachment

 Law on Ministries. Executive Order 7/2019. December 11, 2019. Executive Order on Creating the Ministry of Culture of Argentina.^[1]_[2]^[3]_[4]


 National Survey on Cultural Consumption (ENCC), 2017.


 Youths and Cultural Consumption, 2017

 Community Culture in Argentina, 2017

 Women in Culture, 2017

 Law No. 27539/2019 – Law on Gender Quota and Female Artists' Access to Musical Events

 Titles and descriptions of all the documents uploaded

 Complementary statistics required in the Periodic Report

 Complementary charts

SUBMISSION

Designated official signing the report:

Title: Ms.

First name: Lucrecia

Family name: CARDOSO

Organization: Ministry of Culture of Argentina

Position: Secretary of Cultural Development

Date of submission:

2020

Electronic Signature:

Digitally signed by Lucrecia Cardoso
DN: cn=Lucrecia Cardoso,
ou=Secretaría
de Desarrollo Cultural,
ou=Ministerio de Cultura

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